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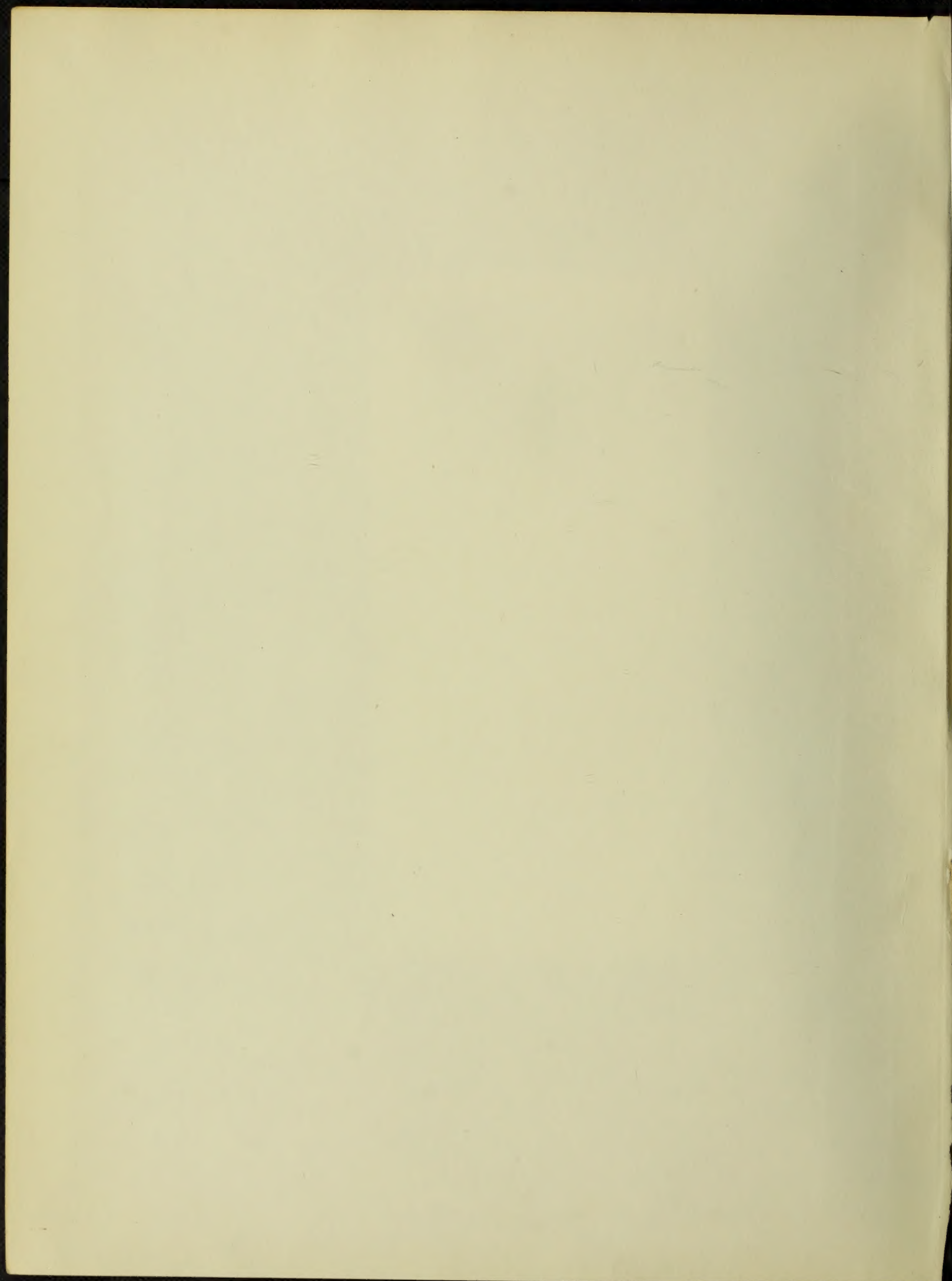
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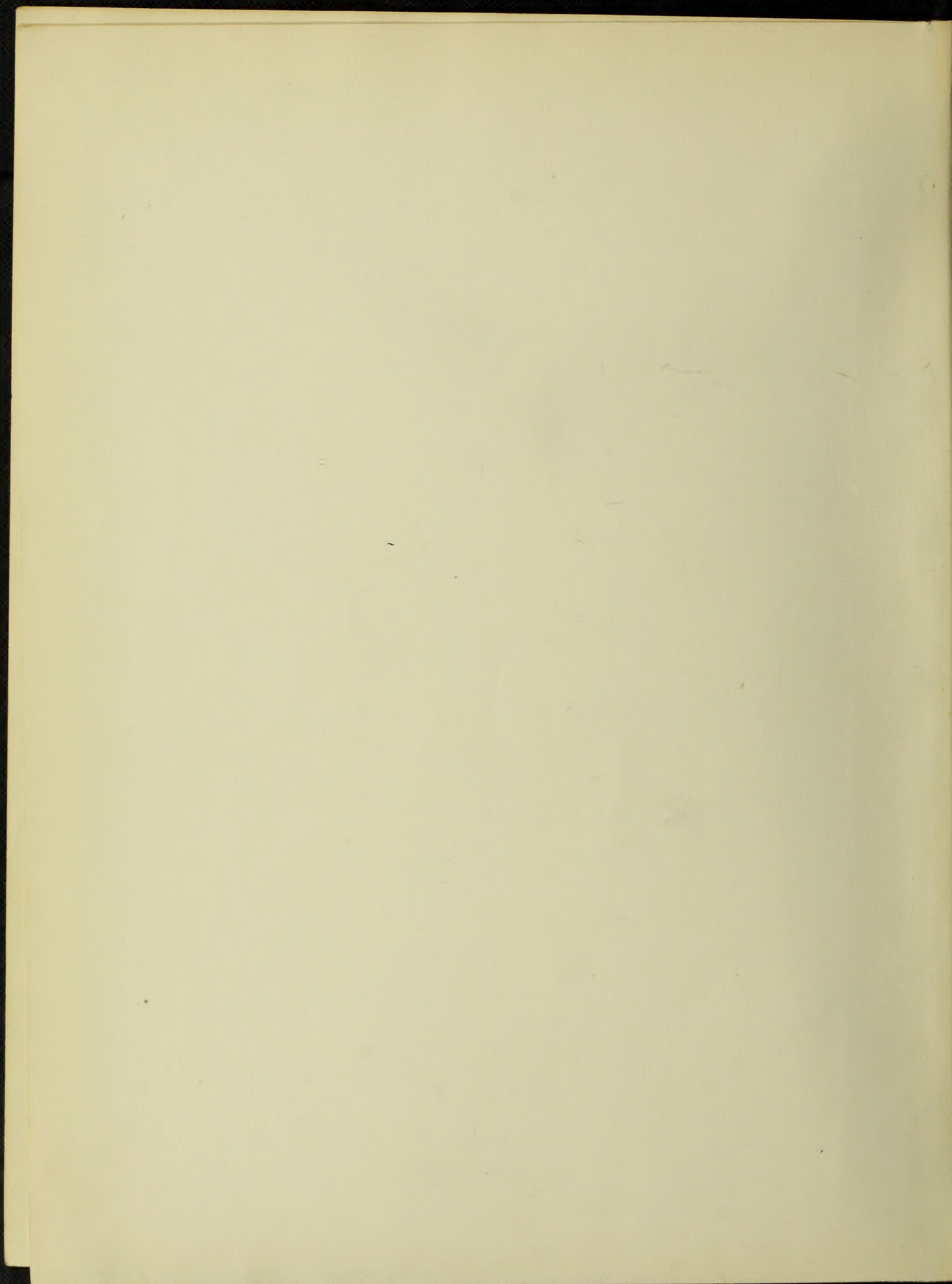














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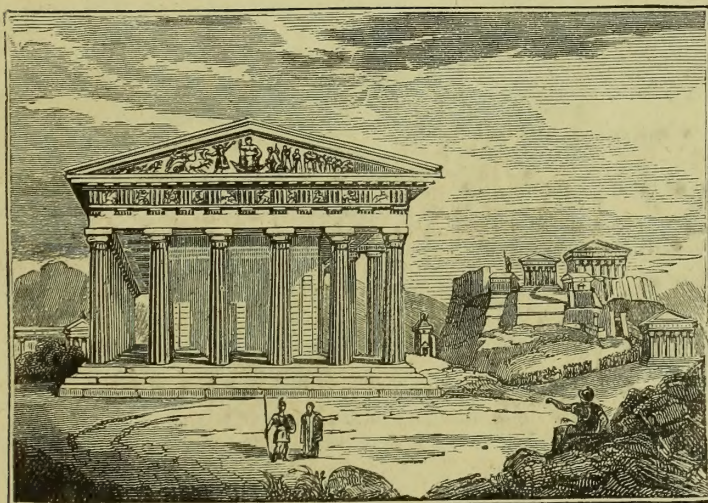
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OF

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JANUARY TO JUNE,

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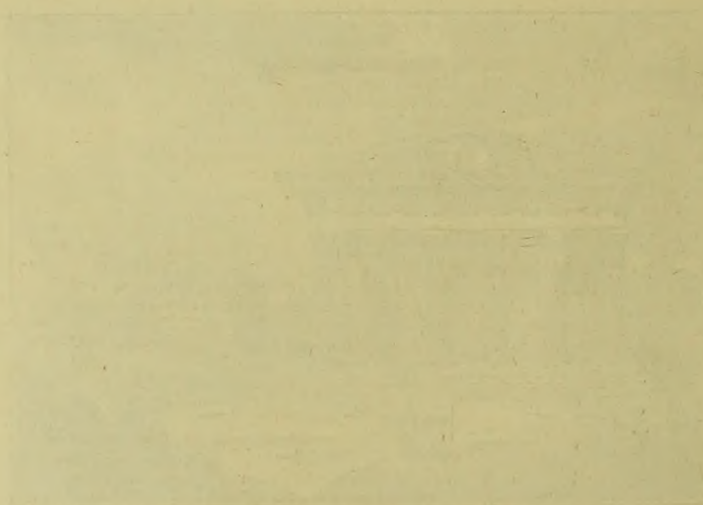
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London:

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1891.



SATURDAY, JANUARY 2, 1892.

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## LITERATURE

*Sir Walter Raleigh: a Biography.* By William Stebbing. (Oxford, Clarendon Press.)

THE romance which gathers around the career of Sir Walter Raleigh has tempted yet another biographer to retell the story which is so complicated and fascinating, so full and yet in many directions so elusive. Since that admirable life by Oldys, which still, in all but detail, remains the most valuable as well as the most picturesque of these narratives, not fewer than fourteen or fifteen successive hands have made an effort to portray the figure of Sir Walter Raleigh at full length. In the tone of his allusions to these his predecessors Mr. Stebbing is chivalrously courteous, and refrains, with studied amenity, from conquering consideration at the expense of those who have gone before him. A few years ago it might have seemed superfluous to note so obvious a characteristic of a gentleman, but nowadays, in the jealous struggle for existence, it seems to be growing the exception for an author who treads ground which a predecessor has traversed to do so in any other spirit than that of the man who draws attention to his own merits by sneering at those of earlier students. There is nothing of this littleness in the manner of Mr. Stebbing, who errs rather in an opposite direction. So little anxious is he to win credit for small discoveries that he sails on, after a prefatory acknowledgment of debt to all the successive biographers of Raleigh, as though his own was the only life of his hero which would, for the future, ever be read. He furnishes scarcely a single documentary reference to an authority, old or new, from his first page to his last, and it is, therefore, exceedingly difficult to check his facts. We have made a point, however, of doing so in several parts of his work, and the substantial accuracy of the narrative is remarkable.

In dealing with the exceedingly obscure childhood and youth of Raleigh, Mr. Stebbing is very full. We do not agree with him that it is likely that Raleigh fought at the battle of Rimenant on August 1st, 1578—a mere conjecture which has crept into his biographies, we know not how. Mr. Stebbing repeats the mistake, which a recent writer of a life corrected, that it was in February, 1580, *n.s.* that Raleigh was in trouble for a brawl with Sir Thomas Perrot; this occurred

a year earlier. The only addition to our knowledge of this early period which Mr. Stebbing makes, but this an important and interesting one, is that Walter Rawley is described as "late of Lyons Inn, Gent., Son of Walter R. of Budleigh, Co. Devon, Esq.," in the MS. books of the Middle Temple, under the date February 27th, 1575. This sweeps away all doubt as to the identity of the "Rawely" who prefixed verses to the 'Steel Glassee' of Gascoigne. In a fresh edition Mr. Stebbing will give the date of the battle of Jarnac as 1569, instead of 1669.

The section of this volume which deals with Raleigh's career in Ireland is one of the least happy. It is hurried and obscure, while the setting of political affairs and the necessary background are almost entirely omitted. The fact that Raleigh's friendship with Edmund Spenser must have begun in Ireland is not mentioned, and the extraordinary incident of Smerwick Bay very slightly touched upon. Mr. Stebbing's account of the Virginian enterprises, although it does not, so far as we are able to discover, supply a single new fact, is perhaps more copious than that of any single biographer. After this narrative will the ordinary journalist, we wonder, still speak of Raleigh's visit in person to North America? In dealing with the Armada Mr. Stebbing seems never to have met with the interesting discovery of Mr. J. Cordy Jeaffreson, which was fully described in these columns and in the latest life of Raleigh. He will, therefore, be glad to have his attention drawn to the fact that the Mayor of King's Lynn was paid 10*l.* "in respect he did in the yere of his maioraltie [between Michaelmas, 1587, and Michaelmas, 1588] entertayn Sir Walter Rawlye, knight, and his companie in resortinge hether about the Queane's affairs." There can be no doubt that the occasion was the defence of the realm against the Spanish preparations for the invasion of England; and the record is important, since it is the only one we possess of Raleigh's actual movements as a member of that council of war which met in November, 1587, and probably continued to be active until the beginning of 1588.

A gracefully written chapter on Raleigh as a poet is introduced at this point, and pleasantly diversifies the narrative, being written in a freer style than the historical portions of the volume. Unfortunately Mr. Stebbing has nothing to add to the conjectures of Archdeacon Hannah, Mr. Bullen, and others. The lyrics of Raleigh, never collected in his own age, and loosely attributed to him in irresponsible MSS., can but very guardedly be taken as a positive part of his literary baggage. Mr. Stebbing examines with some care the difficult question of the date of Raleigh's lengthy lost poem of 'Cynthia.' He argues against the attribution of any part of it to the year 1589, but does not notice the fact that Lodovick Bryskett, under the name of Thestylis, is made to state distinctly that Raleigh's poem dealt with Queen Elizabeth, that

great Shepherdess that Cynthia hight,  
His Liege, his Lady, and his life's Regent.

It is true that these lines were written in 1591, but nothing is more certain than that they referred to an earlier period—to the

time, in fact, when Raleigh, Bryskett, and Spenser were all in Munster on the same errand. Mr. Stebbing seems hardly to have given his attention to the arguments which have been expended on showing that the Hatfield fragment, "the twenty-first book," really enables us to estimate the size as well as the form of that huge poem, Raleigh's *magnum opus*, which almost certainly existed at the close of the sixteenth century, and was probably destroyed during some vicissitude of Raleigh's adventurous life. The fact that a fragment of it is found at Hatfield points to the conjecture that it was seized in Durham House in 1603, and destroyed by Cecil's order.

We must not, however, continue to criticize Mr. Stebbing's pages in this minute manner. If our examination of them has been close, it gives us the fuller right to applaud the conscientious care with which they have been prepared, and their scrupulous accuracy in all essentials. It is impossible not to be a little disappointed that so careful a writer has, practically speaking, added nothing even to the mint, anise, and cummin of our knowledge. The ground had been so diligently swept that such additions were hardly to be expected. There remains, of course, the question, Why did Mr. Stebbing, in the face of so many existing lives of Sir Walter Raleigh, produce another? and to this, we confess, no reply seems forthcoming. He has not succeeded in throwing any new light on the career of his hero, and in the later and thornier passages of Raleigh's life he does no more than diligently reproduce all the evidence, and state the old well-worn problem over again. His book slips between the chairs of history and literature. It is not supplied with enough documentary evidence or novelty of any kind for the first; it is not brilliant enough for the second. We know not how it will strike others, but we are sorry to have to admit that we find Mr. Stebbing's book rather difficult to read. He never takes fire from his subject or puts colour or melody into his prose, but writes in short clear sentences, excellently suited to a narrative studded with documentary evidence, but hardly to the author of the life of the most romantic figure in English history. In a popular estimate of Sir Walter Raleigh it is highly important to be accurate, minute, and cautious, but a still more essential thing is not to be dull.

*The Camp-Fires of the Everglades; or, Wild Sports in the South.* By Charles E. Whitehead. (Edinburgh, Douglas.)

It may reasonably be doubted if the average well-educated Briton could state at short notice where the Everglades are situated, and, unless he is acquainted with the United States, his ideas respecting the entire peninsula of Florida are, probably, somewhat vague. At most he may be aware that numbers of Northerners annually fly from the rigours of their winter to Jacksonville or to the old Spanish town of St. Augustine on the eastern side; possibly he has heard that there is beautiful scenery up the river St. John, with its chain of inland lakes and labyrinth of tributaries navigable for hundreds of miles, or that Florida is famous for its oranges, and is, moreover, a nursery for



alligators, whose skins have recently become valuable for leather. To such a one this book will come as a revelation of unknown beauties and attractions, especially if he happen to be a naturalist or a sportsman; for the district described by the author is not that which is frequented by the valetudinarians aforesaid, but is on the western side, facing the Mexican Gulf, and reaching from the Suwannee river to the swamps at the southern extremity of the peninsula. These wooded swamps are the true Everglades, though that name is sometimes rather loosely applied.

In the preface it is stated that several chapters of this work have already appeared in America, and that in its present shape the volume merely consists of reminiscences of an actual hunting excursion and its camp-fire stories, together with various adventures worked in, the whole forming a narrative of events which may be supposed to have happened "many years ago." The epoch is, in fact, the winter of 1840-41, when the various Indian tribes, though deprived of their principal chiefs and broken by a ten years' struggle, were still on the warpath, and capable of considerable mischief. The author and his friend, a Dr. Pollok, from Virginia (who is the cynic and comic man of the party), have made the acquaintance of an impoverished Southerner named Jackson, who resides on a small estate—appropriately named "Far Away"—somewhere below Tampa Bay, with a few negro slaves and an only daughter. Notwithstanding her seclusion and rude surroundings, Lou' Jackson is full of natural refinement—too much so at first for Mike, a professional hunter and trapper of the Leather-stocking type, who is, of course, in love with her, while fully conscious of his inferiority.

At first a slight want of literary art is apparent in the arrangement of the narrative, and the nigger stories, though very well in their way, are rather of the "Uncle Remus" style, which is liable to become tedious, while a long irrelevant story about a Florida Pocahontas savours of padding; but, on the other hand, the sketches of scenery and sport are excellent. Especially good are those of the manatee in its seldom visited haunts, the alligators and the water-fowl; while the chapter devoted to the muskrat is really a model of description, and shows that the writer is imbued with the true feeling of the naturalist. As regards his wood-craft we have not detected a single mistake, although it must be admitted that his shoulder-gun brings down an almost incredible number of ducks at a shot; while knocking over an isolated mallard on one day and a single snipe on another, each with a rifle bullet, is rather "tall" shooting, even for Mike. But the story of the bear which got its head into the empty barrel is (with its accompanying vignette) so irresistibly funny that it ought to be true, and the reader will share our regret that the poor beast had to be killed to prevent mischief.

So far the sport; but the adventure is the best. The party returns to "Far Away," to find the old black cook, Aunty Blase, lying scalped among the smouldering ashes of the settlement; and then the fugitives have to run the gauntlet of the Indians lying in ambush along both banks of the

river. Very stirring is the scene where Jackson, mortally wounded, is assisted by one of the faithful negroes to bring his rifle to the shoulder for a last—and successful—shot at the enemy; and full of pathos is the description of his burial beneath the ashes of the camp-fire, in order that the Indians might not find the corpse and get the scalp. Safe at last in Fort Brooke, at the head of Tampa Bay, Lou' Jackson goes to St. Augustine; while, as matters gradually settle down, the sportsmen resume their excursions, fishing for "tarpon," spearing turtle, and so on. Now comes the climax, to which the author has been working in the most dramatic manner. Left an orphan, Lou' has joined an uncle who is in charge of the lighthouse on Key Biscayne, off the point where the peninsula faces the Atlantic; and here they are visited by a band of nine marauding Indians. Nothing can be more thrilling than the description of the attack on the tower and the desperate position of the lonely girl, besieged in the lantern, after the murder of her uncle; though, of course, in due time the unerring rifle "speaks," and she is rescued by the omnipresent Mike, who, as we are led to infer, reaps the reward of his devotion. There is not a single false note from beginning to end of this episode, and we have read it again and again with a zest recalling that of our boyhood for the 'Last of the Mohicans'; it is, moreover, quite original, and in nowise borrowed from Fenimore Cooper or Mayne Reid.

Most of the illustrations are of high merit, the vignettes are quaint, the type is excellent, and altogether this is a fascinating book.

*A Supplement to Allibone's Critical Dictionary of English Literature and British and American Authors.* By John Foster Kirk. 2 vols. (Philadelphia, J. B. Lippincott Company.)

THOUGH hardly literature, this work is so useful a handmaid to literature that its dismissal here in a line or two of comment would be an act of base ingratitude. Mr. Kirk has collected over ninety-three thousand titles of books; he has compiled over thirty-seven thousand biographical articles, and illustrated those articles with over seven thousand critical extracts: a truly American performance, equalled, perhaps, in point of patient endeavour by Poole's 'Index to Periodical Literature,' but executed far more intelligently than that unsatisfactory piece of work. At the same time we fear that prolonged drudgery has injured the historian of Charles the Bold, since the preface is a terrible example of inflated commonplace. For instance, the following sentiment is not altogether new, and is certainly clumsy:—

"No one would undertake to formulate the precise influences under which literary genius is awakened and fostered; but the inspiration and impulse must have an innate origin, and cannot spring from mere extraneous inducements or be stimulated by the march of material progress."

Of the prospects of literature Mr. Kirk is somewhat despondent, and at the completion of his labours

"could not but have an ominous apprehension that the end of his task would indicate no mere

arbitrary stopping-place, but would rather be found hereafter to coincide with the termination of an era some of whose latest glories had been watched by the older among us in their [? whose] dawn."

This is sheer nonsense, for though it is true enough that certain departments of literature—the novel conspicuously, and the drama notoriously—are on the decline, the date 1888, which is Mr. Kirk's landmark, is of no more significance than 1878 or 1883, or any other individual year in the last twenty or so. However, no one is obliged to read the preface of Mr. Kirk.

These volumes are avowedly a supplement, and, as such, are somewhat handicapped by the shortcomings of their predecessors. It is a grave defect in Allibone that the entries are not brought down to a common date, those from A to O extending only to 1850, while those from P to Z reach 1870. Mr. Kirk has felt constrained to dovetail his articles with those of the antecedent tomes, the result being that one takes up the career of Carlyle at the publication of the 'History of Frederick the Second,' 1858-1865, that of Lord Tennyson at 'Gareth and Lynette,' 1872. In any case the enumeration of an author's works which starts some distance down the list, though inevitable in the present instance, is somewhat perplexing, and the confusion is naturally increased when the starting-point is variable. We cannot help thinking that Mr. Kirk would have been well advised in fixing his limit, independently of Allibone, at the year 1850, even at the cost of repeating some of the latter's facts. And the increase in bulk thus necessitated might have been obviated, in part, by the omission of much that is not, properly speaking, literature at all, e.g., 'Reports of Actions tried in the Queen's Bench Division of the High Court of Justice' (art. "Cababé") and 'Public-House Reform: a Speech' (art. "Chamberlain, Right Hon. Joseph"). Mr. Balfour's address on 'The Pleasures of Reading' is, of course, quite a different matter. On the other hand, Mr. Kirk is to be warmly commended for his courage in stopping short at a definite date. At present his more unreasonable readers may complain that the Supplement already requires supplementing; but though they may be in doubt whether, say, Mr. Alfred Austin has published anything subsequently to 'Prince Lucifer,' 1887, they cannot assert erroneously that he has not—a conclusion that would have been justified by the entry of, say, 'The Life of Lord John Russell,' 1889, under Mr. Spencer Walpole's name.

The biographical notices appear to be at once accurate and succinct, though the editor must have had to sift much superfluous self-advertisement. Perhaps there is just a little too much information about Mr. Howard Vincent; and the M.C.C., we imagine, hardly recognizes Dr. Aveling as "an authority on cricket." Another important subject, that of pseudonyms, has been carefully considered; the "John Strange Winters" and "F. Anstey" are duly enrolled, while that portion of the civilized world which studies Mr. Kirk will now be aware that Mr. Barnett Smith is supposed in America to have perpetrated pastoral poems under the *nom de guerre* of "Guy Roslyn." Still we miss our "Rita";



neither under "Aunt" nor "Judy" is Mrs. Gatty's familiar title to be found; nor is every one aware that "The Earl and the Doctor" were Lord Pembroke and Mr. G. H. Kingsley. As for the lists of works, they seem wonderfully careful, though a few errors have crept in, *e.g.*, Sir Charles Wilson's 'From Korti to Khartoum' was published in 1885, not 1883, and Mr. Besant wrote 'Sir Richard Whittington' alone, not in conjunction with Mr. James Rice. Sundry books are ascribed to "L. T. Meade" which are not hers. On the other hand, though a severe testing of the Supplement does not disclose the omission of a single important name, some of the articles are a trifle incomplete. Take, for instance, James Thomson, and you seek in vain for the *alias* of "B. V.," and for important poems such as 'Tasso to Leonora,' 'Insomnia,' and 'The Poet to his Muse.' Now James Thomson is a typical case of an author well deserving an exhaustive bibliography: his qualities were various and great. On the other hand, his methods of publication were so irregular that much of his best work appeared in obscure periodicals. The inevitable conclusion is that Mr. Kirk has paid attention to the covers of books rather than to their contents, and that his volumes, despite their many merits, must rank with Vapereau and not with the 'Dictionary of National Biography.'

As for the critical extracts, they have been selected, for the most part, from the weekly reviews, and generally with discrimination. This is especially the case with the historians; for instance, the faults of Bancroft's 'History of the American Constitution' are by no means extenuated; and that gigantic blunder, the publication of Buckle's commonplace books under the title of his 'Miscellaneous and Posthumous Works,' suffers due castigation. Sometimes there is overpraise—for instance, in the case of Mr. Seeborn's 'English Village Community'—and occasionally something not unlike downright injustice, *e.g.*, Mr. Marion Crawford's 'Mr. Isaacs' ought not to lie for ever under the ban of the *Nation* as "only not an outrage because it is so palpably absurd." Most of the novelists, however, have little cause for complaint, though it is difficult to discover why Sheridan Le Fanu's 'In a Glass Darkly' is praised, and his excellent 'Uncle Silas' passed over in silence. A curious piece of criticism is that which prefers Mr. Evelyn Ashley's portion of the 'Life of Lord Palmerston' to Lord Dalling's. Most people would be inclined to say exactly the reverse, for the Bulwer volumes, if discursive, are distinctly clever, whereas those which bear Mr. Ashley's name are but humdrum. On the whole, however, Mr. Kirk must be allowed to be a man with much general information, which he is able to put to excellent purposes. In particular he is fully aware that quantity in literature by no means coincides with quality, and certain flagrant book-makers—one of whom occupies a whole page—are treated with scant ceremony. With a grim sense of the lack of finality in weekly journalism, as in everything here below, he sometimes gives estimates which are directly contradictory. For example, the *Saturday* reviewer was bored by Mr. Hall Caine's

'Cobwebs of Criticism,' while the more tolerant *Athenæum* considered the idea good, and the comments judicious. Again, Mr. Keane, writing in the *Academy*, set down Mr. W. M. Kerr's volumes entitled 'The Far Interior' as prolix; the *Spectator*, *per contra*, proclaimed that "this is one of the most charming books of travel that we ever remember to have read." The weakest departments of literature, as it is treated by Mr. Kirk, are those of scholarship and science—a defect which may be possibly due to his own shortcomings, but for which the sources of his professedly second-hand erudition are probably in a measure to blame. There is no attempt to appreciate Conington's 'Virgil,' or Prof. Mayor's 'Juvenal,' or Dr. Furnivall's contributions to philology and the study of early texts. Again, that is an untrustworthy guide which is dumb concerning the importance of Sir William Thomson's 'Mathematical and Physical Papers,' Sir James Paget's 'Clinical Lectures,' and Sir Richard Owen's monumental work on 'The Fossil Mammals of Australia.' Now classical, philosophical, and scientific journals are not wanting either in England or America, and they should have been more freely consulted. To conclude—the Supplement to Allibone is hardly a first-rate authority, but it is invaluable for purposes of rough-and-ready reference.

*Events in the Taiping Rebellion: being Reprints of MSS. copied by General Gordon, C.B., in his own Handwriting.* With Monograph, Introduction, and Notes by A. Egmont Hake. With Portrait and Map. (Allen & Co.)

WE had imagined that the library of Gordon literature was already full, and especially that Mr. Egmont Hake had said all that he had to say about his heroic cousin, and certainly we were not at all prepared for the mysterious addition which he has now made to the list. We say "mysterious" because it is almost impossible to understand by whom the new book is written. The title-page says it consists of "reprints of MSS. copied by General Gordon in his own handwriting"; but this does not advance the matter. Without stopping to inquire in whose handwriting save "his own" General Gordon was accustomed to "copy MSS.," we must profess complete bewilderment as to the meaning of the title. In what sense is the document a "reprint," where was it printed before, and who wrote the "MSS." which Gordon "copied in his own handwriting"? The mystery of the title-page is left unsolved in the work itself. The reader is nowhere informed as to the authorship or authority of these strange "MSS." This can hardly be an oversight in an editor of Mr. Hake's experience, and if intentional we can only say that it forms a serious drawback to the value of the narrative. An anonymous historical work demands careful scrutiny before it can be accepted, and 'Events in the Taiping Rebellion' is practically anonymous. The mere fact that Gordon copied certain MSS. is no proof whatever that they are trustworthy, though it shows that a good judge thought them important.

If the book is to rank as an authority we require something more than the assurance

that Gordon considered it worth copying. Prof. Wellhausen might copy the book of Numbers for his own purposes, but it would not follow that he vouched for its accuracy. And whilst we are upon editorial duties, it may be suggested that when in a second edition, if not before, the mystery of these "MSS. copied in General Gordon's own handwriting" is explained, it is most desirable that there should be a table of contents and an index. As it is, the reader finds some difficulty in determining where the several parts of the different writers, Gordon, Mr. Hake, and Major Story, begin. As a further convenience it would be well to initial editorial notes, which at present cannot always be distinguished from those (if any) belonging to the mysterious "MSS." These notes are often extracts from published works, but no page references are given, and the mere title "Blue-book" is hardly satisfactory to the student who wants to consult the context in the original authority.

The narrative itself—whether "Lancelot's or another's"—bears the impress of care and soberness; indeed, it is sober even to aridity. Here is the account of the well-known episode with the artillerymen:—

"The artillery evinced their disgust [at their removal to Quinlan] by refusing to fall in, and in a proclamation they threatened to blow the Chinese authorities away with the small guns, and the Europeans with the big guns. Their non-commissioned officers, as usual, all paraded, and were sent for by Major Gordon, who asked them the reason why the men did not fall in, and who wrote the proclamation. They, of course, did not know; and on Major Gordon telling them he would be obliged to shoot one in every five, they evinced their objection to this proceeding by a groan. The most prominent in this was a corporal, who was dragged out, and a couple of infantry who were standing by were ordered to load, and directed to shoot the mutineer, which one did without the slightest hesitation. The remainder were marched back and locked up for an hour, with the threat that if the name of the writer of this proclamation was not given, and if the men did not fall in before an hour had elapsed, the arrangement of shooting one in five would be carried out. At the expiration of an hour the men all fell in, and the name of the culprit, who had run away, was given up. Since that time we had no trouble, the men were thoroughly cowed, and the non-commissioned officers—the real offenders—dared no longer foster sedition. It is to be regretted, however, that one life should have been sacrificed; but this saved many others which must have been lost if a stop had not been put to the independent way of the men."

One seems to recognize Gordon's own hand (not merely his copy) in this quiet, dry report of one of the most critical situations in his daring career; but admiration for his reticence as a soldier is tempered by regret for the literary ruin of a splendid scene. Yet this is, perhaps, the most graphic and spirited passage in the narrative! Still, if it be really Gordon's own account of his first signal success in command of foreign troops and mixed adventurers, it must possess historical importance, and in spite of its reserve a biographical value, which justify its publication, and, in our view, necessitate its authentication.

Mr. Hake has prefixed a vivid sketch of Gordon's career as "leader of men," which shows insight and grasp of character. The



style is perhaps somewhat too emphatic and ejaculatory—one seems to hear echoes of Hugo, and a strain of Mr. Walter Besant—but the spirit is excellent. There is, however, necessarily too much of politics in it for detailed criticism in these columns. Everybody will approve the frank hero-worship of the writer, though many may wish for a more reserved, but not less strenuous expression of it.

*Fin de l'Indépendance Bohême.* Par Ernest Denis.—I. *Georges de Podiebrad.* II. *Les Premiers Hapsbourgs.* (Paris, Armand Colin & Co.)

In these two volumes M. Denis continues the subject opened twelve years ago by his careful and finished study of Huss and the Hussite wars. Together they form an uninterrupted history of Bohemian affairs from the dawn of Utraquism to its eclipse and the destruction of national liberty in the disaster of the White Mountain in 1620. The present volumes bear, were that necessary, even more incontestable witness than the study on Huss to M. Denis's fitness for the task. He is an artist; but his work possesses the excellences we are used to expect only from the artisan in history. The range of his reading is of the widest; upon the achievement of the historian's primary aim—to see the thing as it in very deed happened, to place himself in a personal relation of the utmost intimacy to it—he has lavished time and reflection, seeking light in all imaginable sources, in the gravest as in the flimsiest performances, in works that have the most direct as in those that have only a remote or incidental bearing upon the subject. His style is clear, rapid, and precise. He uses figures charily, but with effect. It is a style which, within its limits, lends itself equally to description and to the delineation of character. The studies in character are unquestionably the distinguishing feature of the work; but the presentations of the wild waste of anarchy under the Jagellons; of the league of Zelena-Hora, the insidious advance of the Catholic reaction, the strength and weakness of the Unity; of the conflict of meanness, madness, and genuine greatness that wrung from Rudolph the charter of Protestant freedom; and of the infatuated blindness and desperate resolve that prepared in Prague the prelude to the Thirty Years' War, atone for some unavoidable monotony—say, the preliminaries to the election of Ferdinand—and take rank beside even the vivid portraiture of Podiebrad, Rokytana, Lladislas, of the Hapsburg emperors, of Lev Rosmital, Augusta, and Zierotyn. Here, for instance, is how M. Denis describes the position of Augusta, late in his stormy day, undaunted by the tedious years of imprisonment, resolutely unconscious that whilst he lay in his dungeon the world had passed him by—that a new generation had arisen to whom he was no more a living leader, but already a memory:—

"He would listen to no remonstrances, for his fancy was enthralled by the rôle of a chief commanding his party from the depths of a dungeon, and his far-seeing ambition began to arrange the means of realizing his dreams. The Council, violating its deepest convictions, yielded—from gratitude, from reverence for a martyr's devotion, and from an un-

easy fear of the rash measures of which it judged Augusta capable. But his obstinacy gradually gave rise to bitter criticism, and obedience became more and more reluctant. The years slipped past, and time wrought on at its ceaseless task of transformation; the younger men bore with ever-increasing impatience the yoke of a master they had never known; they claimed, as Augusta had claimed before them, the right to live and to act for themselves. Thus the train was laid for the division which, when the hour arrived, parted the exiles and the bulk of their party in fatal strife. History knows no more mournful spectacle than those conflicts in which the antagonists seem equally guilty; stubborn selfishness on the one side, neglect and ingratitude on the other. But neither in reality is guilty, for both are victims of one of the general laws that bind mankind, the battle for existence."

Something of the same charm hangs round the opening sentences of an equally admirable passage on Zierotyn, one of the shy, subtle natures which the historian finds it so difficult to examine thoroughly, whose character reflects strangely the dominant weaknesses of the national movement in his age—a daring that was not daring enough, an obstinate hope in conciliation when such hope meant only hesitation, and hesitation, disaster:—

"Life proved hard to Zierotyn: he alone discerned the mark to strive towards, but failed to persuade even those beside whom he fought; he pointed out the abyss upon which he saw his country rushing, and for his fidelity reaped only suspicion and incredulous disdain; he was forced to aid in the overthrow of his party, the dispersion of his Church, the destruction of national liberty, and at last died in exile! What destiny is more bitter? Yet one crowning anguish was spared him—he never knew regret nor doubt."

George of Podiebrad is necessarily a great figure in M. Denis's first volume. His character is one rare in any age, in the history of any nation. In Bohemia, the gloom that precedes, the defeat and shame that follow his reign; the splendour and European prestige during its continuance; his own qualities as a ruler, high courage, self-sacrificing devotion to the Czech ideal, brilliant military talents; the large tolerance of his political and religious views; the resolute patience with which he met the irritating and treacherous policy of Rome; the chivalry that was almost weakness shown in the war with Mathias; and with all this, the fact that he is the one native king between the last of the Przemyslides and the first of the Hapsburgs, mark him inevitably as a national hero. Ottokar is too little known, and he was beaten in fair fight, in a questionable cause and by inferior numbers. Huss's valour is, in a measure, passive, his influence partial. Ziska's genius is clouded by fanaticism and by the ferocity of his followers; he is not the thunderous outlaw of Lenau's poem, but he remains the symbol of revolt, the battle cry of the hour when, in the omnipresence of wrong, universal havoc seems the only right. Podiebrad, on the other hand, is to Bohemia what William the Silent is to Holland—the ruler who most perfectly embodies the nation's aspirations then as now, the best loved, the most regretted, the type of its highest wisdom, strength, and calm. Yet so effectual were the Jesuits' efforts after Bila-Hora to destroy the nation's past by destroying its records

that until Palacky wrote Podiebrad was practically unknown even in Bohemia. He was but the shadow of a great name, hardly more distinct in form and feature than Przemysl or Venceslas. M. Denis's portrait impresses us as the fairest and, rightly looked at, as perhaps the greatest in conception that has yet been traced. Palacky's wonderful fourth volume bears ineffaceably the stamp of the tumult amid which it was written: the details, the facts, are unimpeachable; but the interpretation is a passionate eulogy, a dithyramb rather than a deliberate judgment. In Podiebrad Palacky paints the ideal Czech liberator, the hero who is to lead the warriors asleep in the hillside of Blanik, as he was figured by the men of 1848—less impressive, therefore, than the reality, as the Czech cause itself was less impressive in mid-nineteenth century than in mid-fifteenth. Bachmann's work has undeniable power—a terseness and concentrated fire that recall Hormayr, and lift it above the familiar click-clack of the German history-machine; but it is marred throughout by a sturdy truly German hatred, distrust, and misunderstanding of things Slavonic. That M. Denis's is the final estimate were a rash assertion; there is nothing final in art, and to its chosen themes history returns again and again. The chief steps in Podiebrad's rise to supreme power may be briefly indicated.

Like Cromwell and in Cromwell's phrase, he was "by birth a gentleman, living neither in any considerable height, nor yet in obscurity." The old keep of the lords of Kunstatt, in which, on St. George's Day, 1420, he was born, still stands on the right bank of the Elbe near the high road from Prague to Koeniggratz. His father and his grandfather followed Ziska's star so long as it was above the horizon. He was himself present when a boy of fourteen in the ranks at Lipau, where Procopius the Great and the Taborite cause fell together. In an atmosphere of great ideas his character developed rapidly. Four years later, in rallying to the aid of Ptatchek, he won his first military distinction by a daring repulse of Austrian cavalry. At twenty-one he was made captain of the section of Boleslav, and on Ptatchek's death in 1444 he was at once elected leader of the Hussite party. His aim from the outset was to end the desolating anarchy in Bohemia; to give peace to the people, broken, dispirited, and worn out by the relentless warfare of fifteen years; and to weld the opposing factions into a great national party capable of defending Bohemia against the double peril from Germany and from Rome. A dashing stroke placed Prague in his hands in 1448, Menhart, the Romanist governor, a temporizing, foolish old man, dying of chagrin and unwholesome air shortly afterwards. Ulrich of Rosenberg, a feudal baron of the Percy type, remained, but George had now the nation with him, and in 1452 his election as administrator-general of the kingdom broke up Ulrich's party. The coronation of Lladislas next year established George's power, for the young king was as wax in his hands. The years that follow form one of the most dazzling and characteristic periods in Czech history. The guiding influence from the first was Podiebrad's, but the nation's gratitude, the sovereign's youth



and physical beauty, his sudden death at seventeen on the eve of marriage with a French princess, have lent the memory of Lladislas a halo not unlike that which surrounds Enzo or Conradin, though the boy's best-known independent act—the crafty arrest and execution of the great Hunyadi's son—was a bad one and of sinister presage. Podiebrad, as king, realized for Bohemia the schemes he had framed as a mere party chief. He repressed anarchy within and made her feared abroad. Twenty years of tranquillity, if not of unbroken peace, afforded leisure for reflection, soothing old discords, deepening and strengthening the national consciousness of unity; with security commerce returned, and men's energies were once more devoted to learning, literature, and art. Under him Bohemia acts for the last time as a commanding European power. But her greatness passes with him, for he left no successor and could not bind the future. Ambition and egoism, ever the dearest charges of mediocrity against genius, have been vehemently urged against Podiebrad. But there is no trace of either in his opening career, when concealment was hardest. There is nothing in his election as administrator to suggest the 18th Brumaire—nothing in the nation's free choice of a king that resembles the tortuous intrigue ushered in by the pamphlet of Fontanes. Nor was it an egoist who let his foe quit unscathed the valley of Villemov. He did not become emperor, and history disregards hypotheses. His wisdom was dashed with knight-errantry, but it was the age of Charles the Bold as well as of Louis XI. His last act fitly crowns his life: he ensured Bohemia's peace by renouncing his son's claims to the throne—a sacrifice that startled even his enemies and showed the Czech king superior to a weakness to which a Cromwell yielded.

The chapters on literature and art, the account of the rise of the towns, the earnest and sternly written pages on the social conditions of the period—an anarchic baronage, a besotted, grasping priesthood, a disillusioned, degenerating people—are features of the work which we can only mention. The treatment of the Hapsburgs is conspicuous for its fairness and discriminating insight. M. Denis recognizes the possibilities in front of Austria—Austro-Hungary will never become a name—protesting with reason against the classic theory of Montesquieu. Towards the Hussite reform his attitude is practically unchanged since his former work. He places its distinctive character in strong relief, separated from the course of Western European history as the Czechs themselves are separated by their blood, their national and individual sympathies, their history, their gloomy forests and mountains. It was not the result of Wiclif's effort, it was not the prelude to the Reformation. The Czechs did not wish to break with Catholic unity, nor did they demand in the name of Europe universal administration of the chalice. But for themselves as a nation they clung to the latter idea with a devotion that defeat only hardened. Luther understood Hussitism as little as Pius II. "Choose," he wrote to Prague, "for Rome or against Rome!" But it was exactly this choice that Bohemia never made, could in the nature of things

never make, and, coming between the mighty opposing creeds, was dashed into apparently complete and irremediable ruin.

M. Denis's philosophy is tinged with the higher pessimism which seems inseparable from the study of life in its actual conditions, whether displayed on the arena of nations or on the narrower stage of a village in Picardy. It is the faith of history, as if Phthonos were still the sole god it acknowledged, blighting with jealous malignity high aims, pure ideals, self-consecrating endeavours. A deep consciousness of this struggle—a consciousness that has informed the greatest achievements in history-writing from Herodotus to Carlyle—pervades the book, enabling the writer to twist his theme into the universal woof of things, transforming his subject-matter so that it becomes not so much Podiebrad, the Hapsburgs, and Bohemia, as a phase of the unending conflict of evil and good.

*Calendar of the Patent Rolls preserved in the Public Record Office: Edward III., 1327–1330. (Stationery Office.)*

THIS volume, in the significance it bears, is in many ways one of the most important that a Deputy-Keeper of the Records has ever sent forth. For it is not only the herald and firstfruits of a calendar colossal in its proportions, but also the most prominent outcome of the new development in the labours of the Public Record Office initiated by Mr. Maxwell Lyte. Since the cessation of the series of works published by the old Record Commission, the materials with which they dealt have been comparatively so neglected that the Pipe Roll Society was formed to continue, by voluntary efforts, their publication for at least the twelfth century. Meanwhile, the staff of the Record Office have been mainly employed on the calendars of those State Papers which the amalgamation of the State Paper Office with their department brought within their sphere. Great progress having now been made in that direction, the Deputy-Keeper is returning to the work of the Record Commission, and resuming it, in the form of calendars, on a very extensive scale. It must not be supposed that his predecessors had made no efforts to this end, but their system of publishing scraps of calendars as appendices to their annual reports can only be described as detestable, so far as the student is concerned, and has been wisely abandoned by Mr. Lyte. Students have to thank his new policy for the valuable 'Calendar of Ancient Deeds,' of which the first volume has already appeared, as well as for the present calendar, while the Close Rolls have also been taken in hand, and the Parliamentary Petitions of Edward I. entrusted to the able editorship of Prof. Maitland.

The Patent Rolls, we learn, are to be calendared from 1272 to 1509, and as only some three and a half years are dealt with in this massive volume of nearly 800 pages some idea may be formed of the vastness of the task. But as the reigns of Edward I. and Edward II. are being simultaneously attacked it is evidently intended to push on as rapidly as possible with the work.

The meagre preface of some ten pages is of quite official baldness, and is devoted in

the first place to a recapitulation of previous attempts to deal with the rolls, and in the second to the general rules laid down "in order to secure uniformity." As these rules, to which the Deputy-Keeper has devoted, it is understood, his personal attention, are likely to exert a considerable influence—affording as they do a basis for a general understanding among workers—attention may be called to one or two points of difficulty, and therefore of doubt. "In many cases," it is said, "it is practically impossible to distinguish between hereditary surnames and local descriptions of persons." This is true, and it illustrates the care with which the calendar is compiled that such styles as "A filius B de C" are doubly indexed, as they should be, under B and C. The great stumbling-block, of course, in this matter is the ambiguous use of "filius" and "fitz." It is impossible, we think, to frame a rule that meets all objections, but some convention might perhaps be established. The objection to Mr. Lyte's decision that "filius" must never be rendered "fitz" is that such descriptions as "Fulk son of Warin," "Henry son of John," and "Robert son of Payn," which occur in this volume, are actually misleading and wrong. Different systems are applied to place-names and surnames, the former being Englished from their Latinizations, while the latter are left as rendered on the rolls. It is certainly pedantic to retain such forms as "de mortuo mari" and "de monte acuto" on the pages of a calendar in English, and yet Mr. Lyte makes good his case when he appeals to "de monte alto," which took, we may observe, on English lips the obvious form "mounthaw," though the peerage-makers would probably insist on our rendering it as "Maude."

Leaving these rules with praise for the care with which they are compiled, we come to that important matter the index, here extending over two hundred pages, more than a quarter of the volume. We have rarely seen a more conscientious or admirable piece of work. The identification of the place-names and their arrangement under modern names are both to be specially commended, and the boon to future workers is invaluable. The cross-references, perhaps, might be extended a little further, as in the case of "Dublin" and "Dyvelyn," or "Hill" and "Hulle." In the latter case the present arrangement confuses "Hill" (Hulle) with "Kingston-on-Hull." And if "William Jonesprest of Sutton" was the priest of John of Sutton, surely "Henry Alvesprest de Bello Campo" should be similarly indexed.

The only regret we have to express is that it should not be possible to provide an *index rerum*. It may be admitted that this may be too much to attempt in a work on such a scale; and yet it is unfortunate that while topographers and genealogists—whose labours we should be the last to decry—are here provided with a royal road, the historical student is left to grope his way through these pages without signpost or guide. Would it not be possible, in the introductions to future volumes, to call attention, at least, to matters of special interest? The mass of curious and valuable information to be extracted from these rolls would be surprising, we think, to many. To the genea-



logist, of course, the licences for enfeoffment are settlements which provide trustworthy pedigrees of three or more generations. But we are here concerned with the historical student, who will welcome this flood of authentic information on matters political, financial, and social. The period covered by the volume before us is that of the joint domination of Mortimer and Queen Isabella. The reader is carried down to the summer of 1330, when Mortimer and his friends were assembling the forces of the several counties "to resist the king's rebels." In these pages can be traced the process by which the earl and queen provided for themselves at the cost of the country, and it is singular that in one of the grants to the latter the "Jews' houses" at Colchester and Northampton are included (1327). On the other hand, pardons were obtained by the supporters of the late king for their share in the "rebellion." In the midst of these affairs of state we come across this curious list of objects belonging to the chapel of the ill-fated Edward II.:

"A chasuble of red cloth of Tarsus sprinkled with divers flowers of Indian colour, together with alb and amesse, stole and maniple, and two frontals.....the gift of the queen; two towells, one with parure; one chalice silver-gilt, with the cross engraved in the foot and six enamelled knots in the centre, and, in the paten, one cross engraved with extended hand .....one cross of ivory painted with four images standing on each side, the base whereof was of ivory and cedar, and round the base six images of ivory painted, standing in tabernacles.....one missal of the chapel of Windsor Park.....a thorn from our Lord's crown, in a gold box ornamented with divers precious stones.....a tooth of St. Edward the Confessor.....a bone of St. George."

Among matters financial may be mentioned the elaborate list of customs granted to Newcastle-on-Tyne for the walling and defence of the town, the corrupt commissariat arrangements for the Scottish campaigns, and the ruinous loans from foreign merchants. Riots and violence by sea and land account for many of the entries, while matters of trade, as the worsted of Norfolk, claim no small share. In one respect the calendar contains even more than we are led to expect. A most interesting charter of Henry I. (not later than 1118) is entered on these rolls, also one of Henry II. (which should have been so indexed), and others of later kings and dignitaries. Several early grants to religious or charitable foundations are found on them, and attention may be called to those of Robert de Hay and Roger de Bercherols as exceedingly early. Thus this calendar will be most valuable for a future 'Cartularium Anglo-Normannicum.'

#### NOVELS OF THE WEEK.

*A Baffling Quest.* By Richard Dowling. 3 vols. (Ward & Downey.)

*Begun in Jest.* By Mrs. Newman. 3 vols. (Murray.)

*Priests and People: a No-Rent Romance.* By the Author of 'Lotus.' 3 vols. (Eden, Remington & Co.)

*Jedwood Justice.* By Albany De Fonblanque. 3 vols. (Bentley & Son.)

*The Romance of a Chalet.* By Mrs. Campbell Praed. 2 vols. (White & Co.)

*Leslie's Fate; and Hilda.* By Capt. Andrew Haggard. (Bristol, Arrowsmith; London, Simpkin, Marshall & Co.)

*The Mystic Quest: a Tale of Two Incarnations.* By William Kingsland. (George Allen.)

*The Count of Monte Cristo.* By Alexandre Dumas. 4 vols. (Osgood, McIlvaine & Co.)

*The Odd Number.* Thirteen Tales by Guy de Maupassant. Translated by Jonathan Sturges, with an Introduction by Henry James. (Same publishers.)

Mr. DOWLING has elaborated a body-snatching case, suggested, he says, by an American instance, and carrying the reader's recollection to a more notorious example nearer home. We cannot think the gruesomeness of the subject much alleviated by his method of treatment. There is a portentous amount of dialogue, too many tears, too much sentiment altogether expended upon the disappearance of the mortal husk of one who in life would never have been missed. Granby, the country lawyer, is rather a good character, but he sadly loses his hold over affairs after his accident, and we part with him with more affection than respect. Although there is nothing locally distinctive in dialect about the piratical longshoremen of the "Seafolk" coast, Jimmie Ware, the boatman, in his relation to his henchman Burch and his rival Purkiss is something of an East Anglian study. The idea of his getting Burch into a *blind* asylum,—

"not that Burch suffered from defective eyesight, but because he knew of only two kinds of asylums—those for the blind and those for the insane; and it would be preposterous to suppose that any man who had been so long associated with a person of his own degree of intellect could himself ever fail in intellect,"—is distinctly good, and certainly indicative of one type of local character.

The two young ladies with aspirations in Mrs. Newman's book are passably interesting, and Mabel's experiment of acting as an amateur governess is worth considering, although, as more than one of her employers points out, such competition is a little hard upon the needy professional. We have little patience with the love story. Mabel and Gerard could not have played at cross-purposes so long without the mention of the one name which would have put all things right. To our thinking the man is rather the more imbecile, but Mabel is unconscionably silly. Why should our old friend Isaac Watts be misquoted for the millionth time? He never said "it is their nature *to*." No one of his day could have done it.

Let bears and lions growl and fight,  
It is their nature, *too*.

Irish novels of late years have generally been dreary, and 'Priests and People' is no exception to the rule. It is not to be wondered at that the author has chosen to withhold his name, for while internal evidence goes a good way to prove that only a native could have written this book, its pages paint all classes and parties alike in the blackest and most sinister colours. Indeed, it is only too evident that the author would gladly see the island sunk with all its inhabitants at the bottom of the ocean. Outrage, murder, suicide, and ferocious cruelty—these are the chief incidents in this sordid and repellent chronicle, varied here and there by instances of the devotion,

generally misplaced and ill-starred, of a few unhappy women. The only couple who emerge from all this trouble and misery unscathed are comparatively uninteresting, and the hero is a coarse young man, whose favourite term of endearment to his lady love is "devil." There is an immense amount of dialect in the book; but we have the best authority for asserting that no Irish peasant, least of all a Kerry man, pronounces Eileen "Oileen," or *seeing* "saying," while as for the local colour, it is inaccurate to talk of towering forest trees on the shores of Dingle Bay.

The "Jedwood justice" from which Dick Birkett, afterwards Lord Wadehurst, suffers, turns on a false accusation of elopement. The machinery of the plot is intricate and uncommonly well worked. And although ingenuity and multiplicity of incident are the cardinal features of Mr. De Fonblanque's book, there are many passages which rise to a higher level. The description of the lonely unsympathetic father, who is moved so deeply by his son Frank's response to the first overture of kindness; the love-making between Dick and Stella, one of the most natural and yet piquant scenes in that kind we remember; the "tailor-made complacency" of Bertha, which carries her so high and so far after she has crushed her better self, and married an elderly man for position,—are all full of insight and expressive power. The legal accessories of the story are not without charm. There is a good judge, who when

"reminded of the precautions taken by the correspondent to baffle pursuit, and of that portion of his letter to his deceased cousin in which he wrote 'If my plans go right (and I think they will), the devil himself cannot catch us,' replied dryly that this was merely an expression of opinion by one person as to what another person (not before the Court) could not do."

Also the proceedings before the local bench on the discovery of F. G.'s body are well reported. But the author should not quote Horace—"nec semper tenuit arcum Apollo"!

The *chalet* at Champéry is the scene of a touching romance, but the reader is consoled by the fact that self-sacrifice gets its reward even in this world. The story is slight, though the Swiss accessories make it picturesque; but the theme is treated in a manner which shows it has impressed itself seriously, and should be seriously received.

Capt. Haggard continues his excursions into the realm of the supernatural, the uncanny, and the uncomfortable in both of his new stories. Even his brother has achieved nothing more audacious than the discovery of an Indian valley, with temple, tank, crocodiles, and cranes all complete, in the heart of the Highlands. But then it is only fair to state that the narrator was a Scottish earl with a congenital gift of second sight. The moral of 'Leslie's Fate' is that second marriages are undesirable where the first wife is a sorceress, and it is enforced by a decidedly gruesome *dénouement*. In 'Hilda' we learn the dangers of nocturnal visits to haunted rooms. Capt. Haggard is neither a finished nor a refined writer, and dwells on the beauties of the nude in an unnecessarily complacent manner. On the other hand, he carries his readers along by the audacity of his imagination and the brisk-



ness of his narrative. The illustrations are not the least successful feature in the book.

If we consider the splendid opportunities afforded to the novelist by the doctrine of reincarnation, it cannot be honestly said that Mr. Kingsland has been very successful in his appeal to the exoteric reader. 'The Mystic Quest' is not a novel; it is an elaborate guide-book to theosophy cast in the form of a tale, and though fluently and even eloquently written, it is so destitute of incident and humour on the one hand, and so full of exegesis on the other, that the uninitiated, in whose interest the work is obviously written, are more likely to be repelled than attracted by the didactic method of the author. There is one point in which an unregenerate reviewer may be fairly allowed to call in question the accuracy of a writer possessed of such special knowledge as Mr. Kingsland: we can never believe that "Cid" and "Di" were the appellations by which persons of the fourth century A.D. were in the habit of addressing each other, when their proper names were Alcidas and Dione respectively.

The prefatory note to the new translation of 'Monte Cristo' says that the old English version of that book is "very imperfect," which, speaking from memory, we believe to be not altogether unjust. The present version is not perfect: "Larboard your helm" is ridiculous, and a "tartan" in English is a plaid or an Assyrian leader, but not a rig. Still it will serve very fairly for those who are unfortunate enough not to be able to read the original. There seem to be no liberties taken with the text. The volumes are of a convenient size, clearly printed, presented in stout and not uncomely binding, and illustrated here and there with photo-lithographs, or something of the kind, of sufficient merit. Therefore the issue may very fairly take its place as the standard English version of 'Monte Cristo.' As to the merit of the book itself there is no need to say much. There is an irreconcilable, but not necessarily otherwise than amicable, disagreement between lovers of Dumas as to the relative excellence of this and the D'Artagnan cycle; but the best way is, no doubt, to like both. Of the first part, at least, of 'Monte Cristo' there are no two opinions among lovers of romance.

It is rather a pity that Mr. Henry James's introduction could not have been prefixed to a better translation of Maupassant. On the introduction itself we need not descant. As Mr. James himself says, "Silence is the best disapproval, and to take people up with an earnest grip, only to put them down, is to add to the vain gesticulation of the human scene." Some will, of course, say that such a sentence, in its laboured non-naturalness, is a piece of very vain literary gesticulation indeed; but they too, on Mr. James's principles, ought to be silent. On our own it is difficult to be quite silent about such absurd evidence of ignorance of French or want of command of English as, "You are going to mind your own business, curse you!" We have not M. de Maupassant's text before us, but it is pretty certain that he wrote "vous allez," and quite certain that "vous allez" in this context does not mean "You are going to," but "Be good enough to," or something still more peremptory. The

idiom is common enough, and nobody is fit to translate modern French who does not know it. So, again, "The body of the wolf [a strangled one] became *lax*"; the translation becomes so, if Mr. Sturges likes. However, such laxity (Mr. Sturges repeats it at least once elsewhere, and therefore cannot know the difference between "*lax*" and "*limp*") cannot quite spoil Guy de Maupassant, whose faults hardly appear at all here, while no stronger testimony to his merits could be given than the fact that they emerge even through such a disguise as this.

#### EDUCATIONAL LITERATURE.

*Familiar Objects of Everyday Life.* By Joseph Hassell. (Blackie & Son.)—This handbook has been prepared for the use of teachers, and is said to be a complete manual of instruction in all the subjects grouped in the New Code for the year just expired as class subjects in elementary science. The work has been carefully prepared and is abundantly supplied with clear explanatory diagrams; but it does not cover the whole of the ground comprehended in schedule ii. of the Code and its supplements. The frequently recurring references to other educational works by the same author are no adequate compensation for deficiencies in this one, and, indeed, accentuate them in a most irritating way. The volume before us is a satisfactory teacher's handbook for half the course—more or less—prescribed for the seven standards in an elementary school. So far, however, as it goes, Mr. Hassell's volume will be found, on the whole, a trustworthy guide to teachers who may wish to make elementary science a useful training to their pupils. Mr. Hassell assumes that "the teacher's discretion will insure the right use of the information given": let us hope that the assumption will be verified. This "teacher's discretion" is something not always successfully developed by the training college course to which most of our elementary school masters are subjected. Mr. Hassell, in his treatment of the different branches of elementary science tabulated in the Code, shows admirably how experiment and observation, made so far as possible by the scholars themselves, must be the basis of all real science teaching, however elementary. If he can bring this truth home to elementary teachers, his volume will be of the greatest use, and the result will more than counterbalance the ill effects of the few erroneous and faulty or insufficient verbal explanations which we detect in his pages. Mr. Hassell seems more at home in the subjects treating of animal and plant life than in those treating of facts and phenomena in the inorganic world. It is amusing to find that in the section devoted to the "building of a house" the architect, whose functions are detailed, is made to draw a ground plan which glaringly violates the building rules of the Education Department, and of the two arrangements that sanctioned by my Lords is manifestly preferable. Certain statements also concerning building materials need correction. In the description of quarries in stratified rocks we read that "the lines of strata are called cleavages." "Cleavageline" may be a quarryman's term, but if so this explanation is hopelessly bad; "cleavage" certainly is a common word in geological and mineralogical works, and in either case it has a definite meaning wholly distinct from "lines of strata," whatever these may be. In another place we gather that Mr. Hassell considers sandstone to be a mineral; if this be so, he would, we suppose, consider a box of wooden toys a vegetable. Mr. Hassell no doubt clearly appreciates the distinction between weight and density; but it is not fair to lead an imperfectly instructed class teacher to think that in the case of sandstone they are one and the same. Nor is it

correct to teach him that sandstone is insoluble in acid because it will not dissolve in hydrochloric acid. The statement is true for practical purposes, but it is made on an insufficient basis of experiment. There are common acids other than hydrochloric. Mr. Hassell has a habit of making what we cannot but call unguarded statements; he does not always weigh his words with sufficient care, and thus an unintended, inaccurate impression will often remain in the reader's mind. We find, for instance, in one passage *grains* and *crystals* used as equivalent interchangeable terms; and in another we are led to infer an incorrect account of the word *magnet*. Faults of this kind should not occur in any book, but they are most hurtful and least tolerable in a manual of instruction.

*Handbook of Slöjd.* By Otto Salomon. (Philip & Son.)—We are glad to welcome the 'Handbook of Slöjd,' edited and partly written by Herr Otto Salomon. The book, which is intended primarily for teachers' use, gives a definite, authoritative explanation of the scope and methods of slöjd teaching carried out in the well-known seminary at Nääs. Now that there is much loose talk about manual training and that special phase of it called in Sweden "slöjd," it is well that English teachers, who have not an opportunity of passing through a course under Herr Salomon's direction, should learn from his book what the objects of this particular branch of instruction really are, and what place is rightly assignable to slöjd in a complete scheme of training. Slöjd is of two kinds—educational and practical. The difference between the two is tersely shown in the statement that "in the latter, importance is attached to the *work*; in the former, on the contrary, to the *worker*." It is with educational slöjd only that the writers of this handbook are concerned, and in their successive chapters, which are abundantly illustrated by clearly drawn explanatory diagrams, they show and explain all that can be shown and explained in a handbook. But English teachers must remember that Herr Salomon's work is supplementary to a course of practical instruction, and is not intended to supersede it.

THE annual volume of the *Journal of Education* (Rice) is, as usual, full of interesting matter. We by no means agree with all its views, but it is always able and usually suggestive. The insertion of columns of advertisements in the body of the paper proves a drawback to reading it when bound up in a volume.

#### RECENT VERSE.

*An Irish Wild-Flower, &c.* By Sarah M. Piatt. (Fisher Unwin.)  
*Michael Villiers, Idealist; and other Poems.* By E. H. Hickey. (Smith, Elder & Co.)  
*Parnassus by Rail.* By Marion Mills Miller, Lit.D. (Putnam's Sons.)  
*Love Lies Bleeding.* (Oxford, Blackwell.)  
*A Strange Tale of a Scabævus.* By A. C. P. Haggard. (Kegan Paul & Co.)

MRS. SARAH M. B. PIATT gives her readers another book of interesting poetry, 'An Irish Wild-Flower, &c.' Here is the wild-flower complete (a barefoot child by — Castle):—

She felt, I think, but as a wild-flower can,  
 Through her bright fluttering rags, the dark, the cold.  
 Some farthest star, remembering what man  
 Forgets, had warmed her little head with gold.  
 Above her, hollow-eyed, long blind to tears,  
 Leaf-cloaked, a skeleton of stone arose.....  
 Oh, castle-shadow of a thousand years,  
 Where you have fall'n—is this the thing that grows?

"&c." is sixteen slight poems, none very long, but most of them longer than 'An Irish Wild-Flower.' They have that charm which has before now been pointed out as the special characteristic of Mrs. Piatt's verse; and if it can be wished that now and then when they have a tale to indicate or a meaning to imply their expression were somewhat less indistinct, it must be remembered that a certain suggestive indistinctness—



an indistinctness veiling while it reveals, in itself a true poetic quality—is an innate particularity of the author's style and a concomitant cause of much of its attractiveness. Another particularity is that she has so happy a knack of putting things that she keeps her readers sympathizing with her even while she is saying what in itself is outside their sympathy. For a strong instance of this take her

A WORD WITH A SKYLARK.

If this be all, for which I've listened long,  
Oh, spirit of the dew!  
You did not sing to Shelley such a song  
As Shelley sung to you.  
Yet, with this ruined Old World for a nest,  
Worm-eaten through and through,—  
This waste of grave-dust stamped with crown and crest,—  
What better could you do?

Ah me! but when the world and I were young,  
There was an apple-tree,  
There was a voice came in the dawn and sung  
The buds awake—ah me!

Oh, Lark of Europe, downward fluttering near,  
Like some spent leaf at best,  
You'd never sing again if you could hear  
My Blue-Bird of the West!

There is much exception to be taken to what is here said. If it be never so much the fact that the song of the blue-bird is better than that of the skylark, it is none the less certain that, if Shelley had known and loved the song of the blue-bird in the apple-tree, he would have lost nothing of his love for the skylark's song "from Heaven or near it," and that Mrs. Piatt is unfortunate in not being able to feel that joy of the voice in the sky which penetrates most listeners. But then, how song-like is her depreciation of the songster whose spell she fails to understand! Her second stanza, indeed, is not felicitous in conception; the artificial fancy about the birds' songs being affected by the political and social conditions of Old and New World is still more false to poetry than it is to natural history, and in its incongruous energy it goes tryingly near bathos: yet even that unreal and inartistic passage cannot spoil the pleasant flow of the poem. It does but read like an interpolation, and is forgotten in the true beauty of the next stanza. And the result of the whole piece is that Mrs. Piatt's unjustifiable attack on the skylark, which ought to set everybody in arms against her, is an enjoyable bit of verse which no one will read only once. For all that, the intrusive political stanza carries a text for a critic's moral. Because by its exceptional irrelevance it reads like an interpolation, and practically is skipped by the reader's mind, it does not spoil the poem: but what if it had not been altogether irrelevant? If Mrs. Piatt does not check a tendency evident in much of the contents of her new book to let politics, instead of poetry, get hold of her verse—well, she will be writing politics instead of poetry.

Miss Hickey has before now published poems enjoyable for their sweetness and grace and their tender pensiveness. In her 'Michael Villiers, Idealist,' she has cast aside these merits and has given herself for task the setting forth, and, so far as may be, the solving, of social and political problems. For mechanism she uses the biography of Michael Villiers—who is not merely an idealist, for he dedicates his life-work and his fortune to putting his theories into practical execution. As he says to the bride who will go hand in hand with him in his self-sacrifices and apostleship:—

We go on  
To live out what we think to be the truth.  
We who believe in man, ay, and in men;  
We who would work as if upon our work  
Hung the supremest issue; and would wait  
As if our patience had the key of heaven.

To prepare himself for the work he meant to perform Michael Villiers

Studied much upon the ways of men,  
And watched what men and women thought and did;  
and he used to discuss social questions with friends, especially with Grey, who argued good-humouredly but unyieldingly against his doctrines, and to whom in his replies he showed his whole heart and mind, urging his beliefs.

Thus Miss Hickey has opportunity for expressing in various moods, and with some of the warmth of the dramatic method, her convictions and her reasonings about "the new ideal." The new ideal is

Brotherhood, freedom, and equality,—  
Equality of chance.

It is

All men secure of bread to fill their mouths,  
All men secure of bread to feed their souls;  
Of time and scope for every power they have  
To bear upon the thing they do the best.

It is the ideal one of our foremost poets is holding before his political disciples. But he does it in prose, and surely that is best. This ideal—scarcely so very new—is poetry in itself; and therefore none can say it is unfit for poetic treatment. But the attempt to bring it into the region of practical affairs, to explain and prove that it offers a requisite and a feasible polity, is inconsistent with the nature of poetic expression; such discussion needs for its eloquence the directness and the freedom of prose. So far as diction and argument go, Miss Hickey has prose enough and to spare in her 'Michael Villiers, Idealist'; but it is prose that has to wear the disguise of verse and to be systematically pulled out to fit the ten-syllable lines. Indeed, though praise may justly be given to its ability and fervour, as well as to the loftiness of the motives which have inspired it, 'Michael Villiers, Idealist,' as a whole is no poem, but a declamation in elongated prose. If Miss Hickey wants to have her doctrines sink into hearts and strike root, let her try more of such lyrics as 'A Dream of Spinning and Weaving' in this same volume: let her picture a golden age of "the new ideal" with light poetic touch as in this:—

I would have the thread spun strong and smooth  
By the hands of age or the hands of youth;  
Which, it would matter not a whit,  
So the women were glad a-spinning it;  
So hand and foot the pleasure knew  
Of work that is happiness to do;  
That shuts not away from home and hearth,  
And the sweetest joys of all the earth.  
The girls should sing and the grandams croon  
Dear words which go to familiar tune:  
And the web should be woven by hands that know  
To sing the shuttle to and fro,  
Nor fear to pause with a smile, and say,  
"God give you, neighbour of mine, good-day";  
Nor fear to leave the loom alone  
Before the golden day had gone.

The poetry of Dr. Marion Mills Miller, as published in his 'Parnassus by Rail,' has the great defect that it is not interesting. His 'Fraternity,' a long piece in eight-line stanzas read to the "Sigma Chi" Fraternity at "its sixteenth biennial convention," is tedious moralizing, and 'Songs of the Creatures of Instinct' and 'Song of the Fairies' are still more tedious frisking. Prefixed to a college prize poem, 'The Battle of Cannæ,' an imitation of the 'Lays of Ancient Rome,' he has this verse:—

MACAULAY.

O ye who strive with Metre's line and stick  
To bridge by Verse Oblivion's dark chasm,  
See how by simple bounding Rhetoric  
He cleared it with a boy's enthusiasm.

The "bounding rhetoric" is lacking in the emulative strains of 'The Battle of Cannæ,' but the phrase about striving "with Metre's line and stick" aptly describes the artisan-like kind of Dr. Miller's verse-making. He is conscious of ability, and he has had a literate education, and so he turns his ability to this craft. But his craftsmanship is not of any excellence; and it cannot be said that he would do wisely to devote time and study to trying to give it what it lacks. His ability can find fitter, and therefore worthier, use.

The poems which are the contents of 'Love Lies Bleeding' are especially pretty and musical. The thought in them is somewhat vague and slight; this, which is rather a charm than a defect in these graceful little lyrics taken separately, causes a sense of disappointment in the volume as a whole. The reader comes to

desire something beyond what is given, a wider range of themes, more variety of treatment, deeper emotion. Perhaps the anonymous author of 'Love Lies Bleeding' will in some future volume be found to have attained this larger development of poetic gift.

Capt. A. C. P. Haggard in 'A Strange Tale of a Scarabæus' uses a striking idea—that of transporting two nineteenth century persons back into past ages, into the very life of the Egypt of Cheops, not by any vain device of a dream, but in all the reality of flesh-and-blood existence. One of these persons by chance found in the tomb of Cheops a scarab, the seal given to Cheops at his birth by the Sun-god Ra and made the marriage pledge of Cheops to his bride, Queen Nepthe; they—a pair of lovers—use it as a troth-plight, and herein is the fulfilment of the conditions of Ra's mysterious decree declared by his priestess with the giving of the scarab, and Cheops and all his Egypt live again. There is no make-believe about the life: the second epoch of Cheops is as real, as humanly matter of fact, as the former; it is in everything, including time, a resuscitation. In this remote antiquity the nineteenth century pair take their places in as simply material a fashion as if they had stepped into the next parish. Their reception at the court of Cheops and their prompt marriage by the rites of the time and country to which they are transferred make up half the tale, and there is continuance—unfortunately with more and more admixture of unintended comicality by details and expositions—of the phantasy of the beings of the present endowed with contemporary life in the past. Afterwards this mysterious circumstance is quite out of sight, and the romance in which these persons play prominent parts is just as if they had been by natural date inhabitants of the Egypt of Cheops—as Capt. Haggard conceives of that Egypt. When the merely human romance has been brought to a crisis there is a sudden superhuman conclusion by means of the scarab; Nepthe's crushing it in malignant desperation fulfils the second part of its spell, and all that it has resuscitated crumbles into dust and is wafted away by a wind. The modern personages find themselves back in their modern world—nothing changed in it or them—alone together beneath the Pyramids in the moonlight stillness, just as they had been when Cheops and his world arose from the tomb at their approach. But they are not left to think their visit to the past a dream, for there lies near them on the sands "a small coffin mummy case," and when they read its hieroglyphics they know that within it lies their son Amenor, born to them when they were man and wife in the reign of Cheops. It is well that, even so tardily and in this perplexing fashion, the tale does revert, before it ceases, to its fundamental mystery of present carried into past. In this idea there is an originality and a fascination which give the book a singular interest; but for it the tale would only be a crude romance with a necromantic catastrophe to end it. Unfortunately no critic recognizing the value of the idea can rightly omit to say that Capt. Haggard has been unable to use it so impressively as it deserved. Perhaps no one could have worked it with complete effectiveness into an explicit story—it is of the kind that belongs to shadowy vagueness and suggestion—but surely there can be few writers who, if capable of originating the idea, could be also capable, as Capt. Haggard has been, of making it often show preposterous and of disfiguring it with obtrusive circumstantiality. The verse in which Capt. Haggard tells his "strange tale" is deplorable; it is frequently doggerel, and at its best false metre and faulty pronunciations are habitual in it and the diction is feeble and trivial. A few small lyrics at the end of the volume exhibit much better powers of expression and versification.



## LOCAL HISTORY.

*Old Dundee: Ecclesiastical, Burghal, and Social.* By Alexander Maxwell. (Edinburgh, Douglas.)—This is a kind of belated predecessor to the author's 'History of Old Dundee,' for it deals with the forty years prior, as that with the century subsequent, to the Reformation. In reviewing that book seven years ago we expressed a regret that Mr. Maxwell had not rather devoted himself to a formal and exhaustive history of Dundee; but whilst hoping he may still some day take up the task we will not repeat the regret, for, based as it is throughout on contemporary and unpublished documents, 'Old Dundee' sheds a more vivid light on much that was obscure in pre-Reformation Scotland generally than could have been shed by a work of wider scope. Only the other day Dr. Edgar asserted that "for hundreds of years before the Reformation there had been no such a thing in the Catholic Church as public penance"; but here we find several instances of date 1520-3, as when "Reche Crag having threatened the officers with a dirk, he confessit the fault," and is ordered to come on Sunday "barefute and bareleg in time of the hie mess, and the knife drawn in his hand be the point," and "on his knees ask the Provost forgiveness, and give him the knife to be put up whair he pleases." Such penance, it is true, was imposed by the civil authorities; still, it helps to explain the stern post-Reformation discipline. In 1535 Mr. John Wedderburn, Vicar of Dundee, shot in an archery match at St. Andrews between six Scotchmen and six Englishmen (the Scottish team won); in 1521 the bailies "statute and ordainit the sergeants to keep the puir folk on haly days out of the Kirk." Wishart the Martyr "had commonly by his bedside a tubbe of water in the which he used to bathe himself." In 1559, the Reformation accomplished, the canny town council put twelve copes up to auction, and got the purchaser to "cause them be alterit for the Kirk-Session, and never to serve in Papistrie herefter." Three years before that date Janet Gilchrist, for 40*l.* and "ane stand of clothing," consented to a divorce-ment by holy Kirk betwixt her and her husband, then dwelling in Elsinore, giving him "licence to use his body and dispoone thereupon as himself pleases, to marry or to live chaste as he sall think expedient." The judgments recorded here might often have been pronounced by Sancho Panza, as when George Black, boatman, was "decernit to be doukit our the head at the full sea" for pitching a man into the water; or when of two thieves, "amerciate for common pickery of ane puir woman within silence of the night," the less guilty was ordained "to scourge his fellow round about within the bounds of this burgh, as use is, and gif he fails in the extreme punishing of him, then the hangman sall scourge them baith in his maist extreme manner he can." A tailor, likewise accused of theft, was hardly dealt with, for he was "adjudgit to be punishit with twelve strais with ane double belt, because there could be nae sufficient proof gotten, but vehement suspicion, and syne to be banishit the burgh for year and day"; but one need not waste pity on John Anderson, who, for "unlaw in drawing of ane whinger and invading of Archibald Kyd," was sentenced to "pass to the place whair he offendit Archibald, and desire of him, upon his knees, forgiveness. And his whinger to be taken frae him and put in the cuck-stule." The fable that the Carse ploughmen declined in old days to eat salmon oftener than twice a week should be for ever dispelled by the fact that about 1520 salmon sold in quantity at from 7½*d.* to 9*d.* the pound; in 1555 a hawk might be worth the price of two cows. In 1536 a mason worked during summer from 5 A.M. to 7 P.M., with two and a half hours, in three intervals, for meals; shortly after the Reformation the matin and evensong

bells, which had proclaimed the hours of work and repose, were superseded by a piper, who, dressed in the town's livery and colours, was to pass and play through the burgh every day, "in the morning at four hours, and every nicht at aucht hours." From these few desultory jottings, taken almost at random in the order that they occur in, some idea may be formed of a work of exceptional value and interest, in which we note only two errors—the "altar of St. Crucis" and "the psalm De Profundus."

*Vinciagliata and Maiano.* By Leader Scott. (Florence, Barbèra; London, Fisher Unwin.)—We may be permitted to doubt whether the model of a mediæval Tuscan stronghold erected by Mr. Temple-Leader on the ruins of the old castle of Vinciagliata is, notwithstanding the elaboration and solidity of its detail, altogether free from certain pinchbeck characteristics which too often disfigure such attempts at historical illustration. However, it has already drawn laudatory descriptions from the pens of Lord Lamington and Baron de Reumont; Italian antiquaries, including Signor Baroni and Signor Carocci, have dedicated to it learned treatises; and now Mrs. Leader Scott discourses on its fabric and catalogues its contents with the amplitude of detail requisite to satisfy the proprietor and creator, whilst with considerable skill she manages to interest the general reader in the result of her labours. Some of the documents summarized by Mrs. Leader Scott have already been given in their original form by Signor Baroni. From these it appears that the Visdomini, whose ownership of Vinciagliata is the earliest on record, enjoyed some peculiar ecclesiastical rights of which the existence is more easy to prove than the origin is to explain. Thus as early as the ninth century they possessed what our author terms the lay bishopric of Florence, accepted tribute from its spiritual incumbent, and administered the revenues whenever the see became vacant, being therefore described by Dante as

coloro,  
Che sempre che la vostra Chiesa vaca  
Si fanno grassi stando a consistoro.

Parchments of the eleventh century preserved in the Badia at Florence show various members of the same family bartering as lay ecclesiastics the tithes of the church of San Martino, and on one occasion receiving as the price for a quota of these rights a gold ring and a horse. In 1335 the Usimbardi sell for 4,060 gold florins the Castle of Vinciagliata and its dependencies. A little later it is held for a brief period by the Bardi family, but in 1345 they are forced to part with the property in consequence of the losses they sustain by loans made to our King Edward III. and by the crash of the Florentine banks. As a consolation their illustrious debtor accords them the right to quarter the royal arms of England. It is said that the charter granting this permission is still preserved in the archives of the Peruzzi family. Notwithstanding the frescoes and inscriptions by which the present owner has caused to be commemorated the alleged sack and destruction of the castle by Sir John Hawkwood, Mrs. Scott frankly admits that the episode rests solely on conjecture. But surely she errs when stating that in 1363 Hawkwood "had for some years been fighting for the Pisans," for he had only entered their service that very summer. Moreover, his march on Florence was in direct fulfilment of his engagement with his new masters, and not merely "by way of keeping his White Company employed." During the tenure of Vinciagliata for some five hundred years by the Alessandri, a branch of the Albizi, no incident seems to us so curious as the rapid decay of the family and of the property in the eighteenth century. In 1751 the curé records in the parish register that "no one inhabits the ruined palace of the Signori Alessandri, but the holy water is still sprinkled in the empty rooms as Easter comes round." A hundred years later Mr. Leader

bought the heaps of stones and one or two dilapidated walls that alone remained. Mrs. Scott, however, does not confine herself to the chronicles of the ancient and to the architecture of the modern Vinciagliata. Scattered throughout the sumptuous volume are many items of miscellaneous interest, such as criticisms on Etruscan remains; records of the Italianized descendants of Robert Dudley, the so-called Duke of Northumberland; notes of the "laccio," a forked weapon used by Hawkins's mercenaries for the capture of prisoners; and descriptions of various instruments of punishment, including the stone wheel placed in the market of mediæval Florence for the correction of debtors and fraudulent bankrupts. From disquisitions on the latest improvements in oil pressing and wine making, from descriptions of the mezzaria system as now practised in Tuscany, with the curious traces it still retains of feudal tribute and service, Mrs. Leader Scott reverts to the register of the nuns who formerly dwelt in the monastery at Maiano which now forms Mr. Leader's *fattoria*, to the profits they made by their silkworms, and to the inventory of the *corredo* of their waxen Madonna. We note that the 224 and 240 lire paid by these ladies to the master carver and master painter for the decoration of their altar contrast favourably with the 500 sols tournois a year which, at about the same time, Catherine de' Medici considered an adequate salary for J. Bullant as architect of her palace the Tuileries.

*Vestiges of Old Southampton.* Twelve Etchings by F. McFadden, with Descriptions by T. W. Shore. (Southampton, H. M. Gilbert.)—This collection of picturesque etchings is very welcome from an historical point of view, although many of the examples have been drawn with a needlessly heavy hand. Architects will desire firmer and more precise delineations, but even they may accept Mr. McFadden's good offices, especially as he has employed himself in recording the remains of those most curious fragments, the Arcade and its additional fortifications. As the royal palace was ordered to be repaired in 1207, and in 1222 money was provided by royal command, their record supports the evidences of their style. There seems to be some likelihood that, as a rampart was constructed behind and above them, their service was analogous to the very uncommon rampart which connects the body of Beaumaris Castle with the sea. Artistically speaking, in tone and colour 'Winkle Street' is among the best of these etchings, but, except the Norman window of God's House Gate, here shown on our left of it, part of a building which has been much restored and tampered with, there is no great architectural interest in the place; historically speaking, few subjects in Southampton are, nevertheless, more valuable than this one, although it may not be true that the beach outside the gate is the scene of that often painted "morality," 'Canute reproving his Courtiers.' God's House, which belongs to Queen's College, Oxford, is now an almshouse for eight poor persons. Here the remains of Richard, Earl of Cambridge, who was beheaded at Southampton in 1415, were interred. About thirty years ago, when the church was restored, the bones of a rather tall man, with the skull lying separate, were found under the floor of the chancel of the church adjoining, and reinterred in the same place. Thirty years after Earl Richard's death, Margaret of Anjou landed at Southampton and lodged in the hospital. Partial use of the church was in 1567 granted to Walloon Protestant refugees, who in 1712 conformed to the Anglican ritual, and to this day conduct their services in the French language. There are, we believe, more traces of French and Norman-French customs and people in Southampton than in any other coast town in England. Among the fragments of a later date, few in Southampton can compare with the three pointed arches remaining of the Biddles Gate, or the Castle Gate, standing



at one end of Simnel Street, which is part, it is likely, of the bakers' quarter of the city. Later still is Tudor House, so called, or "the King's House," a sixteenth century building, with some interesting interior remains—much altered externally, so far as the basement is concerned. Here Henry VIII. is said to have lodged several times between 1512 and 1518. There is nothing except popular tradition to support the tale; but the first floor, roofs, and gables are quite old enough to have seen the "bluff" monarch stride past, and they are excellent instances of their time. The etching, which, like a few of the other etchings, looks as if it owed something to a photograph, is among the best of the collection. The design and proportions of the gables and windows, as well as the sort of *facia* below the latter, are noteworthy and characteristic. The Arundel Tower—part of the old fortifications of Southampton, and one of twenty-nine towers which added to their strength—cost the burgesses much money to repair when it and the adjacent walls were greatly damaged by the sea. Rising above the chimneys of the houses, it is conspicuously picturesque. Only the cylinder of stone remains at this time. The care and skill of Mr. McFadden are manifest in the foreshortening and finish of the view of St. Michael's Church—remarkably so in the house-fronts, their windows and doors on our right. Mr. G. D. Leslie, R.A., who has written a sympathetic and justly laudatory preface to this book, warmly commends the etcher for his *carè*, ability, and taste. He rightly praises the effort to preserve records of old buildings which ruthless, if not ignorant innovators are "improving" out of existence, and he regrets that more has not been done in this way for London itself. Yet the number of drawings made of old buildings in London within our memory is prodigious.

#### OUR LIBRARY TABLE.

UNDER the title of *Gods and Heroes; or, the Kingdom of Jupiter* (Blackwood & Sons), Mr. Francillon has written an attractive book of classical mythology for the rising generation, mingling the Greek and Latin myths with as little heed of their comparative or contrasted qualities as was bestowed on them by Ovid himself. Though his purpose in accomplishing this feat is confessedly educational, he has treated the subject with a novelist's fancy and freedom, so that his book is in the nature of a connected story rather than a mythological primer for the fourth form schoolboy. From this point of view the work seems to have been very well done, and it will unquestionably serve the turn of boys and girls who begin their classical education at home. There are eight appropriate pictures, some of which may be looked upon as trivially humorous. In fact, the book is humorous throughout; but that will not be considered a fault in the eyes of many parents.

WORDSWORTH'S *The White Doe of Rylstone, with the Song at the Feast of Brougham Castle and The Force of Prayer*, is the latest addition to the "Clarendon Press Series of English Classics." The triad of associated poems is edited by Prof. Knight, of St. Andrews, and the notes, various readings, and illustrations are selected from his monumental edition of Wordsworth's "Poetical Works." The only addition seems to be an extract from an interesting letter from Coleridge to Wordsworth on the defects of the 'White Doe' as first written in 1807-8. This letter was more fully printed in Prof. Knight's 'Life of Wordsworth.' Lamb, too, had serious fault to find with the structure of the poem, and what with these discouragements and others from the publishers, the 'White Doe' did not appear until 1815. Even then it was not deemed a success, and Wordsworth again altered it materially in 1836.

THE Comte de Paris and the Duc de Chartres publish a large and beautifully illustrated edition of their father's letters about the siege of Antwerp and various Algerian campaigns. It will be remembered that some of the letters of the Duc d'Orléans about his African campaigns have been already published on a previous occasion. The present volume, brought out by M. Calmann Lévy, of Paris, under the title of *Récits de Campagne*, is much more interesting than was the former one, and the cuts are taken from most admirable drawings by distinguished artists. The Duke wrote well, and if the drawings given as his are genuine, and have not been much touched, he was also an excellent draughtsman. He seems to have been the ablest and one of the pleasantest of his family, and it is possible that had he lived he would have seen what his father never saw, namely, how to govern France under a Revolutionary monarchy, and would have given up the idle attempt to rely upon a section of the middle class, and thrown himself, through manhood suffrage, upon the entire people.

M. J. ROTHSCCHILD, of Paris, publishes *Les Ministres dans les Principaux Pays d'Europe et d'Amérique*, by M. L. Dupriez (Vol. I.), which is to be completed in two volumes. The present volume deals with ministers and cabinets under constitutional monarchy, and especially with the constitutional system of the United Kingdom, Belgium, Italy, Prussia, and Germany. There is an introduction by Comte de Franqueville, who is as high an authority upon the subject as exists, and perhaps, on the whole, a better authority on the English constitution than any living Englishman—certainly as good as any. We note an error at p. 193 of "Board of Trade" for Local Government Board. It is, perhaps, not altogether easy to justify the classification of Prussia among constitutional monarchies. It is a monarchy and it has a constitution, but that is hardly enough. Russia is a monarchy, and Russia may be said to have a constitution, although, of course, one which can be modified at the Emperor's will; but in practice that of Prussia can be modified in the same way. Still, on the whole, the theory in Prussia approximates more to that of the constitutional monarchies proper than to that of the autocracies. There is really more to be learnt, however, as regards constitutional doctrine, from our colonies, and especially from Canada, than there is from all the continental states put together.

Murray's *Handbook for India and Ceylon*, 1891, is based on the guides to India "revised and condensed into one handy volume," and contains a vast amount of information. Maps of the country and plans of towns and buildings are liberally supplied. In spelling Indian words, the publisher says, no system has been followed. The statement will not be controverted, for it would be hard to find a stranger blend of existing systems. Revision by experts would improve the book, into which several little errors have crept, though they are not such as to spoil it for tourists. For their purposes this guide will be most useful; and even those who know the country well will find in it a record of progress as well as an occasion for indulging in the pleasures of memory.

THE Librairie Militaire de L. Baudoin at Paris publishes *Souvenirs de la Campagne du Tonkin*, an excellent volume by Capt. Carteron. Those soldiers and others who wish for a complete account of the French operations in Tonquin, just before and during the French war with China, will find it here. The part of the book which will most interest the general English reader is that which has to do with the organization and services of the French Foreign Legion. Among Capt. Carteron's heroes is one at least who hailed from the United Kingdom—Patrick Cotter, an officer in the Foreign Legion, killed gloriously at the head of his men after brilliant

service for France. On the other hand, one of his deepest scoundrels is an English soldier in the Legion, who put himself at the head of a band of Dutch, German, and Belgian deserters from that force, lived on the country, and had the intention of joining the Chinese. All the members of the party who were not killed by the inhabitants were afterwards shot by the French, and died with great courage, as is here described. One can understand finding among the sergeants of the Legion men who have held high rank in the Austro-Hungarian army; but it is less easy to explain the presence among the privates of 11 per cent. of real "Germans," in addition to the nearly 50 per cent. of nominal Germans from Alsace.

THE eighth volume of the reissue of *Chambers's Encyclopædia* (W. & R. Chambers) confirms our impression of the great superiority of the new edition. It contains excellent memoirs of Pepys by Mr. Wheatley, Pitt by Mr. Lecky, Plutarch by Dr. Holden, Prior and Præd by Mr. Dobson, Pope by Mr. Traill, and Rabelais by Mr. Besant. Prof. Cheyne contributes a learned article on the Psalms; Mr. Law writes with knowledge about Cardinal Pole; "Prayer Book," by the Bishop of Edinburgh, is an excellent contribution; and Mr. Blackmore's disquisition on roses is most pleasant. "Railways," by Mr. M'Dermott, is an interesting essay, although it may be doubted if the picture of French railways is correct. Passenger trains are much fewer than in Great Britain, but they are much more punctual. The illustrations have decidedly improved.

IMMEDIATELY on the publication of 'Debrett' has followed the publication of its handsome rival, *The Peerage and Baronetage of the British Empire*, by Edmund Lodge (Hurst & Blackett), the clear type of which and its good arrangement make it easy of reference; and *Dod's Peerage, Baronetage, and Knighthood* (Whittaker & Co.), another volume of established reputation, the cover of which we are sorry to see disfigured by an advertisement.—Other volumes which the close of the year brings us are *McCorquodale's Railway Diary* (McCorquodale), and *The Chiswick Press Calendar* (Whittingham & Co.), a useful affair.

MR. GRISWOLD, of Cambridge, Mass., has given the world another specimen of patient drudgery in his *Descriptive Lists of American, International, Romantic, and British Novels*. Mr. Griswold apparently confines himself to novels written in English or translated into English, and even then we fail to understand his selection. Under "Romantic Novels" he includes a great deal of trash, and apparently only mentions two of Dumas's, repeating, too, the foolish assertion that Maquet wrote 'The Three Musketeers.' But one of all Balzac's novels seems to be noticed!

WE have several new editions on our table, one of them a revised version of Madame Villari's excellent translation of her husband's able work *The Life and Times of Niccolò Machiavelli* (Fisher Unwin). The original translation was a good deal shortened to meet the demands of the London publisher. Two entire chapters fell victims to his requirements, and the last two volumes were shorn of their documents. These are restored, and additions have been made to the book under the superintendence of the distinguished author. The interest in Machiavelli, never wholly extinct in this country, has shown signs of revival, or we should say of increase, of late years, and therefore a public exists which can appreciate these handsome volumes, that, with their illustrations, form a Christmas present of a high class. The typography is careful, but it was a pity to print Politian's elegiacs on p. 157 of the first volume as if they were hexameters.—*The Pirate and Feveril of the Peak* are the latest instalments of Messrs. Black's wonderfully cheap reprint of Scott's novels.—The "Minerva



Library" has been enriched by the addition of Sir Joseph Hooker's delightful *Himalayan Journals*, revised by their accomplished author. Messrs. Ward & Lock are doing a real service by issuing such works in a cheap form. The same publishers have sent us a new edition, copiously illustrated, of *A Study in Scarlet*, by Mr. Conan Doyle.—In the cheap issue of the "Golden Treasury Series" *The Life and Death of Socrates* has appeared.

AMONG the catalogues on our table are those of Mr. Bumpus (good), Mr. Edwards (good), Messrs. Ellis & Elvey (valuable), Mr. Evans (fair), Mr. Haigh Hartley, Mr. Irvine (garden- ing books), Mr. Jackson (good), Messrs. Jarvis & Son (good), Messrs. J. & J. Leighton (interesting), Mr. May (good), Mr. Menken (good), Messrs. Myers & Co. (good), Mr. Nutt (good), Mr. Reya (history), Mr. Spencer (good), Messrs. Suckling & Galloway (fairly good),—also those of Messrs. C. & F. Pickering of Bath, Mr. Hitchman of Birmingham (rather interesting), Messrs. George's Sons (two catalogues, one of Shakspeareana and Dean Plumptre's books) and Mr. Jefferies of Bristol (fairly good), Mr. Goulden of Canterbury, Mr. Murray of Derby (fairly good), Mr. Cameron (good) and Mr. Clay (good) of Edinburgh, Messrs. Kerr & Richardson of Glasgow (fairly good), Messrs. Young & Sons of Liverpool (good), Mr. Thorne of Newcastle, and Mr. Thorp of Reading.

WE have on our table *The Students' Marx*, by E. Aveling (Sonnenschein),—*Calendar of the University College of North Wales, 1891-2* (Manchester, Cornish),—*Intermediate Examinations, 1891: The Examination Papers issued at the Thirteenth Examinations held in June, 1891* (Dublin, Browne & Nolan),—*Papers of the American Historical Association*, Vol. V. Parts I.-III. (Putnam),—*Young Ladies of To-day*, by C. F. Rideal (Dean),—*"Highest References,"* by F. Warden (Railway Automatic Library),—*Unhappy Loves of Men of Genius*, by T. Hitchcock (Osgood & Co.),—*Jaleberd's Bumps*, by J. Greenwood (Griffith & Farran),—*Lester, the Loyalist*, by D. Sladen (Griffith & Farran),—*With my Friends*, by B. Matthews (Longmans),—*Intentions*, by Oscar Wilde (Osgood),—*Consider the Lilies how they Grow: Poems*, by F. L. Hosmer (Glasgow, Bryce),—*The Precious Things of Home*, by the Rev. W. Senior ('Home Words' Office),—*Martin Luther, German Student Life*, Poetry, from the MS. of the late W. B. Robertson, D.D. (Glasgow, MacLehose),—*"Speaking Years,"* a Memory of the Rev. W. Carr, by the Rev. C. Bullock ('Home Words' Office),—*At Odd Minutes*, collected by G. M. A. Hornby (Stock),—*The Divine Library of the Old Testament*, by A. F. Kirkpatrick (Macmillan),—*A Manual of Doctrine and Practical Notes for Church Teachers*, by the Rev. J. S. Bouchier (Griffith & Farran),—*Lehrbuch der Geographie für die Volksschule*, by A. Stauber, Part I. (Williams & Norgate),—*Ausgewählte Englische Dichtungen in Deutscher Uebersetzung*, by O. Kuntze (Stettin, Nagel),—and *La Question d'Alsace dans une Ame d'Alsacien*, by E. Lavis (Paris, Colin). Among New Editions we have *The Iliad and Odyssey of Homer*, translated by Alexander Pope, edited by the Rev. H. F. Cary (Routledge),—*Work, and How to Do It*, edited by Mrs. J. Mercier (Wells Gardner),—*Jesus, the Carpenter of Nazareth*, by a Layman (Kegan Paul),—and *Railway Abattoirs*, by D. Tallerman (Simpkin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Kirby's (Most Rev. Dr.) *Meditations on the Principal Truths of Religion*, 12mo. 4/ cl.  
Müller's (F. Max) *Anthropological Religion*, the Gifford Lectures, 1891, cr. 8vo. 10/6 cl.  
Taylor's (W. M.) *Paul the Missionary*, cr. 8vo. 5/ cl.

## Poetry.

- Haliburton's (H.) *Ochil Idylls*, and other Poems, 12mo. 3/6

## Music.

- Wagner (R.), *A Sketch of his Life and Works*, by F. Muncker, cr. 8vo. 3/ cl.

## History and Biography.

- Gardiner's (S. R.) *Student's History of England from the Earliest Times to 1885*, 1 vol. complete, 12/ cl.  
Wiseman (Richard), *Surgeon and Sergeant-Surgeon to Charles II.*, a Biographical Study, by Surgeon-General Sir T. Longmore, 8vo. 10/6 cl.

## Geography and Travel.

- Coltman's (R.) *The Chinese, their Present and Future*, 10/ Stuart (H. V.) *of Dromana's Adventures amidst the Equatorial Forests and Rivers of South America*, roy. 8vo. 21/

## Science.

- Dutton's (T.) *Indigestion Clearly Explained, Treated, and Dieted*, cr. 8vo. 2/ cl.  
Fream's (W.) *Elements of Agriculture*, a Text-Book, 2/6 cl.

## General Literature.

- Davies's (Rev. D.) *Talks with Men, Women, and Children*, 3rd Series, cr. 8vo. 6/6 cl.  
Goldsmith's *Choice Works*, cr. 8vo. 2/6 cl.  
Heathcote (J. M.) and Tebbutt's (C. G.) *Skating*, 8vo. 10/6 cl. (Badminton Library.)  
Hervey's (M. H.) *The Trade Policy of Imperial Federation*, cr. 8vo. 2/6 cl.  
Linton's (W. J.) *The Flower and the Star*, and other Stories for Children, cr. 8vo. 3/6 cl.  
Nissen's (H.) *A B C of the Swedish System of Educational Gymnastics*, cr. 8vo. 4/ cl.  
Peacock's (Capt. J. M.) *A Military Crime, From Reveille to Lights Out, A Soldier and a Maid*, cr. 8vo. 3/6 cl.  
Roberts's (M.) *King Billy of Ballarat*, and other Stories, 5/ cl.  
What Was It? by Greta Arnefar, 12mo. 5/ cl.

## FOREIGN.

## Theology.

- Beyschlag (W.) *Neutestamentliche Theologie*, Vol. 1, 8m.  
Weill (E.) *Der Commentar d. Maimonides zum Tractat Berachoth*, Arabischer Text u. Hebr. Uebersetzung, 2m.

## Fine Art.

- Ancien Armorial Équestre en Fac-similé, 200fr.  
Frauberger (H.) *Die Akropolis v. Baalbek*, 27m.  
Ongania: *Calli e Canali a Venise*, 75fr.

## Poetry and the Drama.

- Dahn (F.) *Rolandin, Erzählung in Versen*, 3m.

## History and Biography.

- Acta Pontificum Helvetica, hrsg. v. J. Bernoulli, Vol. 1, 1198-1268, 28m.  
Flers (Marquis de): *Le Roi Louis Philippe*, 10fr.  
Pastor (L.): *Geschichte der Päpste seit dem Ausgang des Mittelalters*, Vol. 1, 10m.  
Saint-Amand (J. de): *La Cour de Charles X.*, 40fr.  
Schubring (J.): *Briefwechsel zwischen F. Mendelssohn Bartholdy u. J. Schubring*, 4m. 40.  
Schultz (A.): *Deutsches Leben im XIV. u. XV. Jahrh.*, Part 1, 15m.

## Geography and Travel.

- Jaime (G.): *De Koulikoro à Tombouctou*, 12fr.  
Silvestre (A.): *La Russie*, 25fr.

## Philology.

- Ahrens (H. L.): *Kleine Schriften*, Vol. 1, 16m.  
Genthe (A.): *Deutsches Slang*, 1m. 20.  
Robert v. Blois: *Sämmtliche Werke*, hrsg. v. J. Ulrich, Vol. 2, 3m.

## Science.

- Cantor (M.): *Vorlesungen üb. die Geschichte der Mathematik*, Vol. 2, Part 1, 14m.  
Festschrift Rudolf Virchow gewidmet zur seinem 70 Geburtstag, 3 vols. 120m.  
Gérard (F. J.): *Nos Chevaux*, 5fr.  
Lucas (F.): *Traité Pratique d'Electricité*, 15fr.

## General Literature.

- Paris (G.): *Le Juif Errant en Italie*, 1fr. 25.  
Weigand (W.): *Essays*, 4m. 50.

## NEW YEAR'S MORNING AT VENICE, 1867.

MAN'S knowledge—save before his fellow man—  
Is ignorance—his widest wisdom folly.  
In Nature's eyes still gazing, dazzled wholly  
By sights his own can make, how should he scan  
Pictures like those in Nature's iris-span?  
Hers show the cypress, his the melancholy;  
His shine with Christmas, hers with simple holly  
That knew no mirth till Yule-tide feasts began;

And yet, dear Venice, unto me it seems  
That yonder sun, breaking through mists of morn,  
Gilding each dome that History's hand hath worn,  
Painting thy palaces with rosy gleams,  
Hanging thy Grand Canal with rainbow-steams,  
Smiles conscious down on Freedom's year new-born.  
THEODORE WATTS.

## SOME LECTURES DELIVERED BY COLERIDGE IN THE WINTER OF 1818-19.

## II.

*The Champion* for January 3rd, 1819, contained the following:—

COLERIDGE'S PHILOSOPHICAL LECTURES.—We lament exceedingly that we were prevented from hearing the Lecture of Monday last, from which we had promised ourselves very high entertainment—the more especially as we shall not be able to hear any more of that series. A correspondent has obliged us with the following abstract.

As far as related to the subject of his lecture, he considered the ancient world as composed of two distinct people:—the Greeks and the Hebrews.

The Hebrews were without heroism or genius. All with them was theocratical or historical; whilst with the Greeks every thing was genius and heroism—and nothing historical.—Homer might be their first writer.\* As their language was every where nearly similar; and as they had no titles of nobility, they were not marked as ever having been a conquered people; and they probably came in successive colonies from the same country, and were of the same origin. The Pelasgians, or ancient inhabitants, believed in Gods; but they had no Gods by name, and did not worship any. Bacchus had first a name at Dodona. It had been disputed whether such a person as Homer had existed†—and had been maintained that Pisistratus and others, had, in after times, collected various poems together into one form; such as we find them in the *Iliad*, &c.

Their contents (that is the theology in them) appear to have been the belief of the people—whilst the mysteries seem to have been designed as a secret opposition to this belief, which the initiated did not care openly to oppose. The Greeks, as an intellectual people, appeared to have stood by themselves; and their countries became, by a kind of simultaneous impulse, at once Republics. Solon, Thales, &c. appear to have been the authors of the Greek Sayings—all of which appeared to have an air of good humour and cheerfulness about them; whilst they were, at the same time, of a sneering character. Every saying appeared to have come from some of the seven Sages.

Thales was the first who asked for the origin of the Gods; whilst he believed, without disputing it, the religion of his country. Pythagoras was their first philosopher. He might have been in Egypt, Persia & India. Sedon says he was at Babylon with Ezekiel. Pythagoras considered that there were 10 bodies—in the system—and to make up the tenth body he imagined one, called Antichthon, always moving on the other side of the Sun, exactly opposite to our world; and, consequently, always invisible.—He undoubtedly knew the right system—and it is remarkable that Syme, in his travels in the Birman Empire, says that there is a people holding the same doctrine of 10 bodies, and with it the Pythagorean notion of one of these bodies being invisible from its situation being behind the Sun.

Herodotus says that the Egyptians had woolley heads; and were in casts; which seems to have been a mark of their having been a conquered people. Conquest encreases the power of the Priesthood. Pythagoras left his country on account of the jealousy of Polycrates: went to Croton, and there first addressed himself to the highest class. In answer to the solicitations of those around him, Pythagoras would not talk of constitutions.

He said—that fools and uninstructed men could not choose wise legislators—and therefore he endeavoured only to make men wise, &c. His disciples became numerous and excellent men. As such they were engaged in political employments, and thus politics became the distinction of the sect; and the jealousy, &c. that arose every where around them, at last broke out in a persecution which annihilated them. The lecturer spoke of Pherecides and Anaximander; and stated that Aristotle and Plato say that miracles were attributed to Pythagoras; but as we, in our times, have heard the strongest attestations to animal magnetism, from most respectable persons (Germans whom the lecturer named) so might there be some things done by Pythagoras, through the influence of the imagination, which might appear even to intelligent men, as miraculous. Pythagoras began the system of philosophy followed by Plato; and which, allowing for the schism made in it by Aristotle, remains to this day.

Thales had been in India and Egypt. Both were high in civilization, but had no mental cultivation. It was the many working for the pride or superstition of the few:—witness the Pyramids.

There was no mind displayed in Egyptian antiquities, and the hieroglyphicks had little but their antiquity to recommend them. Greece gained but little from studying the hieroglyphicks—and learned nothing (abroad); but in those ignorant times—Greece learned every thing from (within) itself.

The traditions and oracles of the Greeks, together with the history and prophecies of the Jews, prepared the world for the mission of the Messiah; our belief in whom constitutes, or is the foundation of all true philosophy. M.

Again, in the number for January 10th, the following:—

COLERIDGE'S LECTURE on Thursday was, as we expected, a splendid and ingenious display of metaphysical criticism and poetic enthusiasm. Many of

\* This must be a mistake. Mr. C. maintains that Homer did not write. EDITOR [*Champion*].

† Mr. C. contends that the *Iliad*, &c. had as many authors as there are books, &c.!!! EDITOR [*Champion*].



his ideas were as just as they were beautiful; but we wish that he had given some portion of the time consumed by the almost unintelligibly ambiguous apologies for belief in ghosts and goblins, to the elucidation of the yet obscure traits of the character of *Hamlet*. In many particulars Mr. C. at least accords with, if he has not availed himself of the opinions of Hazlitt, and of another Lecturer, whose disquisition on the character of *Hamlet*, during the last season, excited very popular attention. But still we are of opinion that he has not gone into the entire depths of this extraordinary delineation of physical, moral, and intellectual peculiarity of human character.

The audacity of Thelwall's remarks here is almost incredible—Coleridge plagiarizing from Hazlitt—and from Thelwall! It is enough to take one's breath away, for there can be no doubt that he is himself the "other Lecturer," he having delivered a course of lectures on Shakespeare, &c., in 1818, duly reported in the *Champion*. As to Hazlitt—Hazlitt knew better, and must have smiled—if Hazlitt ever smiled—at seeing himself thus dragged in as, with the assistance of Thelwall, helping Coleridge to opinions on *Hamlet*!

Whether it was that Thelwall was offended by these plagiarisms of Coleridge, or that all the space he could afford was occupied by reports of a fresh course he had himself begun about this time on English literature, I cannot say, but no more reports of Coleridge's lectures appeared in the *Champion*, and I do not know how many of the proposed lectures were actually delivered. From a complete prospectus of the two courses it appears that the one on philosophy was to extend to no fewer than fourteen lectures—which would carry them, "with the intermission of the Christmas week," to near the end of March. The part of the prospectus omitted by Allsop also announces: "An Historical and Chronological Guide to this Course will be printed, price Sixpence." This is, no doubt, the "assistant," the preface to which he prints at p. 118 of his second volume.

It is difficult to conceive his reason for omitting all mention of the "Alternate Course," portions of which, as I have found, were actually delivered. Coleridge proposes to take each play "scene by scene for the purpose of illustrating the conduct of the plot, and the peculiar force, beauty and propriety of the language, in the particular passages, as well as the intention of the great Philosopher Poet in the prominent characters of each play, and the unity of interest in the whole and in the apparent contrast of the component parts."

The course was first announced to begin on the 10th of December, but it was postponed for a week. The first lecture was to be on the 'Tempest' "as a specimen of the Romantic or Poetical Drama of Shakespeare"; the second on 'Richard II.,' the third on 'Hamlet,' the fourth on 'Macbeth,' the fifth on 'Othello,' and the sixth and last on 'Lear.'

Some change, however, must have been made in the selection of the plays, for we learn from an allusion in Coleridge's letter to Britton (dated February 28th, 1819, and printed in the 'Remains,' ii. 2) that he delivered a lecture on 'Romeo and Juliet' at the Crown and Anchor, this play not being one of those announced in the prospectus.

We are not told by the editor of the 'Remains' whether Britton's proposals for a series of lectures at the Russell Institution bore fruit. It is not at all improbable that they did, although no report has yet been found. No such course is mentioned in Crabb Robinson's diary, but neither is there any mention there of the Crown and Anchor courses. The whole of Coleridge's letter to Britton is not given in the 'Remains,' although the part omitted—the conclusion—is quite as interesting as the portion printed. This concludes with the words, "Fuius Troes," and Coleridge goes on:—

"I regret that I cannot say the same of my intellectual life. At least were it in my power my works should be confined to the second volume of my 'Literary Life'; the Essays of the third volume of

the 'Friend' from page 67 to page 265, with about fifty or sixty pages from the two former volumes & some half-dozen of my Poems. If therefore I should be able to employ the time required for a course of six or eight lectures at the Russell Institution, that is compatibly with the other employments for the bread & beef of the day—God knows how laboriously, & yet scarcely earned!—I should greatly prefer your Committee making their own choice of the subjects from English, Italian, or German Literature; and even of the Fine Arts as far as the Philosophy of the same is alone concerned. I have learnt what I might easily have anticipated, that the 'Lear' of Shakespeare is not a good subject for a lecture in my style; with that exception any of the plays of Shakespeare—the 'Twelfth-Night,' 'The Tempest,' the 'Henry IV.,' the 'Richard II.,' with character of 'Richard III.,' 'R. & Juliet,' 'A. & Cleopatra,' 'Macbeth,' 'Hamlet,' 'Othello,' &c., &c., the 'Paradise Lost,' with the character of Milton (which I appear to remember was the favourite lecture of those given at the Surrey Institution), *Spenser*, *Dante*, old English Ballads & Metrical Romances; of the uses of poetry in the process of the mind's education, especially on the supernatural; the comparison of English poetry from Chaucer to Milton, with the period of Dryden (inclusive) to the Wartons; of all these and of any other congenious subjects. It would be much more agreeable to me (who am so utterly unfit to arrange any pecuniary matters, & have in consequence suffered so much in mind, to leave all else unnoticed, that I have vowed & promised never to attempt it again, but to leave it to some friend) if the Committee would state the sum they are disposed to offer & I would instantly decide.—Oh! how much more genial would my feelings be could I but address so respectable an audience with unhired eloquence. Even as it is & bleak as my vineyard (potato-ground would be a metaphor more germane to the occasion) lies on the north aspect of Parnassus—yet the accounts I have received from the best authority of the character of the audience at the Russell Institution have alone induced me to return a hesitating answer to the enquiry, which at all events I must have acknowledged as a high compliment to, dear Sir, Yours, with unfeigned respect,

"S. T. COLERIDGE."

J. DYKES CAMPBELL.

#### THE HISTORICAL MANUSCRIPTS COMMISSION. THE RUTLAND PAPERS, PART II.

MR. MAXWELL LYTE's original report on the family papers of the Duke of Rutland, which appeared a few years ago, will doubtless be remembered, apart from its historical value, by the remarkable circumstances under which some of the more ancient manuscripts were discovered by him in a ruinous stable-loft at Belvoir Castle. The contents of that volume were largely descriptive of the domestic history of the Vernons, Talbots, and Mannors of the Tudor and early Stuart times, in connexion with their historic seats of Haddon and Hardwicke, together with some very acceptable contributions to the State Paper materials for Elizabethan and Jacobean history.

In the present volume the history of the family and that of the nation run on side by side down to the death of the Marquess of Granby and the dissolution of the Grafton ministry respectively; but it will be noticed that there are, as usually happens in the case of such private muniments, considerable breaks in the historical continuity for those periods in which the family failed to supply a statesman or a soldier. These gaps, however, are conveniently filled by the fashionable gossip of beaux and belles, or by local notices of considerable value, and this portion of the Calendar will probably prove most attractive to the general reader.

In a singularly graceful preface—unhappily, as usual, all too short—Mr. Lyte has pointed out the numerous features of interest presented by the several branches of correspondence. The volume, indeed, is so full of good things, and these have been so adroitly selected and marshalled in the preface, that we are obliged to resist the temptation of quoting a large part of the latter *in extenso*. Even so, however, there are some details left unnoticed, as may be seen from the following comprehensive sentence:—

"The Calendar contains abundant particulars as to banquets, masquerades, balls, and other entertainments at Court and elsewhere, matrimonial engagements made and broken, elopements effected, and duels fought."

Following this clue to the social revelations indicated here, it would be possible with the help of the index—in itself a most admirable piece of work, which will bear almost any test of reference successfully—to collect a fresh array of facts relating to the social and economic condition of this country in the seventeenth century, as a supplement to those which have been lately furnished by the Fleming, Coke, Dartmouth, and Osborne papers. There is, amongst others, a very curious story of a duel, or rather of the circumstances by which it was provoked, given at p. 118, and an interesting spelling and use of the word "triumph" at p. 61 in support of the approved etymology of a certain whist term. Some of the spelling, by the way, which occurs in the letters of ladies of high rank suggests that their accent and vocabulary were, to say the least, slightly provincial. In fact, they precisely resemble the conventional representation of the modern husbandman's dialect in the pages of *Punch*. For instance, that ingenuous and discerning young lady Mistress Bridget Noel writes as follows to her sister the Countess of Rutland:—

"It is reported Lord Manchester is to be mared very suddenly to M. Cotteler, and Lord Notengam is to marry M<sup>rs</sup> Hatton, and Lord Hatton gives her 12 thousand pounds porshang, which in my openon is a great dell for Lord Notengam, being he has a son, and a dafter,"—

all of which, we should think, is good Sussex to the present day. However, it is not in such details as these, nor even in the really valuable and authoritative news-letters of the period, that the value of the present Calendar consists.

We should not forget, at the same time, that the line of demarcation between the State Papers and private (not professional) news-letters is a very fine one; and the narrative, at p. 178, of the "King of Spain's" visit to Windsor by Lady Rachel Russell is at least as complete as any other account in the official archives. This potentate, we are told, made himself quite at home, "pointing with his fork," whilst at dinner, to any dish he fancied, which the queen or her ladies hastened to "reach to him."

The real and only test of the historical value of any document lies in its admissibility as legal evidence, and the extent to which it can be admitted as evidence is determined by the circumstances under which it was written and preserved. Therefore the most important papers amongst the collections inspected by the Historical Manuscripts Commission are really those which belong to, or have a family relationship with, the official despatches or legal records which have been continuously preserved in the national archives. In the case of the manuscripts of the Duke of Leeds and the Marquess of Townshend amongst others, the importance of an immense mass of regular State Papers in private possession was pointed out in these columns. We may make a very similar observation with respect to the correspondence connected with the military career of the Marquess of Granby. It is not too much to say that nearly all this correspondence could be fitted into its proper place amongst the official despatches and letter-books. The despatches of the Marquess himself, however, are printed at some length in the Calendar from the inferior texts of the Belvoir letter-books, although the originals are preserved with the military despatches of the period. In the same way the originals of the Secretary of State's instructions to the Marquess are preserved at Belvoir Castle, and only entries are to be found in the official collection. Therefore more importance should, we venture to think, have been given here to the latter than to the former. On a previous occasion, in connexion with certain colonial



despatches of the same period, we suggested the desirability of some reference, if not of an actual collation, being made in the case of State Papers of which the originals or copies, as the case may be, are in official custody, and the existence of which is well known to a few English and to many foreign historians. It is to be hoped that in future some such reference may be made, although very little improvement could be wished for in the Calendar in the present instance.

The correspondence between Holles, Duke of Newcastle, and the Marquess of Granby, with the occasional references to the elder Pitt in his peculiar official relations, is also singularly valuable. It would seem that the astute chief of the Treasury was playing off the popular general against his imperious colleague and his German allies who had strong grounds for complaint against the Treasury, and as a check on their proceedings Granby was asked to receive a military attaché in the Duke's interests. Thus we read, "I am puzzled what to say to the paper you sent me from Prince Ferdinand. Mr. Pitt will not say a word upon it. *It is not in his department. I have sent it to Ligonier,*" &c.

Another feature of real historical value may certainly be found in the inventories and other economic notices in which this collection is more than usually rich. On the whole, we think that the criticism with which we concluded our notice of the first part of this Report is still further justified by the excellence of its successor.

#### ENGLISH LITERATURE IN 1891.

On the second day of 1892 it is, of course, out of the question to pass any definite judgment on the literature of 1891. Nothing but an artificial arrangement of the calendar separates us from the literature of the year that has just come to a close, and there is no break of continuity between the thoughts and words of last December and those of the month just beginning. Yet it is convenient to take advantage of the date, and, turning over again the leaves of the books that have issued from the press during the twelve months, to form some sort of an opinion of their worth and merit as a whole. It is possible, of course, that some work has been given to the world destined to usher in a new departure: for a writer reviewing in January, 1799, the literature of 1798 might more than conceivably have left unnoticed the 'Lyrical Ballads'; yet admitting fully the possibility, if not the probability, of some such oversight, we may fairly say that the year has been distinctly uneventful, the recognized high road is still trodden, and no notable deviation has been attempted, or, at least, has been attempted with any considerable measure of success. History continues to incline more and more to become a study of documents: to belong to the literature of knowledge rather than of power. Poetry in the hands of the younger bards threatens to share the fate of architecture. Unless some new force arises, they will be content with the revival of past styles, and confess themselves unequal to the initiation of a manner or delivery of a message of their own. Although the fiction of 1891 is up to the average of recent years, the decline of the novel has not been arrested by the appearance of any new master. The short story, on the other hand, retains the popularity it has of recent years acquired, and appears to attract more talent to its service than a few years ago it could. Philosophy still languishes from

a disease somewhat similar to that which besets poetry. Apparently the days of construction are at an end, and the thinkers of to-day occupy themselves with criticizing the efforts of the past. Meanwhile aesthetic criticism has produced nothing of enduring value—nothing that can be said to have made a permanent place for itself. A great deal of ability is devoted to it, but ability of an imitative rather than original character—that repeats the catchwords of the day, or if it attempts to be novel, immediately ceases to be sane. One striking feature of the year's literature has been the number of books produced dealing with social problems, from Mr. C. Booth's elaborate work, of which the second volume appeared a few months ago, to catchpenny pamphlets which seek to take advantage of the general interest awakened in the condition of the labouring classes in country as well as in town. With these preliminary remarks we proceed to speak of the literature of the year in its various branches.

#### HISTORY.

The completion of Mr. Gardiner's 'History of the Great Civil War' (on which the author must be warmly congratulated) is a literary event of something like national importance. Its three volumes cover the period from August 22nd, 1642, when the King's standard was raised at Nottingham, to January 30th, 1649, the date of his death on the scaffold at Whitehall. The whole forms a continuation of the 'History of England from the Accession of James I.,' and it is to be hoped that it will itself be succeeded by further instalments of that great work, bringing the narrative down at least to the Restoration. In the last-published volume (which alone falls within our present limits) are related the events of the war from 1647 to 1649, and in spite of Mr. Gardiner's deliberate and somewhat microscopic methods, the progress of the duel between Charles and Cromwell towards its tragic close is invested with extraordinary interest. Brilliant this 'History' cannot, indeed, justly be called; but, based as it is upon the only sure foundation for such a structure, a first-hand acquaintance with original documents, it will stand the wear and tear of time, *monumentum ære perennius*. Its author has shirked no difficulties; he has laboriously investigated in person every scrap of accessible evidence, and sifted it with the studied impartiality of a judge; and if he is not endowed with the supreme graces of style that go to the making of a Gibbon or a Macaulay, he deserves, and will receive, high praise for having placed upon unimpeachable record the ascertained facts connected with a constitutional crisis such as the world has seldom witnessed.

We have given Mr. Gardiner's work the first place in our review partly because it is concerned with the story of our own land, and partly because the year just ended saw its completion: otherwise the two initial volumes of Prof. Freeman's colossal 'History of Sicily' would claim, as they merit, priority of mention. The famous saying of Pindar, ἀρχομένου δ' ἔργον πρόσωπον χρή θέμεν τηλαυγές, might fitly be applied to this stately commencement of an undertaking which, devised as it is on the grandest scale and executed with an almost over-

scrupulous accuracy, bids fair to rival, if not to surpass, the 'History of the Norman Conquest.' It is to be nothing less, in short, than a panoramic account of the "central island of Europe," extending over some twenty centuries, from the earliest times down to the death of the great Emperor Frederic in 1250 A.D. Needless to say, such a task is acceptable to the Rede Lecturer on the Unity of History—enabling him to show how indissolubly the events of any special epoch are linked to those which precede and follow it, and how meaningless are the old-fashioned terms "ancient" and "modern" when applied to the science which heloves. From the portion of the work already published, which concludes with the first interference of Athens in Sicilian affairs, about the middle of the fifth century B.C., it is evident that this mighty labour has found a Hercules capable of grappling with it in its entirety. Prof. Freeman fully acknowledges his indebtedness to his predecessors, especially the German scholars Holm and Schubring, and Sir Henry Bunbury's 'Ancient Geography' among other English authorities is justly praised; but he claims to be the first who has treated the whole story in full as a contribution to universal history. The next volume, inasmuch as it will contain the story of the disastrous "Sicilian expedition" which humbled the pride of the Athenians, will be eagerly awaited by every student of Thucydides and Grote.

After these two contributions to historical knowledge which allow us to see the past clearly, Mr. Froude's 'Divorce of Catherine of Aragon' is somewhat in the nature of a stained-glass window. The contrast in style and method is complete. A man of genius and a born artist in language, Mr. Froude adorns everything he touches, but his adornments are often made at the expense of accuracy. No one, for example (if we except Sir Charles Dilke in his first book), has ever given the English people so fascinating an account of their colonial possessions as was to be found in 'Oceana' and 'The Bow of Ulysses,' yet both those charming books have been riddled by local criticism, and convicted of countless inaccuracies. In this his latest utterance upon Tudor times (which he desires to be regarded as a supplement to the famous 'History') Mr. Froude's great qualities and their defects are equally apparent. Still convinced—a very *Athanasius contra mundum*—that patriotism, rather than passion, was Henry's dominant motive in seeking his divorce, the author brings forward the evidence of the Imperial ambassadors at the English Court in support of the paradoxes he formulated thirty-five years ago, and with a sublime impenitence declares that he has no errors to confess. It is hardly too much to say that the progress of research has led every other competent investigator to an absolutely contrary conclusion; and despite the glamour which Mr. Froude knows so well how to throw around his readers, all impartial critics are bound to express dissent from the verdict he has once more pronounced.

The events of the past ten years in a region which has borne for this country a mingled crop of glory and disgrace have been discussed by Major Wingate in a



stout volume entitled 'Mahdiism and the Egyptian Sudan,' which no student of the external history of England can afford to neglect. This laborious piece of work, from its somewhat incoherent arrangement, will rather serve as a storehouse of facts for future historians than take its place as a finished chronicle. Yet it throws much light on the obscure subject of Mahdiism, and the heroic defence of Khartoum is movingly described from the testimony of eye-witnesses, though but little is added to the painful details of Gordon's death. Since that time the attention of England has been to some extent diverted from those quarters of the world, but Major Wingate gives an interesting account of the further progress of the revolt from the date of the withdrawal of the British troops to the beginning of last year, when the Egyptian Government reoccupied Tokar.

The publication of a volume (for which Mr. A. Egmont Hake is responsible) dealing with 'Events in the Taeping Rebellion' carries us back from the tragedy of Khartoum to one of the earlier episodes of the hero's eventful career, and may thus be properly recorded at this point. The book is in four parts—first, a well-written notice of "Gordon as a Leader of Men," contributed by the editor; secondly, a study of the causes which led to the rebellion, also from his pen; thirdly, an anonymous journal, presumably Gordon's, of the incidents of its suppression; and fourthly, some striking reminiscences of the campaign by one of his officers.

The flood of recriminatory literature which followed the Emin Relief Expedition has fortunately spent its force. In 1891 the only book of any importance upon the subject (if we except Mr. Jameson's 'Journals,' posthumously edited by his widow, and Mr. Herbert Ward's 'Life with Stanley's Rear Guard') was Dr. Parke's account of his own share in the enterprise, which added a good deal to the narratives already published, and was distinguished from some of them by the modesty and generosity of its tone. The same qualities were conspicuous in Mrs. Grimwood's unaffected narrative of the miserable fiasco at Manipur, to which she added Major Grant's stirring despatches describing the gallant stand at Thobal.

Before we conclude this division of our review it is only right that a word should be devoted to the admirable reprint of the late Mr. J. R. Green's 'Short History of the English People,' now being issued by Messrs. Macmillan in monthly numbers. The illustrations are of the highest excellence, and the paper and printing of the book (it is almost unnecessary to say) leave nothing to be desired.

#### BIOGRAPHY.

Biographies have been as plentiful as blackberries during the year just ended, and, though none of them has attained the highest rank, several have achieved a measure of success. The demand for this class of literary goods certainly appears to be on the increase, and when a book contains what are known as "personal reminiscences" its popularity with the public knows no bounds. Considering the comparative obscurity and insignificance of some of those who have their lives written, or write them

for themselves, such volumes are often inordinately long, but they somehow manage to secure a large number of readers.

In dealing with the picturesque career of the late Cardinal Newman Miss Mozley can scarcely be said to have made the best use of her opportunity, but, regarded as a supplement to the 'Apologia,' her work, though inartistic in arrangement and often monotonous in style, was not without considerable interest. Seventy-six pages of it consist of an autobiographical memoir from the Cardinal's own pen, and this portion, descriptive as it is of his early home and education, supplies several gaps in our knowledge which it is well to have filled. Of Prof. Newman's exhibition of *fraternum odium* it is perhaps more charitable to keep silence, while upon the two smaller biographies, by Mr. Fletcher and Mr. Meynell, it is unnecessary to dwell here, except to say that each has certain modest merits of its own.

In writing of Robert Browning Mrs. Sutherland Orr undertook a difficult and delicate task, having regard to the known wishes of the poet, and his masculine assertion, more than once reiterated, that his inner life was his own, and not the property of his countrymen. It was generally admitted that she acquitted herself with considerable tact and discretion, and for the present, at all events, we must be content with the clearly drawn outlines she has given us. Nothing in the book was more delightful than the letters from Mrs. Browning to her sister-in-law, written shortly after the settlement of the runaway couple in Italy. The freshness and charm of this correspondence made all who read it eager for more.

Another important life was that of John Murray the second, the famous publisher, to the compilation of which Dr. Smiles brought all his usual industry. As an account of the literary movements of the end of the last century and the beginning of the present the book possesses permanent value, and will be found extremely useful for reference; while its wealth of anecdote and continual allusions to the celebrated authors of the day, nearly all of whom came into personal contact with Mr. Murray, impart a most agreeable flavour to the detailed narrative of the origin and progress of the firm.

It seems to be inseparable from the blessed state of a Royal Academician that he should recount his experiences as an encouragement to his less successful brethren. Mr. T. Sidney Cooper's garrulous volume appeared before the year began, but it may receive a passing mention here, for in spite of much tedious triviality it was, in virtue of its *naïveté* and straightforwardness, by no means an unattractive book. The life of Richard Redgrave (compiled from his diary by his daughter) was altogether on a higher level, and, while more vivaciously written, was freer from indiscretions and bad taste. A similar meed of praise may be also bestowed on another work of filial piety—the odd, but entertaining life of Henry Dawson, the landscape painter. More lately have appeared the autobiography of Cope, the Royal Academician, and Mr. Frith's memoirs of Leech, scarcely a satisfactory performance.

With their account of the early art life and dramatic career of Jenny Lind, Canon

Scott Holland and Mr. W. S. Rockstro achieved a certain measure of success, and they might have achieved still more had they possessed greater literary tact.

On the other hand, Mr. Austin Dobson's sumptuous and elaborate 'M memoir of Horace Walpole' was the highly satisfactory accomplishment of a highly difficult undertaking. Walpole's career was not full of moving incidents, nor were there any salient points in his story to break the subject up into convenient divisions. Mr. Dobson must be warmly congratulated on the skill he has shown in selecting and arranging his materials while drawing upon his extensive knowledge of the literary history of Walpole's times to illustrate the facts which he relates. The book appeared by a fortunate coincidence almost simultaneously with Messrs. Bentley's handsome reprint in nine volumes of Cunningham's edition of Walpole's letters. And while we are talking of letters we must not forget Mr. Colvin's "definitive" edition of the correspondence of Keats, which was executed with the neatness and accuracy characteristic of Mr. Colvin's work.

Among the other biographies of literary men published in 1891 few attracted more attention than the 'Life of Laurence Oliphant,' whose brilliant versatility and single-hearted enthusiasm (for which his wife was equally conspicuous) were sympathetically depicted by his distant kinswoman and namesake the well-known novelist; but the somewhat scrappy and inadequate 'Life of Thackeray,' conjointly produced by Mr. Herman Merivale and Mr. Marzials, was scarcely more satisfactory than Anthony Trollope's unfortunate attempt in the "Men of Letters" series, and revived the desire so generally felt that the task may be undertaken by the only person really competent to execute it, the great satirist's own daughter, Mrs. Richmond Ritchie.

Statesmen figured largely in the list of last year's biographies, yet, with the exception of the short life of Pitt by Lord Rosebery (the success of whose literary *début* gratified, but did not surprise, those who knew anything of his lordship's gifts), nothing of conspicuous excellence was forthcoming. Mr. C. S. Parker's first instalment of a monumental work on Sir Robert Peel, published under the direction of the present trustees of his papers, was a praiseworthy performance, and went far to make up for the disappointment occasioned by Mr. Goldwin Smith's inability to carry out this important undertaking (for which he had been originally selected), owing to his removal to Canada; but the book cannot, of course, compete with such biographical masterpieces as Sir George Trevelyan's lives of Macaulay and Fox. Mr. Thursfield's monograph on the great English Premier, though executed on a much smaller scale, was lucid, animated, and artistic, and decidedly superior to Mr. Justin McCarthy's little volume in the series of the "Queen's Prime Ministers." Of Viscount Hardinge his son and private secretary, the present peer, wrote an interesting memoir to be included in the series of the "Rulers of India," dealing with the military and political achievements of his father's long and distinguished career as a soldier and administrator. And we must



not omit to mention here the excellent life of the late Arthur MacMurrough Kavanagh, from the pen of Mrs. Steele, which presented a singularly attractive picture of an indomitable and many-sided personality.

The Bishop of Rochester and Canon Benham's life of Archbishop Tait, full as it was of varied and valuable information, was too bulky to be easy reading, and created a feeling of regret that so good an opportunity had been to some extent lost. A great deal might have been omitted from its two volumes, the insertion of which impeded the movement of the story, and went far to obscure the portrait of one who was at the same time a powerful prelate and a distinguished statesman. Bishop Wordsworth's annals of his early life, on the other hand, though loaded with an excessive weight of verses and testimonials, was an extremely entertaining autobiography, with its genial recollections of the cricket matches, boat races, and other more imposing competitions in which the good bishop took so active and successful a part. Of Mr. Overton's short life of John Wesley it is also possible to speak with considerable commendation, though it added little to the outspoken self-criticism of the great divine's own 'Journal.' Dr. Goulburn has devoted two rather rambling volumes to the late Dean of Chichester, one of the most lovable of men, if one of the most hot-headed of controversialists. As semi-theological in character we may here include Father Bridgett's life of Sir Thomas More, which was an excellent piece of work, and added to the reputation already gained by the author with his valuable memoir of Bishop Fisher.

Mr. Edmund Gosse's life of his father, the eminent zoologist, was a well-constructed and ably-written account of one who, in spite of a certain narrowness and inaccessibility, was a truly good and, in his way, a truly great man. Mr. Montagu Williams's further reminiscences of his practising days formed the prelude to an unaffected narrative of his experiences as a metropolitan magistrate, which he employed as the vehicle of several useful and original suggestions for the mitigation of East-End poverty. In the life of E. L. Blanchard, by Mr. Clement Scott and Mr. Cecil Howard, the writers, besides doing full justice to a career of manly independence and indefatigable industry, furnished, if in a somewhat fragmentary form, as complete a record as exists of theatrical affairs during the last half century. Finally, Mr. Percy Fitzgerald put together, in a slipshod fashion peculiarly his own, a cumbrous and careless biography of one who deserved a better fate than to fall into such ineffectual hands—James Boswell of Auchinleck.

## POETRY.

The chronicler of the poetry of 1891 has nothing of supreme importance to record. Lord Tennyson's promised volume still tarries, and Mr. Swinburne's muse, with the exception of certain fine utterances in our own columns and elsewhere, has also been unproductive. Yet we have had the good fortune to receive another volume from Mr. William Morris, 'Poems by the Way,' and the year has brought to light a considerable quantity of interesting verse, which in some

cases has proceeded from very unexpected quarters. To take a great and justly honoured name first, the juvenile 'Poems' of Mr. Ruskin, sedulously suppressed by their author up to the present time, have been given to the world, with questionable prudence, by his friend and disciple Mr. Collingwood. Considering the quality of these poems, which were written for the most part between Mr. Ruskin's eighth year and his twenty-sixth, and possess at best only an autobiographical interest, the sumptuous character of their production savours somewhat of a commercial enterprise, which will doubtless prove successful, but is not on that account the less to be deprecated. Of the verses themselves we have but recently spoken, and there is really not much more to be said about them than that they form an interesting commentary to 'Præterita,' are redolent of Scott and Byron and other contemporary influences, and, though they anticipate in some measure the later teaching of their author, will not add one jot to the reputation he has independently acquired.

Another distinguished writer, known as an able if not inspired historian, has also entered the poetical lists during the past year, and thrown down his gauntlet to the critics in the shape of a tiny volume containing the lyric harvest of a lifetime. We allude, of course, to Mr. Lecky; and it must, we think, by this time have become apparent to him that in issuing his verses for public rather than private circulation he made a regrettable mistake. Their subjects were trivial, and their style, it is to be confessed, sadly commonplace; and though redeemed here and there by a touch of deeper insight or a felicitously expressed idea, the little book remains a strange example of that deficiency in self-criticism which not unfrequently accompanies unquestionable talent.

'Poems by the Way' is a truly delightful volume, animated by the genuine sensibility to beauty, nature, and the elementary human feelings which characterizes Mr. William Morris. The diction is occasionally—only occasionally—open to the charge of affectation, or at least would be in another author; but to Mr. Morris archaisms are natural, and are not consciously intruded by him. The healthy, manly tone of this miscellany of graceful verse deserves hearty recognition.

To the success of 'The Epic of Hades' the world probably owes 'A Vision of Saints'; but Mr. Lewis Morris is hardly to be congratulated on his second essay in this particular field so warmly as on his first. His Greek ghosts told their own stories with some dramatic force and verisimilitude; but the beatified dwellers in the empyrean are mere *κῶφα πρόσωπα*. Their deeds are related to the poet by an "angelic guide," who accompanies him on his journey into the unseen world in the capacity of showman; and the coldness of this method of procedure communicates itself to the versification in a way which was not felt in the earlier poem, where the heroes and heroines were their own exponents. Otherwise the characteristic virtues and faults of Mr. Lewis Morris's style are displayed to much the same extent and in much the same manner as before. The verse is simple, clear, and occasionally spirited; but it too frequently sinks to a level of exasperating monotony, and it is marred by certain pecu-

liarities (in the shape of rhymes and assonances) which are by no means to be commended.

A parallel instance of a new attempt on old lines was furnished by Sir Edwin Arnold's ambitious poem 'The Light of the World,' in which he obviously hoped and expected to repeat the success he had achieved with 'The Light of Asia.' As we pointed out, however, at the time the book appeared, in dealing with a theme so familiar as the tale of our Lord's ministry on earth the author was deprived of the chief advantages he enjoyed on the previous occasion. Few persons were competent to criticize his exposition of the life and character of Buddha, and the public were content perforce to take it on trust, not without a respectful admiration, mainly born of ignorance, for the Oriental imagery in which it was conveyed. But every reader of the New Testament was competent to form an opinion upon the merits of 'The Light of the World,' and these Eastern fripperies had lost the charm of novelty. The framework of the poem, too, was clumsy and unnatural, consisting as it did of long and tedious dialogues; and the easy fluency of Sir Edwin's verse could not conceal the numerous faults of taste and expression which almost every page revealed. Altogether it has, we imagine, little or no chance of rivalling the indisputable popularity of its prototype.

In 'Daphne, and other Poems,' Mr. Frederick Tennyson has, after the lapse of many years, given to the world a work of his early manhood, which confirms the impression produced by his former essay of 'The Isles of Greece.' A true poet, though with a somewhat limited range of feeling and a lamentable diffuseness of style, he brings to bear upon the legends of the ancient world an analytical spirit which weakens, while it dissects, their strength and charm. A genuine love of these antique stories, and of the scenery in which they had their birth, distinguishes all that he writes; but we miss in it the large handling and ample atmosphere of Homer, and that frank recognition of man's whole nature, physical and moral, which characterized the best minds of Greece. Mr. W. G. Palgrave's posthumously published 'Vision of Life' was a work of sterling poetic quality, but it unfortunately never received its author's final revision, and had consequently to appear in a mutilated form. Mr. Palgrave might almost be described as a Milton *manqué*, for he brought to this epic venture a combination of erudition and experience which was commoner in the seventeenth century than it is to-day.

Among the minor verse of the year we must include Mr. Stevenson's 'Ballads,' which came as something of a disappointment to the many admirers of this masculine writer. 'Ticonderoga' had already made its mark as a good piece of narrative verse; but the Tahitian poems, which formed the staple of the book, were not sufficiently attractive, or indeed intelligible, to secure the attention and sympathy of English readers. We would give the whole bundle of these 'Ballads' for another 'Master of Ballantrae.'

Mr. Bridges has issued his 'Shorter Poems' in a form entirely satisfactory.



Three of the four books into which they are divided contain verses previously published, but hitherto unattainable by the general, while the last introduces to his old admirers and a new and wider circle of readers some thirty pieces which have never been in print before. Some of these are as good as anything the Oxford poet has given us, and possess a quaint individuality which is all their own, though it does not renounce kinship with the lyrical methods of the Elizabethan and Jacobean singers. Besides this volume of verse Mr. Bridges has provided Prof. Stanford with a really poetical libretto (the thing seems almost a contradiction in terms) for his oratorio of 'Eden,' produced at the recent Birmingham Festival. The "book" is based upon the original sketch of Milton's intended tragedy 'Adam Unparadised,' belonging to the library of Trinity College, Cambridge. It is a strikingly unconventional work, and deserves to be seriously considered as a contribution to the verse of the year, though Mr. Bridges apologizes for its hasty composition, and throws out the hint that it has not yet assumed its final shape.

The reissue with additions of Mr. Bridges's poems suggests the mention of 'Ionica,' which, to the delight of many old Etonians and others, came out again (in a light-blue costume) early last spring. The first edition was disfigured by several misprints, but it was soon followed by a second from which these little blemishes had disappeared. It is to be sincerely hoped that the anonymous author of this charming if unequal volume may have other treats in store for those who can appreciate the delicacy of his pathos, and catch something of the glow of his patriotism.

Of the lesser members of the poetic fraternity little remains to be said. Dr. Todhunter has published his graceful 'Sicilian Idyll,' which met with something more than a *succès d'estime* upon the boards of a private suburban theatre, and has since, we believe, been repeated in London. Mr. William Sharp's 'Sospiri di Roma' seemed to be an attempt at writing verse almost as loose and untrammelled as that of Walt Whitman, though its careful and occasionally exquisite diction was far removed from the harshnesses and crudities of the American poet. But no beauty of phrase will ever atone for the flaccidity which characterizes all structureless, invertebrate creations, and the deepest of these "Sospiri" should be heaved over the fact that so many good words have been allowed to run rhymelessly to waste.

Mr. William Watson (save for sundry stray stanzas in newspapers and magazines) has seen fit to rest upon the laurels he gained with 'Wordsworth's Grave,' which during the year has reached more than one new edition. The same honour has fallen to the lot of Mr. J. K. Stephen's 'Lapsus Calami,' an agreeable miscellany of schoolboy and undergraduate trifles which recalled to Cambridge men (*quodam tamen intervallo*) the classic C. S. C. The same writer has since made a bid for favour with a second volume entitled 'Quo Musa Tendis?' and written in an avowedly graver style. An equally successful ebullition of university wit was seen at St. Andrews, where 'The Scarlet Gown' of Mr. Murray provoked much amusement and applause.

Other names we might pass in review, for the votaries of the lyric muse are legion; but of all things there cometh an end, and some dead and buried failures it were an unkindly task to disinter. The world still waits for a new *vates sacer*, and occasionally, in its impatience to greet him, it places a crown upon an unworthy head; but the months slip by, the world's wreath withers, and its mistakes are rectified almost as soon as they are made.

#### FICTION.

Of fiction we have had a fuller harvest than usual, and its quality compares well with that of previous seasons. The average was undoubtedly raised by the appearance in book form of Mr. George Meredith's powerful and tragic novel 'One of our Conquerors,' by Mr. Hardy's contributions, the stories of Mr. Kipling, and the ambitious ventures of Lucas Malet and Mrs. Woods. 'One of our Conquerors' is not a 'Richard Feverel,' still less an 'Egoist,' but it is, for all that, a remarkable specimen of Mr. Meredith's difficult humour, and its character-drawing is extraordinarily subtle and skilful. The heroine, Nesta Radnor, is an exquisite creation, and she will take her place close beside Lucy and Clara, and not far from Diana herself, in virtue of her native wit and womanly charm. The book positively coruscates with brilliant things, and if its writer's utterances are not unfrequently too cryptic to be understood of the people, they provide a useful antidote to the brainless and heartless futilities that are found in so many of the hack stories of to-day. A book by Mr. Meredith administers a series of stimulating electric shocks to its readers, and the year which sees the liberation of so potent an educational force deserves to be marked with a white stone. Mr. Hardy has been well to the fore during 1891. 'A Group of Noble Dames' (an enlargement of his Christmas contribution to the *Graphic* of the preceding year) was a collection of romantic tales about certain Wessex ladies, related in turn by the members of a local antiquarian society, when snow-bound in the county museum. Another piece of work on a more imposing scale was the novel (also published in the *Graphic* as a serial) 'Tess of the d'Urbervilles,' in which Mr. Hardy's great powers of description and analysis have full play. His rustics are as good as ever, and his style, with its strong and but seldom unpleasant flavour, shows no signs of deterioration.

One of the most striking as well as painful books of the year was Lucas Malet's story called 'The Wages of Sin.' The hand that drew 'Colonel Enderby's Wife' and 'Mrs. Lorimer' has not lost its cunning, yet it may be doubted whether the central incident in 'The Wages of Sin' is exactly suited to English ideas. But whatever view may be taken on this subject, the fact remains that the book, regarded as a whole, registers the high-water mark up to the present time of Lucas Malet's achievement as a novelist.

Mr. Black's story 'Donald Ross of Heimra,' excellent as it is, does not materially affect his reputation. Its scene is laid in the Highlands, and its characters are the Gael and the Sassenach as heretofore, though

in a somewhat unusual juxtaposition, which is the source of much serio-comic "diversion" in Mr. Black's well-known manner. *Mutatis mutandis*, much the same may be said of the work of another popular writer, Mr. Baring-Gould, whose 'Urith: a Tale of Dartmoor,' contains few surprises for those who have read 'Mehalah'; and of that of Mr. Clark Russell, as exemplified by 'A Marriage at Sea' and 'My Danish Sweetheart,' in the latter of which, at all events, he is at his best and briniest, but in neither strikes a new note.

Mr. Shorthouse's 'Blanche, Lady Falaise,' showed once more (if further demonstration were needed) that he is not likely to repeat the sensational success of 'John Inglesant,' and in spite of all his delicacy of style will go down to posterity as *homo unius libri*. Mrs. Oliphant's last novel, on the other hand, fairly sustained her reputation for pleasant and natural story-telling, though we have seen stronger things from her pen than 'The Railway Man and his Children.' A similar criticism applies to Mr. Norris's most recent novel, 'Mr. Chaine's Sons,' which was of a melodramatic, but somewhat commonplace character. Mr. Oscar Wilde's book, 'The Picture of Dorian Gray,' is exceedingly clever, but also exceedingly unpleasant.

Among the less established favourites Mrs. Woods must be singled out for special approbation, though with all due deference we venture to question the advisability of her abandonment of the lines she had marked out for herself in 'A Village Tragedy' for the slippery paths of historical fiction. As a *tour de force* 'Esther Vanhomrigh' ranks exceedingly high, even when it is brought into comparison (as was inevitable) with 'Esmond,' and the sphinx-like character of Swift is drawn with an artistic assurance which is little short of astonishing.

Mr. Hall Caine in 'The Scapegoat' showed that his Manx and Norse studies had by no means exhausted his possibilities. Morocco (by which is ordinarily meant Tangier) has been described almost *ad nauseam* in the journal of many a traveller; but the country has never before, we believe, furnished the background for a novel, and Mr. Hall Caine, whatever may be thought of his mysterious heroine, has certainly made the most of his opportunity in this respect.

Mr. Kipling still holds on his victorious career. There has been a cessation, indeed, of the blue-paper Indian reprints, if we except 'The City of Dreadful Night,' a journalistic *réchauffé* of very little value or importance. But 'The Light that Failed,' disagreeable book as it was in many ways, conclusively proved that Mr. Kipling could employ a larger canvas than some had expected, and fill it with a bold and masterly hand. 'Life's Handicap,' too, consisting of a series of tales from various magazines, contained, among much that was ephemeral and unsubstantial, some of his strongest and soundest work. He has never, we think, done anything finer than 'The Courtship of Dinah Shadd,' 'Without Benefit of Clergy,' and 'On Greenhow Hill.' These three stories alone would have secured him a high literary reputation.

The success achieved by Mr. Barrie with 'The Little Minister' was one of the most noteworthy incidents of the season of 1891.



The book was received with a unanimous outburst of praise, the echoes of which have scarcely subsided, and it is not easy at present to say whether the effect produced by its appearance is likely to be permanent. But those who love the "Auld Lights" of Thrums will admit of no doubt on this score, and we are inclined to agree with them. The little minister himself, and still more the wild "Egyptian" Babbie, are notable additions to that brilliant portrait gallery; while so far as humour and pathos are concerned no falling off is discernible from the high standard Mr. Barrie had already attained, but rather an advance to better things.

We cannot speak so favourably of 'The Witch of Prague,' in which Mr. Marion Crawford distinctly sinks below the level of 'Mr. Isaacs.' In that fascinating book the supernatural marvels took place without comment or explanation, but the hypnotic mysteries of 'The Witch of Prague' are vouched for on medical authority in a way which seriously discounts their artistic value. It is an unpleasant thing to say, but it is impossible to deny that Archdeacon Farrar's lurid sketch of Rome in the days of Nero, entitled 'Darkness and Dawn,' is anything but pinchbeck. Mr. Weyman's tale of a country parish, 'The New Rector,' recalled Anthony Trollope's handling of such subjects, but was less true to life than any of the Barsestshire series. Mr. du Maurier made a brilliant excursion into the domain of fiction with 'Peter Ibbetson,' a vague but fascinating story completely *sui generis*, fantastically illustrated by its author's hand. Mr. Rider Haggard's 'Eric' possessed a certain virility, and its Vikings were done as well as their author knew how, in the blood-and-thunder style with which his readers are familiar. We must not forget to mention also "Lanoe Falconer," who has followed up 'Mademoiselle Ixe' by a collection of short stories, and more recently by a tale eminently suited to the Psychical Society, called 'Cecilia de Noel,' which deals with one of the shadowy denizens of the unseen world. A word must be given as well to 'Tim,' a very able little study of boy life, which to some extent reminds us of Miss Montgomery's 'Misunderstood'; to a "farfarcial extravaganza" by Mr. Anstey, known as 'Tourmalin's Time Cheques,' in which a happy idea is ludicrously, if somewhat confusedly developed; and to 'Beggars All,' a work which shows more signs of future excellence than any other effort of a writer new to fame.

#### PHILOSOPHY, POLITICAL ECONOMY, ETC.

In works dealing with philosophy and kindred subjects the year was not particularly rich, but the few books published were all of an important kind. Chief among them was Mr. Herbert Spencer's 'Justice,' forming part iv. of the 'Principles of Ethics.' The subject had been dealt with before in Mr. Spencer's early work 'Social Statics,' but in this volume it was treated with certain differences of method, and, to use the author's own words, "whereas a biological origin for ethics was in 'Social Statics' only indicated, such origin has now been definitely set forth, and the elaboration of its consequences has become the cardinal trait."

Of the appendices which the book contains the admirable study of 'Conscience in Animals,' by Mr. J. M. Jones, may be specially commended.

Prof. Sidgwick's thoughtful and stimulating 'Elements of Politics' is a work of which Cambridge may be justly proud. It displayed to the full its author's powers of subtle analysis and lucid expression, for which his 'Methods of Ethics' was so notably distinguished. Another eminent Cambridge man, Prof. Marshall, has added to the reputation which he already enjoyed as an acute and many-sided student of industrial questions by his treatise on 'The Principles of Economics,' which was to some extent the protest of a cool observer against the crude and hasty action to which the narrow theorist is prone, while it exhibited a genuine sympathy with the distress occasioned by the harsh working of modern economic arrangements. Mr. Keynes (already known as a clever writer on logic) and Mr. L. L. Price have also contributed two useful, but more elementary works to the economic literature of the year, the great increase of which is a sign of the times.

In theological controversy, since the appearance of 'Lux Mundi,' there has been a welcome lull; but the recent publication by Mr. Charles Gore of his "Bampton Lectures" on the Incarnation has revived in some measure the flagging interest of the country. Mr. Gore's lectures, as might have been expected of him, were cogently argued and informed with wide and accurate learning, and they should on this account alone take a high place among Christian apologetics; but whether with their wire-drawn theories they are likely to effect much in the direction of "confuting all heretics and schismatics" may be fairly doubted.

Mr. Saintsbury's 'Essays in English Literature' and on 'French Novelists' showed him as what he is, thoroughly well informed and competent. Mr. Saintsbury always says what is worth saying, but he seems, unfortunately, to find difficulty (in spite of his own statements to the contrary) in investing his remarks with much individuality. Mr. John Morley's 'Studies in English Literature' had something of the same defect, and though the book, like all that Mr. Morley has written, was characterized by acuteness and liberality, its lack of humour and imagination rendered it rather heavy reading. Sir Frederick Pollock's 'Oxford Lectures,' on the other hand, while comprising subjects so diverse as ancient law and Alpine bibliography, were eminent examples of a literary method at once brilliant and incisive. Mr. George Moore's 'Impressions and Opinions' confirmed the conclusions already generally formed as to their author, that he is a man of great cleverness, but not always moderate in judgments, or impeccable in matters of taste. Mr. Oscar Wilde's 'Intentions' were largely made up of paradoxes, which could not altogether conceal their writer's capacity for doing better and more solid work. His recently published 'House of Pomegranates' (a collection of four allegorical tales) has undeniable architectural merits, but is overcrowded with æsthetic furniture and *bric-à-brac*. Miss Olive Schreiner's 'Dreams' were original to the verge of extravagance, and might almost have been

more suitably named 'Nightmares'; but they were not lacking in strength or destitute of charm. Much the same may be said of Lady Dilke's pretty volume called 'The Shrine of Love,' in continuation of her 'Shrine of Death,' which, though occasionally peculiar in design, was for the most part graceful in execution. Nor must we forget Mr. William Morris's Socialistic rhapsody 'News from Nowhere,' the work of a true poet, which contained passages of unmatched beauty and eloquence, but left its readers puzzled and unconvinced, or his prose romance 'The Glittering Plain.' 'The Saga Library,' which this admirable writer undertook in conjunction with Mr. Magnússon, threatens to be a greater undertaking than its projectors intended. The second volume, which belongs to 1891, includes the 'Ere-Dweller's Saga' and the fragmentary story of the Heathslayings.

#### MISCELLANEOUS: REPRINTS, ETC.

Foremost among the numerous valuable reprints for which the year has been noted we must place the fourteenth century poem 'Pearl,' which (in the Laureate's words) now "gleams reset in Britain's lyric coronet." Originally edited by Dr. Morris in 1864, it was practically inaccessible to ordinary readers, and Mr. Gollancz has done well in reproducing it, with an interpagated translation, in such a form as should render it more widely popular. Another work, which secured a welcome from all students of Shakspeare, was the fine three-volume edition of Painter's 'Palace of Pleasure' (reprinted from Haslewood's text of 1813, with corrections and additions), undertaken for Mr. Nutt by Mr. Joseph Jacobs, who has also laid the children of England under a fresh obligation by a charming collection of 'Celtic Fairy Tales.' Mr. W. C. Hazlitt gave to the world 'Some Unpublished Letters of Charles and Mary Lamb,' prefaced by much good advice to editors in general, and Lamb's editors in particular, which it would be well if he had followed himself. Translations (both in verse and prose) there have been many. The latter can scarcely claim a place in a review of English literature; but the former perhaps deserve a passing mention. Mr. Mackail produced some graceful renderings of a selection from the 'Greek Anthology,' while Mr. Headlam and Mr. Scott showed no little skill in their respective versions of Meleager and Calpurnius.

#### Literary Gossip.

MRS. HUMPHRY WARD's new novel, 'The History of David Grieve,' will be published on Friday, the 22nd inst., in London by Messrs. Smith, Elder & Co., and in New York by Messrs. Macmillan & Co.

THE first volume of 'Twenty-five Years at St. Andrews,' A. K. H. B.'s reminiscences, is to come out this month. It begins at the beginning with a description of St. Andrews, its colleges, and their Principals, Forbes, Tulloch, and Shairp, and also its *habités*, such as John Blackwood and Whyte Melville. It tells of Kingsley's visit when the British Association was at Dundee, and the visits of other noted people, such as Mrs. Oliphant, William Longman, Sir W. Stirling-



Maxwell; of Dean Stanley's sermons and those of Principal Caird at St. Andrews; and Mr. Froude's rectorial addresses. Nor is golf neglected, Tom Morris and other heroes being duly commemorated. The book is dedicated to the Bishop of Winchester. Unlike most of Dr. Boyd's writings, none of this has appeared in periodicals.

For the friends of Walt Whitman the Christmas season has passed in deep shadow, news of the poet's death having been almost hourly expected. On the 22nd of December a telegram from his bedside reached England announcing the imminence of this event, and stating that there was no hope of his recovery. A second telegram on the 23rd recorded that he was a little worse; and on the 24th a third message was to the effect that he was neither better nor worse. On Christmas Day he was again a trifle worse, but the bulletin of the 26th announced a slight change for the better. On the 29th the cable message was that he remained in the same state, neither better nor worse. Those who recall how often "the good gray poet" has been deemed at the point of death since first attacked by paralysis in 1873 may be pardoned for reading in these fluctuations a lesson of hope that he may rally from this attack also, and see, on its issue from the binder's hands, the new edition of his 'Leaves of Grass,' which was just printed before the dangerous crisis arrived.

NOTWITHSTANDING the long notices of Sir William White in the newspapers, especially a very able memoir in the *Times* by one who knew him well, there is still something to be said from the point of view of this journal. Of course his talent for languages has been referred to, and it is one of which he was proud. The number of languages he acknowledged was looked upon as very great, being twenty-eight. Yet he has been surpassed in mere numbers. His total, too, was largely made up by the Slav languages and dialects, and the distinctions between some of these are so slight as hardly to confer on each of them the title of a language. The real merit of White was that he made himself proficient in the whole body of them, and most of them he spoke with fluency and correctness of idiom, although it is alleged his thorough familiarity with Polish gave his Russian a Polish accent.

YET, after all, the great secret of Sir William White's success lay not in his linguistic faculty, but in the power it gave him, which he applied to becoming master of complicated Eastern questions. The knowledge of the languages, and sometimes of slight distinctions, enabled him to study and appreciate the men of various races and their prejudices. These qualifications prepared the way for his advancement to the highest positions. It is to be observed that he was a linguist, like W. Gifford Palgrave, and not a scholar or a philologist, like Sir Thos. Wade or Mr. Ernest Satow; but it is not the case, as alleged, that White had no disposition for historical studies. He was attached to them, but had no time to occupy himself with them. On his retirement these pursuits would probably have occupied his leisure. At one time he was the only Englishman acquainted with Lithuanian, and he took the keenest interest

in the defence of the language against the Russian crusade for its suppression.

TALKING of languages, we may add that it has not been noticed that Mr. Thomas Kerr Lynch (or Tom Lynch), whose death the *Times* lately recorded, possessed something more than conversational proficiency in Oriental languages. By his marriage with the daughter of the eminent scholar Col. (General) Taylor and his long residence in Bagdad he became well acquainted with the literature of the schools of Bagdad and Syria, and also studied Turkish. His death is a loss, therefore, to our circle of Arabists and to those of them who are connected with the Royal Geographical Society.

M. RENAN is going to publish a volume of articles collected from various quarters, under the title of 'Feuilles Détachées.'

PROF. JAMES DARMESTETER is going to bring out this month, through Calmann Lévy, a volume of essays and studies in religious history called 'Les Prophètes d'Israël.'

M. PAUL BOURGET proposes to winter in Rome and put the last touches to 'Terre Promise,' and also finish another novel, 'Cosmopoli.'

THE wily publisher has lately adopted a new device for fleecing his secular victim that may be recommended to the notice of the *Author*. The wretch has taken to sending the author all the unfavourable reviews that appear of his immortal work, and suppressing the favourable ones. The result is, or is expected to be, that the author supposes his work to be a failure, and, when the time of submitting accounts arrives, either expects no cheque or is delighted with one of a most modest amount.

THE January number of the *English Historical Review* will include articles by Mr. J. E. Gilmore on 'Babylonia under the Greeks and Parthians'; by Mr. J. H. Round on 'The Introduction of Knight-Service into England' (third and concluding paper); by Miss Toulmin-Smith on 'English Popular Preaching in the Fourteenth Century'; by Mr. R. W. Ramsey on 'Elizabeth Claypole'; and by Mr. T. R. E. Holmes on 'Hodson of Hodson's Horse.' The Bishop of Peterborough will also contribute some documents on 'The Excommunication of Queen Elizabeth,' illustrating the embarrassment which that act caused to the Roman Catholics in England.

MR. R. A. KINGLAKE writes:—

"A subscriber in a recent number of the *Athenæum* opportunely refers to the unsatisfactory state of the 'Jefferies Memorial.' Miss Thomas, the sculptor of the memorial, applies to me at the same time, as treasurer, for payment of the remaining portion of her honorarium, which has been due to her for many months. Gladly would I have complied with the request of this sculptor, painter, and poetess, whose talents could forth the admiration of the late Mr. Russell Lowell when he unveiled the memorial of Fielding in the Shire Hall at Taunton; but, alas! the bankers informed me that there was no balance in hand, and to overdraw the account in such a cause, even if granted, I thought would not be reputable. I am, therefore, obliged to take the public into my confidence and solicit contributions for doing honour to one of the greatest and most fascinating writers of the nineteenth century. Cheques and post-office orders can be paid to the honorary treasurer, R. Arthur Kinglake,

Haines Hill, Taunton, which will be acknowledged in the advertising pages of the *Athenæum*."

AN attempt was made last month, says the *Newsagent*, to induce the London morning papers and some of the provincial to forego publishing on Christmas Day. Several of the newspapers were approached on the subject. In London the *Times*, *Daily Chronicle*, *Daily Graphic*, *Morning Advertiser*, and *Sporting Life* were not averse to the idea. Others were much opposed to it, as was to be expected. No doubt the movement will eventually succeed, as it is in harmony with the tendency of the times, and the newsagents, before many years are over, will, in all likelihood, obtain a rest both on Christmas Day and on Good Friday. The public hardly reads its morning paper on either day, and would scarcely miss it. The main obstacle in the way is the loss of profit to the proprietors of newspapers, which would no doubt be serious.

At a meeting on Wednesday, the 23rd ult., the Academy of Inscriptions and Belles Lettres elected (to replace Minervini of Rome, deceased; Dr. Whitley Stokes and Prof. Ascoli, promoted to be foreign members) the following corresponding members: Prof. Leemans, of Leyden, the Egyptologist; Dr. Hirschfeld, of Berlin, one of the editors of the 'Corpus Inscriptionum Latinarum'; and Dr. E. M. Thompson, Principal Librarian of the British Museum.

THE German Swiss have lost their most popular religious poet, and one well known throughout Teutonic lands, by the death of Friedrich Oser on December 16th. He was born at Bâle on February 29th, 1820, and studied theology in the university of his native city, and later at Berlin, Leipzig, Prague, Vienna, and Munich. Few men of his time had sat under the lectures of so many famous theologians. In 1845 he became Pfarrer of Waldenburg in the Bâlese Jura. He published a long succession of volumes of hymns and religious poems, which, on account of their sweetness of melody, became the special favourites of German composers. His 'Weihnachtsgesänge' were set to music by Heller. The *Basler Nachrichten* says that a catalogue could be compiled of at least a hundred German and Swiss composers who set Oser's religious and secular *Lieder* to music. The lately deceased Tietz composed music to more than three hundred of Oser's *Lieder*.

MESSRS. SONNENSCHNEN & Co. are going to publish a new edition of 'Chesterfield's Letters,' edited by Dr. Bradshaw. It will contain three letters by Chesterfield discovered by Dr. Ingram among uncatalogued MSS. in the Library of Trinity College, Dublin, and some unpublished letters of Chesterfield from the archives of Dublin Castle; and the letter from Lord Charlemont in 1777, containing a criticism of Lord Chesterfield's 'Letters,' which was printed lately in one of the reports of the Historical Manuscripts Commission.

THE official catalogue (*Verzeichniss*) of the teachers and students of the Berlin Seminar für Orientalische Sprachen, for the term October 15th, 1891, to March 15th, 1892, has appeared. The teaching body seems to have undergone some changes. In the first place, the Lector in South Chinese



is An Fung Tschü, whose name does not occur in the *Verzeichniss* for 1890. Next, Dr. Moritz is entered not only as librarian, but as teacher of "Arabisch," while "Marokkanisch-Arabisch" is taught by Muhammed Bu Selham, a name also new. Another new teacher is the Lector in Suaheli, Amir bin Nasir Lomeri. The number of hearers is 118, against 132 in the early part of the year. The "non-official courses" are attended by 33 hearers.

DR. HOWARD FURNESS, of Philadelphia, has nearly carried through the press his Variorum edition of 'The Tempest.'

THE Rev. H. E. Hayden, of Wilkes-Barré, Pennsylvania, is sending to his subscribers the work on which he has been for many years engaged, 'Virginia Genealogies.' It will be a handsome octavo of 800 pages, and contain the history of sixteen leading Virginia families and their branches. The edition is limited to a few copies more than those subscribed for. The subscription list (price 1*l.*) has been for some time closed, the further copies being held at a larger price.

THE Rev. Dr. Deems, of New York, will write an introduction to a little manuscript book of prayers recently sold, among the papers of George Washington, in Philadelphia. It is said that the prayers will be printed in facsimile, so that experts may be able to give an opinion as to whether they are in Washington's handwriting. The writing somewhat resembles his youthful style, but the matter is by no means certain. That the prayers, if by him, were copied, is shown by the absence of his faults and archaisms in spelling.

THE Rev. J. Rickaby, of the Society of Jesus, is going to try to popularize St. Thomas Aquinas by translating the principal portions of the second part of the 'Summa' and annotating them. These, it may be added, are confined to St. Thomas's ethical views, and do not really touch on theology.

THE death is announced of Archdeacon Norris, who had only a few days before his decease accepted the deanery of Chichester. He took a First Class at Cambridge in the Classical Tripos in 1846, and in 1849 published a translation of the 'De Corona.' In that year he became one of Her Majesty's Inspectors of Schools, and after he retired from that office in 1864 he published a number of educational works, of mainly a theological character—'The Catechist's Manual,' 'Key to the Gospel Narrative,' 'Rudiments of Theology,' &c. He had much to do with the building of the nave of Bristol Cathedral.

A NOTED Orientalist has just passed away at Göttingen in the person of Prof. P. A. de Lagarde, who succeeded Ewald in 1869, when the latter, after the annexation of Hanover, was deprived of his chair by the Prussians on account of his Guelphic proclivities. Prof. de Lagarde, whose real name was Bötticher, was born in 1827 at Berlin, and was the author of a number of learned works in the department of Iranian philology and of several highly valuable publications relating to the criticism of the text of the Bible. Prof. de Lagarde also published, besides poems, some political writings of a rather Conservative tendency.

AMONG the literary remains of Robert Hamerling a number of hitherto unknown poems are said to have been found, sufficient to form a volume. It is expected that they will be issued ere long in book form.

At last we hear that the Herder-Geburts-haus at Mohrunge, which, as we reported at the beginning of last month, was in danger of being demolished for building purposes, has been permanently secured for the nation, through its purchase by a great-grandson of Herder's.

THE deaths are announced of M. Albert Wolff, of the *Figaro*, who, although of German birth, had long been one of the most influential of French journalists, and the most Parisian of them all in style and method; and of Mr. Davenport Adams, an industrious journalist and maker of books.

THOSE of the Parliamentary Papers of the week most likely to interest our readers are a Return of Seagoing War Ships, Naval Expenditure, Revenue, Tonnage of Mercantile Marine, and Value of Sea-borne Commerce of Various Countries, &c. (2*d.*); and a Statistical Abstract for the Colonies, 1876-1890 (9*d.*).

## SCIENCE

*British Ferns and Where Found.* By E. J. Lowe, F.R.S. (Sonnenschein & Co.)—The clumsiness of the title might, of itself, lead the reader to infer that the author was an inexperienced amateur. The name of Mr. E. J. Lowe is sufficient, however, to dissipate any such false inference, whilst those to whom the author may not be known will soon find, from an inspection of his pages, that they have to deal with one who has an extraordinarily wide acquaintance with his subject. Though unpretending in appearance, this little book contains descriptions, and in some cases figures, of no fewer than 1,794 varieties, arranged under forty-five species. To those conversant with the range of variation among ferns the number of varieties may not seem very remarkable. Another dozen might be added next week, especially if the list should take the form of a salesman's catalogue. But of these eighteen hundred varieties how many could be accurately defined? Certainly, they are marshalled in the little volume with great skill under divisions, groups, and sections, and these aggregates can be readily distinguished. Any attempt to go further, and to draw a hard-and-fast line between the several individuals constituting these aggregates, must needs be futile, not only from the difficulty of framing any scheme of words which shall serve adequately to express such minute differences, but also from the circumstance that the differences themselves are not always constant. Moreover, according to Mr. Lowe's own showing, many of them may occur simultaneously on the same plant. Speaking broadly, the variations appear to be the result either of excessive or of deficient nutrition, showing itself either in an increased subdivision of the frond or in a stunted and "depauperate" condition. What causes these alterations is at present beyond our ken. Nor do we know whether these changes have any genetic significance—whether they are reversions to an ancestral condition or forecasts of a future state. These and cognate matters may be commended to fern lovers as subjects for investigation. By devoting their attention to them they would effect much more good than by the attempt to define the indefinable, and by the imposition of a name compounded of four or five adjectives, Latin or Greek, or both. The numerous varieties raised, or sup-

posed to have been raised, by crossing are of extreme interest, and the author as a man of science will be among the first to admit that the highly remarkable results he has attained should be subjected to the scrutiny of other observers, with a view to their confirmation or explanation. That there is a possibility of error in the interpretation of his observations is suggested by some oversights which cannot be attributed to the printer. Thus, at p. 161, we read of "Prof. Nageli of Zurich" and of "Count Leszaye Suminski of Berlin." On the same page we read that "the antheridia are spiral, ciliated bodies endowed with movement and called spermatozoids. They pass down the neck of the archegonia and fertilize the oosphere." It is true that this is a quotation from another book, but the fact that the present author should have allowed it to pass uncorrected does not prepossess the reader towards the unconditional acceptance of the interpretation put by Mr. Lowe on his own experiments. Whilst on scientific grounds advocating further experiment we would by no means desire to detract from the merits of this publication, which, independently of any points of doubtful interpretation, is indispensable to the lover and to the cultivator of hardy ferns.

*Our Country's Flowers, and how to Know Them.* By W. J. Gordon. (Day & Son.)—Of the very numerous books treating of the elements of botany which have been published of late years this is one of the most original in point of treatment, and, we may add, one of the best suited for its purpose. Its originality strikes us as we open the first chapter, which is devoted to local names. The use of these names is, nevertheless, extremely limited; but a scanty number of country folk, according to our experience, know anything about the "local names," and those who do employ them use only a very few of them, while their application is often vague. To begin to learn botany, then, by the acquirement of local names is, we venture to say, so much time thrown away. We do not undervalue genuine local names, but we think their study is a luxury which may be advantageously postponed till the student possesses some considerable knowledge of the plants themselves. The second chapter makes a bold plunge into the subject of classification, and would be, we should think, rather appalling to a beginner. Nevertheless, it only demands a little patient attention on the part of the pupil, and, this having been given, he will have acquired in a short time a fuller knowledge of the subject than can be obtained by the expenditure of an equal amount of time in the now fashionable study of selected types. In passing we note a confusion on p. 25 between "orders" and "tribes" which may prove a source of embarrassment to the student, and should, therefore, be corrected in any subsequent edition. The chapter on classification is repeated in different forms in the succeeding tabular scheme, and in that devoted to the natural orders. To these is appended a glossary. A series of coloured plates come next in order, comprising some roughly executed figures of representatives of the principal genera; and then we reach a so-called index of orders, which is substantially a repetition of what has gone before with the addition of references to the plates. A second index is devoted to the genera arranged under their several natural orders, but these latter in this case disposed alphabetically. Each genus is illustrated by a small woodcut showing its principal distinctive characters. The peculiar arrangement just alluded to rather interferes with that comparative study of one genus with another of the same order which is so desirable. Lastly we have an index of species comprising all those figured in the coloured plates. The work must have necessitated the expenditure of much labour, and the peculiarities of its construction render it specially liable to error. That the



author has, for the most part, avoided these pitfalls says much for the care he has bestowed in preparing his manuscript and revising his proofs.

*The Making of Flowers.* By the Rev. Prof. George Henslow. (Society for Promoting Christian Knowledge.)—This is an attempt to show why flowers are what they are and how they have become so. Prof. Henslow's explanation is "that all kinds of flowers are the result of a responsive power residing in the living protoplasm of the plant acting in concert with the external impulses received from its environment." In other words, living structure is influenced by the conditions under which it lives. As all things are more or less interdependent, we do not see that Prof. Henslow's dictum does much to clear up the difficulties of the problem. It simply restates a well-known fact—a fact further and more clearly expressed in the following passage:—

"The plant in all its parts is, as it were, struggling to keep in harmony with the external world. If it cannot do so it must succumb. If, on the other hand, it can vary so as to keep its own forces in equilibrium with those of the external world, it lives and thrives and the new characteristics which it may have developed become hereditary, and thus new species are obtained."

In the course of a few introductory passages the author contrives to give a very clear account of the principles which regulate the conformation of flowers, and then proceeds to show that the "interpretation of the differences of floral structures must be looked for in their adaptations to their environment, and especially to the visits of insects." If we accept as dogmas all Prof. Henslow's postulates, we shall have no difficulty in keeping in company with him all through his argument. But whilst we are willing to accept them as illustrations and as convenient means for grouping and marshalling facts, we cannot accept them as indisputable representations of the truth. Let us take the first illustration that meets our eye:—

"The cohesion of sepals, &c., is an advance upon freedom, and the general interpretation of this condition appears to be to gain strength to support the weight of the insect which alights on the 'limb' or free portions above the tube."

Now in the ordinary course of development the "cohesion" of the sepals into a tube is no advance upon freedom, but rather the reverse. The sepals or other parts originate independently, remain isolated for a brief period, but continue their growth in union so as to form a tube. Development or differentiation, so far from being advanced, is here really arrested. Again, if the tubular form is an adaptation to the weight of the insect, Prof. Henslow will have to show not only that tubular flowers are invariably or mainly cross-fertilized, but that the insects which effect the operation are relatively heavier than other visitants. Flat flowers, or those which have no tube, should also, according to this hypothesis, be close-fertilized or visited only by light-weight insects. It may be so, but a great deal of evidence will be required to substantiate such statements. The illustrations we have chosen may fitly indicate the general scope of the book. The arrangements and adaptations for securing the dispersal and due allocation of the pollen are discussed at some length. Then come chapters on peloria, honey-secreting glands, and a variety of other subjects, which to any one with a fancy for plants and their ways are fascinating reading. We may specially commend the remarks on the effects of mechanical strain as novel and interesting. Prof. Henslow's book is an elaborate exposition of the fact that plants and flowers, like other living beings, are creatures of circumstances. He may not always be correct in his interpretation of the relations between cause and effect, but his leading propositions can hardly be gainsaid, and his discussion of details, if not always convincing, will serve to stimulate observation and give increased interest

to the examination of even "the meanest flower that blows."

#### GEOGRAPHICAL NOTES.

WHATEVER we may think of Emin Pasha's proceedings as a German functionary, there can be no doubt that his masterful departure from the instructions received by him is resulting in interesting geographical discoveries. The *Mittheilungen aus den Deutschen Schutzgebieten* has just published two valuable maps, based upon observations made by Dr. Stuhlmann, the scientific companion of the Pasha. One of these maps shows the western shore of the Victoria Nyanza, from Bukoba, a German station in 1° 20' S., to Mengo, where Dr. Stuhlmann arrived in December, 1890. The other illustrates the journey from Bukoba to the capital of Karagwe, which Emin and Dr. Stuhlmann reached on February 28th, 1891. Since then Emin is reported to have gone through Ruhanda and past Mount Mfumbiro to the Albert Edward Lake, and to have rejoined some of his former troops, who have settled down in Kikonyo, to the west of the Semliki river. In the course of this journey Emin discovered a large river, Kifu, which rises in Uhhu, traverses Ruhanda, and flows into the Albert Edward Lake from the south. This river, which is represented on our maps by a lake called Kivo, rises apparently further to the south than any other head stream of the Nile; its volume, however, appears to be far inferior to that of the Victoria Nile, which issues from the Victoria Nyanza.

M. J. Barbosa Rodriguez, when travelling in the Amazons in 1872, discovered a curious jade amulet on the neck of a Tapuya woman. He has since then devoted much time to a study of the geographical distribution of similar amulets, and publishes a summary of his conclusions in a recent number of the *Revue de Géographie*. These amulets satisfactorily prove to him that America was peopled by two bodies of migrants, which started from Tartary. One body crossed the Pacific to California, and spread thence southward along the western seaboard as far as Chile; whilst the other body crossed all Europe and then the Atlantic to the Antilles. M. Quatre-fages, who adds a few notes to this article, seems inclined to support the author's conclusions.

The Royal Scottish Geographical Society cannot be charged with taking too narrow a view of the field which the department of knowledge cultivated by it with such success can be supposed to cover. The series of articles recently printed in its *Magazine* under the heading of 'Britannic Confederation' are most certainly political rather than geographical; but they contain some useful hints, and we are glad to hear that they are to be collected and published separately. The fifth of the series, by Mr. Maurice H. Herbert, the Principal of Illawarra College, New South Wales, deals with "Alternative Measures," which would result either in 'Federation' or 'Disintegration.' The author maintains that the financial, commercial, and political results of 'Federation' all tend to the advantage of the colonial-born Briton.

Mr. Mounteney Jephson delivered a lecture on the 22nd ult., at the rooms of the Scottish Geographical Society, on the prospects of trade with Uganda. The chief article for possible export of which there is actually an unlimited supply is, he says, india-rubber; but he also believes that by the cultivation of coffee and of cotton we might make ourselves to a great degree independent of foreign markets. He read a long list of articles which the natives would receive in exchange, and commented strongly on the trashy character of the British goods generally imported into East Africa. For this, however (he was addressing chiefly the Edinburgh Chamber of Commerce), he blamed not the merchant, but the enormous cost of transit, which would render profit impossible on goods of any value. As an instance of this cost

he mentioned that a steamer was now being built on the Clyde, for the Victoria Nyanza, for 5,000*l.*, which would cost 25,000*l.* before it reached its destination. He urged, accordingly, the construction of a railway to the coast, there being, he declared, no great engineering difficulties, and he felt sure that the money (under two millions) would be raised without difficulty if the interest were guaranteed by Government.

#### ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest western elongation from the sun on the 19th inst., but being in Sagittarius, and at great southern declination, he will be visible during only a very brief interval before sunrise. Venus is in the constellation Capricornus, moving into Aquarius; her northerly motion is bringing her into view during an increasing interval after sunset, and at the end of the month she will not set until about eight o'clock in the evening. Mars is in Libra during the greatest part of January, and does not rise until some time after midnight. Jupiter is still a brilliant object in the south-western sky during the early part of the night, but sets at the end of the month soon after eight o'clock in the evening, being then not far from Venus, though the conjunction of the two planets will not occur until the 6th of February. Saturn is in Virgo; at the beginning of the month he rises about eleven o'clock in the evening, and at the end of it two hours earlier.

Of the known periodical comets, two are due to return to perihelion early in the present year. The calculated periods of both are about five and a half years, and both were observed in the summer of 1886; but whereas one of them was first discovered (by Mr. Brooks) in that year, and its length of period is somewhat uncertain, the other was discovered (by Pons) in 1819, rediscovered and its period ascertained by Prof. Winnecke in 1858, and observed at the returns in 1869, 1875, and 1886, though not at those which must have taken place in 1863 and 1880, when its positions were unfavourable.

Mr. Burnham communicated to the November meeting of the Royal Astronomical Society two interesting papers on the spots and markings of the planet Jupiter as observed with the twelve-inch equatorial of the Lick Observatory, with some remarks on the suggested duplicity of the first satellite. During a series of observations extending over twelve years, he has often been struck with the decided changes of colour in the different markings on the planet's surface, and has come to the conclusion that the red colour of any of these "is an indication of their age, or, in other words, when a spot or marking (other than the white spots) first appears, it is dark or black, but after some time turns red." The planet was an extremely interesting object at the opposition of last year, owing to the remarkable amount and variety of detail displayed on its surface. "As usual, the two hemispheres have been strongly contrasted in their individual markings. In the southern hemisphere, besides the great red spot, new red spots have appeared, and a great number of round white spots have been visible. These objects are characteristic of the southern hemisphere, though individual white spots have at rare intervals been seen in the northern hemisphere." In the latter a system of small dark spots has appeared; these have very short periods of rotation. "The great red spot has regained much of its former distinctness, both in colour and form." With regard to the first satellite, the appearances observed last year were rather against the theory of actual duplicity. Seen in relief on the southern dark equatorial belt, it seemed egg-shaped, and Mr. Burnham considers that this cannot be due to any peculiarity in the actual shape of the satellite, since it has always appeared perfectly round only a few minutes before the elongated phase, the transition



being rather sudden. He is confident "that this particular phase, and perhaps also that of apparent duplicity, is explained by a bright belt on the satellite, or by darkness of its polar regions," which amounts to the same thing.

The Lalande Prize of the Paris Académie des Sciences for 1891 has been awarded to M. G. Bigourdan for the work he has undertaken, and partly carried out, of micrometrically measuring all the known nebulae, about 6,000 in number, which are observable at Paris; this will be a first step to obtaining some knowledge of their proper motions, and perhaps ultimately of their distances from the sun. This important work has occupied a large portion of M. Bigourdan's time during the last seven years, but the whole is estimated to require nearly twenty years. "Aujourd'hui la moitié du travail d'observation est effectuée, et l'impression en est commencée." No memoir has been presented to the Academy on the special subject proposed for the Damoiseau Prize, i.e., "Perfectionner la théorie des inégalités à longues périodes causées par les planètes dans le mouvement de la lune"; it is therefore proposed again for 1892, and its value set at 4,000 francs. Prizes, however, have been adjudged, for their planetary and cometary investigations, to MM. Gaillot, Callandreau, and Schulhof. The Janssen Prize, which by the terms of its foundation is in the first instance to be given to those who have contributed to the creation of astronomical spectroscopy, is on this occasion adjudged to M. Rayet, Director of the Observatory of Bordeaux. This prize, annual during the first seven years after its foundation in 1887, will become biennial in 1894.

#### SOCIETIES.

**LINNEAN.**—Dec. 17.—Prof. Stewart, President, in the chair.—Sir W. Sendall was admitted, and Mr. L. Rodway was elected a Fellow.—Mr. G. C. Druce exhibited specimens of *Sagina maritima*, Don MS., var. *alpina*, Syme, gathered on steep rocky places on the Cairngorms, and of *Illecebrum verticillatum*, Linn., found near Wellington College, Berks.—Dr. R. C. A. Prior exhibited some fruits of the baobab (*Adansonia*) and an undetermined species of palm, which had been sent from Matabele Land as good to eat, under the misleading names of "cream of tartar fruit" and "wild orange." He read an extract from Oates's "Matabele Land" describing the natural growth and appearance of the baobab as observed in that country.—The Hon. W. B. Espeut exhibited some nests of humming-birds from Jamaica, and pointed out the variety of materials used by the same species though placed in the same tree (a mangrove), the coloration in some cases being protective, in others not.—A paper was read on the occurrence of two species of Crustacea belonging to the sub-order Cumacea in New Zealand, whence none had been previously described. The author, Mr. G. M. Thompson, gave the result of his dredging in the Bay of Islands in the north, and in the inlets of Stewart Island in the south, and furnished drawings of the species referred to.—A paper on the development of the head of the imago of *Chironomus*, by Prof. L. C. Miall and Mr. A. R. Hammond, was read by Mr. Hammond, accompanied by a series of illustrations with the oxy-hydrogen lantern. The subject was introduced by a brief sketch of the life-history of the insect in its three stages, followed by detailed descriptions of the head both of the larva and of the imago. The history of the epidermic invaginations by which the imaginal head is formed within the larval head and prothorax was then followed out to its consummation in the development of the fly. The lantern arrangements were most successfully carried out by Mr. F. Enock.

**MICROSCOPICAL.**—Dec. 16.—Dr. R. Braithwaite, President, in the chair.—Mr. E. M. Nelson said he had severely tested Messrs. Powell & Lealand's new apochromatic 1/12 of 1 1/4 N.A., and he could say it was of remarkably fine glass. It gave an image more free of colour than that of many apochromatics he had seen; its speed in micro-photography was very great. He noted it was fitted with a correction collar.—Mr. H. Bernard exhibited a new form of mechanical stage, which he had invented, made by the firm of Zeiss. The plan he had followed was to imitate the movement of the fingers as they are used for moving glass slips under the microscope. The mechanism was all under and at the

side of the stage. Slides were moved by light adjustable frames. In this way a movement of 10 cm. by 5 cm. was readily obtained without jarring against the condenser or interfering with the light. Large slips with series of sections could thus be easily examined, and zoophyte troughs could be searched from corner to corner. By placing a brass plate on the movable frame the contents of a watch-glass could be closely examined without the usual shaking of the fluid caused when watch-glasses are manipulated by the fingers. He had shown the original drawings of the stage to Prof. Abbe, who thought the idea was the best of the kind he had yet seen.—The President, in thanking Mr. Bernard, said he had often felt the inconvenience arising from the want of a greater range of movement in the ordinary mechanical stage.—Prof. J. W. Groves read a letter from Mr. Hermann giving information that *Volvox globator* was to be found in a pond in the neighbourhood of Balham.—The Hon. J. G. P. Vereker's paper 'On the Resolution of Podura' was read by Prof. Groves. The author stated that he had been experimenting in photo-micrography on scales of Podura and had obtained results which he thought threw some light upon their structure. The photo-micrographs exhibited, he considered, appeared to prove that the Podura scale consists of a hyaline-headed membrane, having minute featherlets inserted in it. At the broadest part of the scale there are one or two rows of beads between the featherlets, while towards the base and top of the scale the beads tend to form single rows.—Mr. E. M. Nelson believed that the effects were due to the thickening of the membrane.—Mr. J. E. Ingpen said Mr. Wenham had gone into this subject, and he had come to the conclusion that the markings were inflations of the membrane.

**HISTORICAL.**—Dec. 17.—Mr. O. Browning in the chair.—A paper was read, by Mr. B. F. Stevens, 'On the Secret Service under George III.,' from new and original information derived from the State Papers and from private manuscripts. Extracts only from the materials collected by Mr. Stevens were read, with explanatory remarks. It is understood that the whole paper, with its copious appendices, giving an almost complete account of the disposal of the Secret Service fund during the first thirty years of the reign of George III., will be printed at full length in the Society's *Transactions*.

#### MEETINGS FOR THE ENSUING WEEK.

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|--------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| MON.   | London Institution, 4.—'Social Pictorial Satire,' Mr. G. du Maurier                                                                                                                                                                                                                                                                                                                                            |
| —      | Surveyors' Institution, 8.—Adjourned Discussion on Mr. C. H. Redell's Paper, 'Fifty Years' Fence Walls'                                                                                                                                                                                                                                                                                                        |
| —      | Victoria Institute, 8.—'From Reflex Action to Responsibility,' Dr. Hill                                                                                                                                                                                                                                                                                                                                        |
| —      | Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson                                                                                                                                                                                                                                                                                                                                                                |
| TUES.  | Royal Institution, 3.—'Life in Motion, or the Animal Machine,' Prof. J. G. McKendrick (Juvenile Lecture)                                                                                                                                                                                                                                                                                                       |
| —      | Shorthand, 8.—'International Phonography,' Mr. E. Pocknell                                                                                                                                                                                                                                                                                                                                                     |
| —      | Zoological, 8.—'Collection of Mammals, Reptiles, and Batrachians from Algeria,' Dr. J. Anderson; 'Earthworms collected by Dr. J. Anderson in Algeria,' Mr. F. E. Beddard; 'Myriopoda and Arachnida collected by Dr. Anderson in Algeria and Tunis,' Mr. R. I. Pocock; 'The Species of the Hydracidea,' Mr. O. Thomas                                                                                           |
| WED.   | Geological, 8.—'New Form of Agelacrinites ( <i>Lepidodiscus milleri</i> , n. sp.) from the Lower Carboniferous Limestone of Cumberland,' Messrs. G. Shannan and E. T. Newton; 'The Geology of Barbados: Part II. The Oceanic Deposits,' Mr. A. J. Jukes-Browne and Prof. J. B. Harrison; 'Archæopneustes abruptus, a New Genus and Species of Echinoid from the Oceanic Series in Barbados,' Mr. J. W. Gregory |
| —      | Society of Arts, 8.—'Three States of Matter: Solid, Liquid, and Gaseous,' Prof. J. M. Thomson (Juvenile Lecture)                                                                                                                                                                                                                                                                                               |
| —      | British Archaeological Association, 8.—'Archæology in Derbyshire,' Mr. A. E. Cockayne; 'Find of Roman Remains at Caerleon,' Dr. Fryer                                                                                                                                                                                                                                                                          |
| THURS. | Royal Institution, 3.—'Life in Motion, or the Animal Machine,' Prof. J. G. McKendrick (Juvenile Lecture)                                                                                                                                                                                                                                                                                                       |
| —      | London Institution, 7.—'Judgment of Musical Works,' Prof. E. Pauer                                                                                                                                                                                                                                                                                                                                             |
| —      | Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson                                                                                                                                                                                                                                                                                                                                                                |
| FRI.   | Astronomical, 8.—'Life in Motion, or the Animal Machine,' Prof. J. G. McKendrick (Juvenile Lecture)                                                                                                                                                                                                                                                                                                            |
| SAT.   | Royal Institution, 3.—'Life in Motion, or the Animal Machine,' Prof. J. G. McKendrick (Juvenile Lecture)                                                                                                                                                                                                                                                                                                       |

#### Science Gossip.

MR. DISTANT, the well-known entomologist, is going to publish the result of his twelve months' sojourn in the Transvaal, under the title of 'A Naturalist in the Transvaal.' He traversed the country from north to south, and studied particularly the fauna of the Pretoria district.

GERMANY has lost one of her most distinguished geologists by the recent death of Dr. Ferdinand Roemer, of Breslau. Throughout his long scientific career he was an indefatigable worker in geology and palæontology, especially among the more ancient rocks, and every student of the older strata must be familiar with his 'Lethæa Palæozoica.' Dr. Roemer was a foreign member of the Geological Society of London, and in 1885 the Society awarded to him the Murchison Medal.

MESSRS. WHITTAKER & Co. have made arrangements with the editor of 'El Telegrafista

Español' for the translation into Spanish of Mr. Preece's work upon 'The Telephone.' The book already has been translated into both French and German. The same publishers will issue shortly Mr. A. R. Bennett's papers on the 'Telephoning of Great Cities' and the 'Electrical Parcel Exchange System' (which attracted considerable attention at last year's meeting of the British Association) in a cheap form.

The general meeting of the Association for the Improvement of Geometrical Teaching is to be held at University College, Gower Street, W.C., on Saturday, January 16th. At the morning sitting the reports of the Council and the committees will be read and the new officers will be elected. At the afternoon sitting the following papers will be read:—'On Laguerre's Dictum concerning Direction,' by Prof. R. W. Genese; 'On the Geometrical Interpretation of Fallacy in Elimination,' by the same authority; and 'On the Use of Horner's Method in Schools,' by Mr. E. M. Langley.

A NEW biological station has recently been established, by Dr. Otto Zacharias, at Plön in Sleswick-Holstein. It is expected to be opened next spring.

#### FINE ARTS

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen.—Open daily from 10 to 6—New Gallery, Regent Street. LEONARD C. LINDSAY, Secretary.

*Per Lineam Valli.* By George Neilson. (Glasgow, Hodge & Co.)

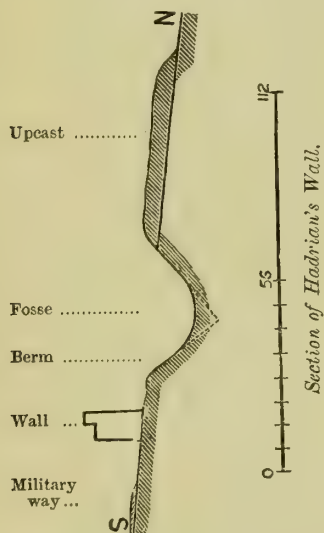
FROM the time of those fathers of English history Gildas and Bede down to our own days, that complex series of defences, usually termed "the Roman Wall," which stretches across England from Newcastle to the Solway Firth, has attracted attentive observation. Nor is this to be wondered at, for that lively antiquary William Hutton was not far wrong in describing it as "one of the grandest works of human labour performed by the greatest nation upon earth." Hutton's close study of that which is generically termed "the Wall" caused him with ingenuity to portion out the different parts of the work to the three great Roman chieftains; assigning to Agricola first a ditch, then a large bank and ditch, and finally a small bank; to Hadrian the joining of a large ditch to this small bank, then a plain, a large mound, and another small ditch; and to Severus a stone wall with a variety of stations, castles, and turrets, a large ditch, and many roads. But this belief in the gradual growth and strengthening of the great rampart under successive generals has now for some time been generally discarded. The view that both wall and vallum were Hadrian's, and that they are complements of each other—the wall as a rampart against the north and the vallum against the south, thus enclosing one great latitudinal camp (as it were) that stretched from sea to sea—was first advanced by Stukeley, and has in our own days been elaborated and popularized by that veteran antiquary of the north Dr. Collingwood Bruce. "Most persons," says Dr. Bruce, "will come to the conclusion that its several parts are the work of one man, of one period, and for one object."

For nearly twenty-five years Dr. Bruce has held this ground undisputed, and the origin and purport of the varied defences were sinking to rest as an assured and well-



proved problem, when suddenly a young assailant of the accepted theory presents himself, and challenges its accuracy. Mr. George Neilson tells us that he started on an eight-day antiquarian pilgrimage along the wall last September with a thorough faith in the theory of the vallum which at present prevails, but that the result of minute inspection was to shatter this belief, and to replace it with a new argument touching the earlier rampart. Hence came about the publishing of the terse and well-written essay before us. At first it seemed unlikely that this brief visit of a Scotch antiquary was going to upset the theories of those who had lived a lifetime by the wall; but the more we study Mr. Neilson's arguments and compare them with those of Stukeley, Hodgson, and Dr. Bruce, the more convinced do we become that the balance of evidence and probability is on the side of the new theory. At all events, no one can venture to treat the fresh arguments with disdain—they demand deliberate study and reflection. Let us endeavour to help towards a right conclusion by summarizing the condition of the wall and Mr. Neilson's contentions.

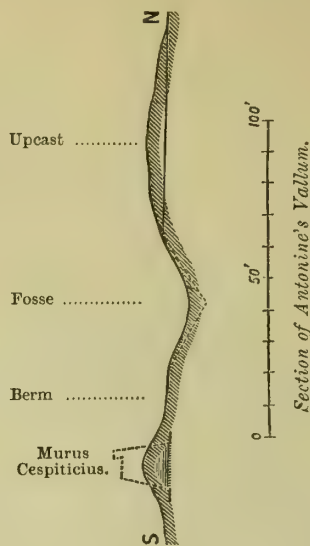
The wall itself, as the inscriptions decisively prove, is the work of the Emperor Hadrian, begun about A.D. 120 as a barrier against the northern barbarians. Its plan is one that was almost invariably used by Roman military engineers. The wall is not on the edge of the fosse, but there is a "berm"



or platform of considerable breadth between. The ditch or fosse, which measures about thirty-five feet across, was originally sloped to a narrow point at the bottom. Outside, on the north side of the ditch, lies a vast heap of earth, which is the upcast from the trench, not laid in any symmetrical mound, but spread promiscuously over the surface, sometimes to a width of fifty feet.

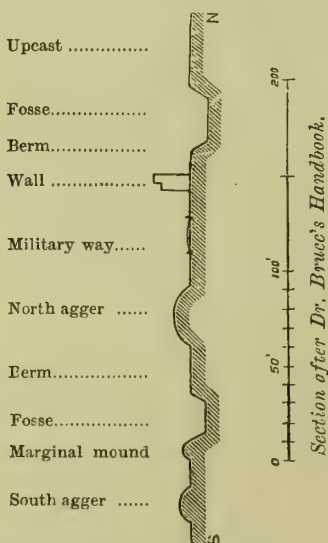
In all these details Hadrian's wall closely resembles the more northern vallum of Antonine, which stretches between Forth and Clyde, save that the Scottish vallum was built up of courses of sods or turf, *muris cespitiis*, instead of stone. Its ditch and berm are wider, but there is absolute identity of design, as might be expected when we know that it was built nearly at the same period, namely, A.D. 139-140. The numerous sections and other investigations made in

Antonine's wall last summer by the Glasgow Archaeological Society, in which Mr. Neilson took an important part, showed that this



turf wall was built throughout on an evenly laid foundation of stone. The sections of the two walls show their striking similarity. The great Limes Germanicus very nearly resembles the Antonine vallum, and a like formation occurs in London Wall and other places in England.

All this is quite plain sailing; the complication and difficulty, amounting almost to a mysterious puzzle, come in when those other works that are united to and run parallel with the actual wall of Hadrian on the south are taken into consideration. The earthen vallum of Hadrian's great barrier "consists," says Dr. Bruce, "of three ramparts and a fosse. One of these ramparts is placed close upon the southern edge of the ditch, the two others, of larger dimensions, stand, one to the north and the other to the south of it, at the distance of about 24 feet."



This earthen vallum (consisting of north and south agger, fosse, and marginal mound) runs parallel with the wall right across the isthmus. At the extremities they are for the most part very near each other—sometimes so near that there is barely room for the intervening military way; but when, midway between the two seas, the wall begins to ascend a series of steep heights, the vallum parts company and takes a much

lower line, sometimes half a mile south of its companion.

When we read Dr. Bruce's books on the wall and study the sections according to his theories, we are bound to confess that the puzzle of the various parts of the south vallum is not really in any way cleared up; and it is quite impossible to elucidate such views by any other known examples of Roman ramparts or by the writings of any Roman engineer or general. Mr. Neilson's theories, on the contrary, are reasonable, and can be readily followed. The key to the situation is to be found, he considers, in the marginal mound on the south side of the fosse. This marginal mound is not continuous (a fact not stated in Dr. Bruce's works); it varies much in size, is sometimes very low, and in places altogether disappears. Mr. Neilson found that when the ground slopes from north to south the mound is continuous, and the greater the slope the higher the mound; but when the slope is the other way, *i.e.*, from south to north, it is not existent, because unnecessary; its object being to raise the south side of the fosse to something like equality of level, or rather to a slight superiority over the north side. From this Mr. Neilson was first led to a conclusion which fits in remarkably with a variety of other circumstances, namely, that the south agger, marginal mound, and fosse, as shown on the last section, were all parts of a vallum hastily made as a temporary defence against the north whilst the wall or murus was being constructed. If we look upon this as a defence against the north all is clear. Our author aptly says that the Northumbrian moors offer a full illustration of what Tibullus meant when he sang—

Qua decet tutam castris præducere fossam;  
Qualiter adversos hosti defigere cervos;  
Quemve locum ducto melius sit claudere vallo.

All these are here in the very order of the poet: northmost the fosse, then the aggested marginal mound on which the *cervi* (pointed stakes) were fixed adverse to the enemy, and lastly the vallum on well-selected ground. The estimate of two years (which is Dr. Bruce's suggestion) wherein to erect a mighty wall eighty miles long, faced with great blocks of freestone, having mile castles, turrets at short intervals, and great stations every four or five miles, is considered by Mr. Neilson far too brief, and for it he substitutes the more likely conjecture of ten years. During that period this vallum would afford protection to the legionaries and others working in the quarries to find material for the murus. As to the puzzle of the north agger, Mr. Neilson believes that after the wall was made, or possibly during its erection (the material being obtained from the fosse beyond the wall), this mound or vallum was constructed as a special defence of the military way between that vallum and the murus, and as a general defence against the south, so as to prevent the old vallum and works being used as cover by an enemy. The fact of the northern vallum being the more symmetrical and perfect supports this theory, for that would be a natural result of its being heaped up at a later date and under far less pressing circumstances than was the case with its rival on the other side of the ditch.

Contrariwise the work of the southern



vallum harmonizes entirely with the conditions of haste and military necessity that Mr. Neilson surmises as the cause of its construction. He remarks:—

"Hadrian had planned the line of the mighty wall which was to secure Britain to the empire, and at the same time to commemorate his own glory and the majesty of the Roman name. Engineering parties had scoured the isthmus. They had traced in their mind's eye, possibly lined off with landmarks, the direction of the work. They had searched for and ascertained the geological features of the ground, perhaps the very places from which the stones could be cut. With a fierce and daring enemy in front, with extensive quarrying operations to conduct which would inevitably scatter the troops into small detachments often far apart, with 10,000 or 20,000 men to feed in a country where it was no easy matter to find supplies, a temporary defensive work was necessary. Of that need the vallum is the evidence and was the outcome."

Possibly hostile criticisms or contingent difficulties may occur to the mind of the reader who is following Mr. Neilson's theories and arguments; but, if so, in all probability he will find them answered in the ingenious section with which the book closes, and which meets by anticipation probable attacks or animadversions. The book, as a whole, is a remarkable instance of good, clear, trenchant reasoning, free from all verbiage, and absolutely fair to all opponents. We are not surprised to learn that it has favourably impressed several military critics. It is certainly convincing, for the reviewer began the study of Mr. Neilson's pages in the full expectation of not being shaken from Dr. Bruce's conclusions; but he has to yield and acknowledge himself a converted man. Several points advanced by Mr. Neilson can be either substantiated or shaken by cutting sections right through the vallum in different places of its varying arrangement, particularly with regard to the northern agger and to the marginal mound. Possibly in the latter, traces of the *corvi* or stakes might be found. One of the most interesting and valuable archaeological operations of last summer was the digging of such sections through Antonine's wall—a work undertaken by the Glasgow Archaeological Society. We heartily recommend a similar undertaking to the Newcastle Society of Antiquaries, with regard to Hadrian's barrier, during the summer of 1892.

#### THE NATIONAL GALLERY.

SIR F. BURTON has been most fortunate in acquiring not fewer than thirteen new pictures, all of exceptional value and historical as well as artistic importance, and of peculiar value to the National Gallery because, as the names given below will inform the reader, nearly all of them belong to masters not hitherto represented in Trafalgar Square. They were purchased *en bloc* from Herr Habich, of Cassel, who has for several years past lent them to the public gallery of that town, where many English visitors have seen them. With one exception they are all cabinet paintings, and with two exceptions they are now, temporarily, placed in the Central Octagon Hall at Trafalgar Square. One of the two exceptions has been lent to the Royal Academy Winter Exhibition, which opens to the public on Monday next; it represents the 'Death of Dido,' and was painted by Liberale da Verona. The other is in Room IX. at Trafalgar Square, numbered 1337, a head, somewhat more than life size, of Christ, the work of

Bazzi, and probably part of a picture of Christ bearing His Cross. It is now named 'Ecce Homo!' and the face, with a gentle, grave, and dignified expression on features of a very noble and handsome type, is turned in nearly three-quarters view to our left; the hands, which are shown, are joined. The painter's touch is free, firm, and accomplished, but somewhat heavy.

The other new pictures are on the walls or on screens. We mention them in their order in the room. 'A Landscape' (No. 1342) is signed (a unique example) by J. de Wet, full of force, wealth of colour and tone, an evening effect, a sun-flushed sky above a stream with rocky banks. A boat, with figures, is on the water; a castle rises behind trees on the upper plateau. No. 1338, being the work of B. Fabritius, so often named in regard to De Hooghe and Rembrandt, but not to be confused with his namesake, the supposed master of Vermeer of Delft, is extremely fine, and treats the 'Adoration of the Shepherds' with Dutch simplicity. Dutch peasants are kneeling, with their rude implements and brass milk-cans in their hands, about the infant Saviour, who lies at the Virgin's knees. It is painted with full, dark tones and rich tints. No. 1344, 'A Landscape,' by that somewhat rare master S. Van Ruisdael, depicts a group of beeches near the edge of a pond, with a peculiarly sharp, clear, and firm touch, very like that of Stark of Norwich. Figures on horseback and foot and a carriage are introduced on a road near the front. The warm, deep-toned evening sky is first rate. No. 1340, 'Landscape,' is by Roeland Rughman, and gives a rocky prospect at sunset. A rocky vista opens to a glowing horizon; there is a bridge over a ravine on our right; a road, with travellers upon it, curves in front. It is, like all the rest, highly finished and in sound condition. No. 1341, 'Landscape with Figures,' by C. Decker, depicts, with exceptional skill, elaboration, crispness, and technical charm, a sandy hillside sloping to a calm and shining pool; near these are the outbuildings of a farm, poultry, and a traveller on horseback. No. 1339, 'The Nativity of St. John,' is a second example of the peculiar Rembrandtish art of B. Fabritius, and is notable for fulness of tone, a rich sense of idiosyncratic colour, and characteristic "Dutchness." St. John is a well-grown child (no newly-born infant) on his mother's or nurse's knees, and a woman offers him an apple. An aged priest, sitting near the cradle, writes on his tablets a record of the birth. Two other persons are looking on, while an aged man sits and warms his hands before a fire blazing in the chimney. No. 1345, 'A Landscape,' is the work of Jan Wouwerman, a comparatively rare master. His manner in this picture is not unlike that of D. Teniers the elder, but it possesses much greater warmth and lucency, a richer coloration and more research. The landscape is made up of a small, smooth river with rocky banks, a group of oaks on high in the middle of the view, and behind them some old cottages. No. 1343, a large picture, by an unknown painter, was probably the sketch for a public commission of the class best known in the 'Night Watch' of Rembrandt, and representing 'Amsterdam Musketeers on Parade.' It comprises small whole-length figures of officers in armour and soldiers handling their arquebuses at the word of command. There are about thirty figures, most of them portraits, in the composition, and the execution of them is spirited and skilful. No. 1346, 'A Winter Scene,' is a circular picture by Hendrick van Avercamp, who was born in 1585 and living in 1663. Numerous little figures, exquisitely finished and animated, are disporting themselves on the frozen canal, which is placed amid red-brick buildings. The sky is capital. No. 1348, 'Landscape, with a Goat and Kid,' the work of A. van de Velde, consists of delightfully painted animals standing near some trees; the silky hide of the goat is a

masterpiece. 'A Farmyard Scene' (1349), a finished and brilliant study, somewhat Cuypp-like in character, of a ramshackle wooden shed with implements of husbandry and near it some poultry and a sort of coop, is a most desirable acquisition, as it is an Isaak van Ostade. The crisp touch and golden light will please all lovers of Dutch art. With one or two exceptions the frames of these pictures are, according to the wise practice of the Low Country painters, black, apparently the originals, and the pictures gain much from this circumstance. Black frames are found in nearly every representation of Dutch collections. For instance, in 'The Interior of a Picture Gallery,' No. 1287 in the National Gallery, attributed to Jan Breughel, of thirty or forty paintings depicted as being on the walls and floor, only three are not in black frames. The famous Teniers at Vienna of 'The Archduke's Gallery' is an equally apt illustration of the taste of Dutch and Flemish painters.

#### Fine-Art Gossip.

THE private view of the Winter Exhibition of the Royal Academy is appointed for to-day (Saturday); the public will be admitted to the galleries on Monday next at ten o'clock.

THAT popular and accomplished amateur sculptor Count Gleichen died suddenly of syncope attending pneumonia, following influenza, on the morning of the 31st ult., at St. James's Palace, where, by Her Majesty's favour, he had long had a studio. He was born in 1833, and entered the Navy. After serving in the Baltic and before Sebastopol in 1854 and 1855, he retired, and devoted himself to art. His smaller productions have often been seen at the Academy; the largest of them is 'Alfred the Great,' a colossal statue, which in 1877 was erected at Wantage.

GUY HEAD was once a well-known artist-amateur and amateur-artist who, in London and Rome, painted many portraits about a hundred years ago. At the latter city in 1792 he produced a characteristic portrait of Flaxman, which Mr. T. R. Wilkinson, of Manchester, has presented to the National Portrait Gallery. It was sold at Christie's the other day with the pictures of Mr. Crozier, of Manchester.

THE exhibition of the antiquities found at Silchester, which opened in the rooms of the Society of Antiquaries yesterday, contains many objects of interest: architectural fragments; specimens of Samian ware, especially a fine bowl, and also of a black ware with a velvety glaze, which is decidedly remarkable; several charming pots; *fibulae* of graceful form; a bronze ornament silver plated, from the basilica; and fragments of glass of much larger size than any before found in Roman Britain. There is a good deal, too, of rough British pottery. *Amphorae* seem to have been scarce in Silchester, for a large one that has been found and fragments of others have evidently been repaired with care as if they were valued. There is a military decoration, the only other specimen of which—exactly the same in pattern—was unearthed north of the Roman Wall, and has been lent by the Duke of Northumberland for comparison. A couple of British coins may also be mentioned, one of them unique. Among the bones are the skeletons of two cats, although the Romans are supposed not to have known the ordinary domestic cat. The plans of the houses are interesting, for they show that the Romans did not attempt to preserve their Italian customs and have an *atrium* in a cold climate, but grouped their buildings round three sides of a courtyard.

THE Norwich Museum, which is about to be transferred to the shell of the old castle—which is being "restored," we are sorry to say—is to be enriched by the munificent donation by Mr. R. Fitch, F.S.A., of the whole of his well-known local collection. This collection, though a thoroughly



representative one, is especially rich in local seals, signet rings, and manuscripts, and is of the value of many thousand pounds. A more complete local collection has seldom been made or given to the public, and East Anglian antiquaries will always owe a great debt to Mr. Fitch, who has also offered to bear the whole cost of fitting up the room in which it will be placed, and which will worthily bear his name.

A CORRESPONDENT points out that if Rochester Castle is defaced, as described in our number of December 19th, now that it has fallen into the hands of the Corporation, the same moral may be drawn as in the case of Canterbury Castle, which, having been acquired by the Corporation, was turned eventually into a gigantic "coal-hole," as it was bitterly described by Mr. G. T. Clark at the archaeological meeting there in 1875. An attempt was lately made by the Corporation of Colchester to acquire its massive castle, but fortunately failed. At Colchester, as at Rochester, the idea has been mooted of glazing over the interior of the keep as a museum, and the local ædiles of our provincial towns are not to be trusted with such venerable relics as these Norman strongholds.

It is not only castles that are "restored" with misplaced zeal. The Corporation of Colchester, it is amusing to learn, are introducing a Bill into Parliament "to revive [*inter alia*] the title of Portreeve of Colchester and to enable the Chairman" of the Harbour Committee "to bear that title." There is not a scrap of evidence that Colchester ever had a "Portreeve," and even if it had, we need hardly observe, he would have had no connexion with its so-called harbour. The office will be a choice specimen of the "modern antique."

MR. BARRINGTON NASH writes to inform us that the inquiry we inserted for him in our "Fine-Art Gossip" of September 26th, as to the present *locale* of the long-lost miniature portrait of Robert Burns by Alexander Reid, has been the means of bringing it to light.

THE Art Gallery at Birmingham has purchased a drawing made by D. G. Rossetti for the first of his designs for book illustration. It is the original of 'Sir Galahad at Devotion,' one of the finest cuts in the well-known 'Poems by Alfred Tennyson,' 1860. The same gallery has been enriched by buying two beautiful cabinet pictures by Mr. Arthur Hughes, 'The Annunciation' and 'The Nativity.' These three works belonged till lately to the gallery of Mr. Leathart, of Bracken Dene, Low Fell, Newcastle-upon-Tyne, where we described them when writing 'The Private Collections of England, No. II.'

THE Royal Academy lectures for 1892 have been appointed as follows, to begin at eight o'clock in the evening of each day:—By Mr. J. E. Hodgson, R.A. (Professor of Painting), on January 4th, 7th, 11th, 14th, 18th, and 21st, the subjects being 'Ancient and Modern Painters: their Technique.' By Mr. A. S. Murray (Keeper of Greek and Roman Antiquities in the British Museum), on February 15th, 18th, and 22nd, the subject being 'Archaic compared with Archaistic Sculpture.' By Mr. J. H. Middleton (Slade Professor, Cambridge), on February 26th and March 4th and 7th, on 'Michael Angelo' (continued from last year). By Mr. Aitchison, A.R.A. (Professor of Architecture in the Royal Academy), on January 25th and 28th and February 1st, 4th, 8th, and 11th, on 'Saracenic and Turkish Architecture.'

A LEADING Yorkshire journal, referring to the correspondence lately published in these columns about Kirkstall Abbey, remarks: "The same system of restoration was proposed for Rievaulx Abbey, but, in that instance, we had the example of one man being stronger than many, and, through the wise ruling of Lord Faversham, Ryedale still retains the loveliest

monastic ruin in Yorkshire." Another local contemporary, after protesting against the architects' dictum that the growth of ivy is "insidious poison," adds: "Everybody, however, must agree in the conclusion that the poison is very slow in its action. Kirkstall has, now that it is in the hands of the Leeds Corporation, the appearance of a building which has been partly burnt down. It is ugly in the extreme."

THREE sketches *à la sanguine* by Watteau were sold the other day in Paris for 850 fr.; a second three for 650 fr.; four, by the same, realized 650 fr. A portrait of Molière, seated in a chair before a table, painted in oil by Sébastien Bourdon and engraved in line by Beauvarlet, was sold for 650 fr.; while a sketch of a girl bathing, attributed to Fragonard, realized 3,400 fr. The Meissonier Exhibition has been abandoned, and the works the great artist left in his studio are to be sold by auction.

THE French papers are much exercised by the discovery at Cherbourg of a manufactory of false Millets. It is rumoured that the most favoured market for these things is the United States, but the person who grew suspicious and showed his purchases to experts was M. de Tocqueville. The fabricant upon whom the police have laid their hands is described as one Tesson, a frame-maker and painter.

A MUMMY is not an object that often comes under the hammer of the auctioneer, but one was sold last week at a sale of antiquarian objects at Messrs. Sotheby's rooms, realizing 33*l*.

THE Pompeian House of Prince Napoléon in the Avenue Montaigne, Paris, is being demolished.

HERREN HEBERDA AND WILHELM have had great success in their archaeological progress through Cilicia Trachæa, having discovered many remains of hitherto unknown monuments and inscriptions, some of which are of great importance philologically and historically. One fragment of a royal letter, and others dating from the second century B.C., are amongst the treasures they bring home.

EXCAVATIONS have begun in the ancient theatre of Gythium, the former port of Sparta, in the Gulf of Laconia. As the sea threatens the remains of the Temple of Minerva at Sunium, the Greek Archaeological Society has sent a commissioner to take measures for its preservation.

Two new museums have been founded in Greece, one at Tanagra, the other, a small one, at Livadia.

THE latest excavations at Epidaurus have brought into light the ancient building at the south-east of the Temple of Æsculapius and to the north of the Temple of Artemis, and herein were discovered the remains of the altar on which the victims were sacrificed. Around it was a layer of black earth, in which were found ashes and bones of animals, with many fragments of small terra-cotta vases and bronzes. One terra-cotta fragment is important because it contains some archaic inscriptions belonging to the first years of the fifth century B.C., being *anathemata* to Æsculapius and Apollo. To the north-east of the Temple of Æsculapius were unearthed some *bathra* and *exhedre*, and some votive inscriptions of Hellenic and Roman times. The whole *diazoma* of the temple was also cleared.

THE excavations of the German School at Magnesia ad Mæandrum, under the direction of Dr. Kern, have now reached the agora, where, besides other antiquities, two statues of Athena have been found. One wears the *chiton poderes*, fastened at the shoulders and arms by brooches and folded crosswise on the breast. In front of the *chiton* is a representation in relief of the emblem of Athena, viz., a Medusa head, with its serpents touching the breasts and reaching up the neck. The statue is of natural height, but of the arms only detached fragments were

found. The second statue is 1½ mètres high, and bears aloft in one hand a spear and in the other a shield. Both statues are unfortunately headless. Other discoveries include two colossal statues of women, about 2½ mètres high, clothed in long garments reaching in folds to the ground, with a mantle covering the head. They are supposed to represent the city of Magnesia. Of the heads only one was found on the ground, and it is probable the other will be found close by. Two other statues represent two Amazons on horseback, with their husbands holding the reins. At the same time many inscriptions were found.

AMONGST the most important results of the latest excavations at the Dipylon at Athens is the discovery in the midst of the necropolis of a sanctuary, a position hitherto unprecedented. There is also an inscription of forty-two lines belonging to the first century B.C., which is entirely preserved. In it mention is made of the worship of Artemis Soteira, which it was not hitherto supposed had existed in Attica, and there occur in it the names of two archons now known to us for the first time. Prof. Mylonas, who is the discoverer of this inscription, will publish it immediately in the *Ephe-meris Archæologiké*, together with some others relating to the Dionysiac actors, one of whom belongs to the fourth century B.C.

PROF. MYLONAS, director of the latest excavations at the Dipylon, is preparing a comprehensive work upon their results, in which he follows their course from their commencement in 1862 till the present day. They were begun under the auspices of the Italian Government, and were continued by the Greek Archaeological Society.

## MUSIC

### RECENT PUBLICATIONS.

*Twelve New Songs by British Composers.* Edited by Harold Boulton. (The Leadenhall Press.)—The title of this handsomely printed volume affords no indication of its importance, nor of the editor's zeal in preparing it. Mr. Boulton tells us in his preface that his aim was to present a series of lyrics by the most noteworthy of contemporary British-born composers, in order to afford proof in a tangible and compact form of the renaissance of musical art in this country. This is a worthy object; but the case is stated in somewhat loose fashion. For example, it is said that "at the end of the sixteenth and beginning of the seventeenth centuries," every one of education was expected to take his part in "catch, canon, or glee." Catches were not in general vogue until after the Restoration, while the glee is essentially a product of the eighteenth century. The word "madrigal" would have been far preferable in this connexion. Then, again, it is said that the line of "German giants" began with Haydn, and ended with Wagner—Bach at one end of the line and Brahms at the other being ignored. In the praiseworthy endeavour to secure recognition for the energetic and gifted composers who have already done much to remove the reproach under which we so long suffered, it will be as well at all times to assume the rôle of the judge rather than the advocate. The musicians who have contributed to this collection of songs are Messrs. Barnby, Cellier, Corder, Cowen, C. H. Lloyd, Mackenzie, MacCunn, Parry, Arthur Somervell, Stanford, Goring Thomas, and Charles Wood—a goodly list, from which, however, the name of Sir Arthur Sullivan is absent. Mr. Boulton has supplied the verses for the whole of the series, and his lines are elegant, fanciful, and for the most part singable—in brief, above the average of "words for music." The songs, of course, vary in merit, and it is difficult to decide which would prove most effective in performance, all being artistic and superior to



the level of ordinary ballads. The volume, which we commend to the notice of vocalists, is enriched by a frontispiece entitled 'The Harpsichord,' engraved from a drawing by Mr. Frank Dicksee, representing a young girl playing upon a two-manual instrument.

*Scottish Church Music: its Composers and Sources.* By James Love. (Blackwood.) — The title of this work is to some extent misleading, as it deals with hymn tunes of all countries. Its contents are an alphabetical list of upwards of a thousand tunes, three hundred chants, doxologies, &c., and biographical sketches of their composers, the last about five hundred in number. An appendix supplies some particulars concerning the principal collections of psalmody published in Scotland since 1700. A number of examples are given, both in the staff and the Tonic Sol-fa notations. As a work of reference the volume can scarcely fail to prove useful, as it has been carefully compiled and is, so far as we have tested it, accurate as to its statements.

We have also received *The Cathedral Prayer Book*, edited by Sir John Stainer (Novello, Ewer & Co.), containing the whole of the Book of Common Prayer with the music necessary for the use of choirs, the Psalter, of course, being pointed in the Anglican chants.

#### OBITUARIES.

THE death of Mr. Weist Hill, which occurred on Saturday last, was certainly not unexpected, for it was known that he was suffering from an incurable disease; and although some time since he underwent a successful operation, about three weeks ago he had a sudden relapse, from which he never properly rallied. Thomas Henry Weist Hill was born in 1828, and was a King's Scholar at the Royal Academy of Music. He manifested remarkable ability as a violinist, and for many years he was a prominent member of the famous Costa orchestra. In 1874 he became conductor of the unfortunate Alexandra Palace, where he trained an excellent orchestra and did much good work, Handel's oratorios 'Esther' and 'Susanna' being revived under his direction. On the formation of the Guildhall School of Music in 1880 Mr. Weist Hill was offered the position of principal, and the amazing growth of the institution was, no doubt, due in some measure to his able direction. He was unfailingly courteous and considerate towards the staff of the school; but his views were, perhaps, somewhat reactionary, and it is fervently to be hoped that the civic authorities will exercise a wise discretion in the selection of his successor. The principal of such a vast establishment should possess ample musical knowledge, sound business capacity, and catholic tastes and sympathies. The number of eminent musicians possessing these diverse but essential qualities is so limited that a correct choice ought not to be a matter of difficulty.

The announcement of the premature death of Mr. Alfred Cellier, on Monday night, will be received with regret by a wide circle of amateurs. The repeated postponements of the first performance of 'The Mountebanks' were stated to be on account of his illness, but no serious results were apprehended. Mr. Cellier was born in 1844, and was contemporary with Sir Arthur Sullivan as a chorister at the Chapel Royal, St. James's. He subsequently studied the organ, the most noteworthy of his appointments being at St. Alban's, Holborn. His name, however, will be chiefly remembered in conjunction with light opera, and his first work of any importance in this branch of art was 'The Sultan of Mocha,' which was performed at the St. James's Theatre in 1876. 'Dorothy' was his masterpiece; the flow of elegant melody, and the quaint, old English flavour of several of the numbers, winning the admiration of connoisseurs. His efforts in the higher forms of music were scarcely successful. The most note-

worthy of these was a setting of Gray's 'Elegy,' produced at the Leeds Festival in 1883, but, although distinguished by refined taste, the work was felt to be inadequate to its subject. Boccherini was nicknamed the wife of Haydn, and in a similar sense Cellier might be termed the wife of Sir Arthur Sullivan. His music was always tuneful, tasteful, and in its modest way expressive, but lacking in breadth, and even in humour. He died literally in harness, having put the finishing touches to the score of 'The Mountebanks' a few minutes before the end came.

#### Musical Gossip.

THE only performances of any importance in London this week were 'The Messiah' at the Albert Hall on Friday and the Ballad Concert this afternoon, both, of course, too late for notice.

At the last meeting of the Cardiff festival committee it was decided that the conductor should not be a local musician. The name of Mr. Riseley, of Bristol, has been mentioned in connexion with the matter, and a better choice could certainly not be made.

WITH regard to the scholarships at the Royal Academy of Music which will be open to competition, it may be desirable to draw attention to the exceptional value of that which bears the name of Liszt. This provides three years' free instruction at the Academy, and afterwards a yearly sum of about 75*l.* for two years to enable the scholar to reside on the Continent and acquire further musical experience. It is to be hoped that a candidate of exceptional natural gifts will be forthcoming to claim such a valuable scholarship.

MR. EUGENE D'ALBERT is said to have created an enormous sensation in Vienna, where he played at his first concert no fewer than three concertos, namely, Beethoven's in *G*, Chopin's in *E* minor, and Liszt's in *E* flat.

THE *Musikalisches Wochenblatt* states that, owing to imperfections in performance, Cornelius's opera 'Der Barbier von Bagdad' made no impression when it was given by the pupils of the Royal College of Music. It is difficult to understand how our contemporary could have been so grossly misinformed.

IN consequence of their great success at the previous performance, the third acts of 'Tannhäuser' and 'Lohengrin' were announced to be repeated at Sir Charles Halle's Manchester concert on Thursday evening this week, with Miss Fillunger, Mlle. Trebelli, Mr. Andrew Black, and Mr. Lloyd as the soloists.

THE difficulty experienced by French musicians in comprehending and appreciating music of any country save their own received a further exemplification last week, when Brahms's Symphony in *D*, No. 2, was performed by the Société des Concerts. The beautiful work is described as dull and without inspiration, and the melodious and winning first movement is said to be wholly devoid of significance.

BRAHMS's most recent chamber works, to which we referred recently, are a Quintet in *B* minor for clarinet and strings, and a Trio for pianoforte, clarinet, and violoncello. They were performed at the last of Herr Joachim's Quartet Concerts in Berlin, and both were applauded, but the quintet made the stronger impression. We shall doubtless hear the works at the Popular Concerts during Herr Joachim's next visit to London.

RUBINSTEIN, who has been staying at Milan, is said to have definitely declined an offer of 24,000*l.* for a tour of three months in America.

MÉHUL's opera 'Joseph' has been revived with success at Leipzig. The performance is spoken of in the highest terms.

SIGNOR LUIGI MANCINELLI has just produced a new Mass from his pen at the church of St. Francis in Madrid, and the work is very highly praised by the local journals.

THE Opera-house at Stockholm, erected in 1782, and therefore one of the oldest theatres in Europe, is about to be demolished, and a new and more commodious house built in its place. It was in the theatre about to disappear that Gustavus III. was assassinated by Ankarström on March 16th, 1792.

CONTINENTAL papers report that the town of Pesaro is making preparations for the celebration of the centenary of Rossini's birth, which falls on February 29th, 1892.

#### CONCERTS, &c., NEXT WEEK.

TUES. Mr. Dannreuther's Concert, 8.30.  
FRI. Sir Charles Halle's Concert, Berlioz's 'Faust,' 8.30, St. James's Hall.  
SAT. Sir Charles Halle's Concert, Berlioz's 'Faust,' 3, St. James's Hall.

#### DRAMA

##### THE WEEK.

VAUDEVILLE.—'The Honourable Herbert,' a Play in Four Acts. By C. Haddon Chambers.  
ST. JAMES'S.—'Forgiveness,' a Comedy in Four Acts. By J. Comyns Carr.

ABANDONING the line of melodrama in which his previous successes have been obtained, Mr. Haddon Chambers in 'The Honourable Herbert' tells in simple fashion a thin, but not ineffective story of love and jealousy. His play is ingenious in construction and fairly fresh in idea, introduces some realizable characters, and is in the main nervously and brightly written. It introduces a good deal of superfluous dialogue; makes too much of the comic wooing of two youthful lovers, one of them a boy in a jacket; and has one character, at least, which is inconceivable and redundant. It is, however, creditable work, and shows that the range of the dramatist is wider than was previously imagined. In one respect it resembles French work rather than English, viz., in leaving at the conclusion to the imagination of the audience some responsibility in shaping the dénouement. So unforced and tender is the termination, indeed, that it would win forgiveness for a weaker piece.

For fear lest he should marry a certain Florrie Summers, a young lady capable upon occasion of being superior to conventional restraints, the friends of the Hon. Herbert Doring have shipped him off to America, where he has fulfilled their anticipations by wedding Mary, the daughter of Pym Brady, a rich and eccentric American. Upon his return to England, however, the old ascendancy is resumed, and the young husband quits his wife for his mistress. Objecting, not unnaturally, to the desertion, Mrs. Doring interferes with the love-making, and endeavours, unsuccessfully, to win her husband back to her. Chance, however, comes to help her. The sinner meets with an accident that disables and disfigures him, and is nursed into recovery by his patient, forgiving wife. For a time it appears as if her labour had been wasted, his self-rebuke taking a shape calculated to bring about a permanent separation. At the last moment, however, when with despair in her heart she is about to leave him, he calls her back with a passionate cry, and all is well. A comic underplot is of little importance, but a lover of Mrs. Doring, who allows his secret once to escape him, and then acts with magnani-



mous self-restraint, deserves mention on account of the opportunity it affords Mr. Elwood, who plays the part with much care and finish. Mr. Conway does his best with the not very sympathetic part of the hero, and Mr. Thorne plays carefully, but nervously, as the American father. Miss Dorothy Dorr displays power as the heroine, but starts the whole in too elevated a key. Mr. Dodsworth, Mr. Sydney Brough, Miss Banister, Miss Mary Collette, and Miss Gertrude Warden are included in an adequate cast. The piece was received with favour.

Though hazy in story and exasperating in moral, 'Forgiveness' is a good play. To sympathize with its plot requires a blind abandonment of faith and judgment to the demands of the author. Those capable of such self-sacrifice are rewarded by a story that pleases more than it puzzles, and has the rare advantage of growing increasingly stimulating to the close of the action. So complicated are the threads of the intrigue, that the task of sorting the skein would be practically interminable. The main motive is the attempt of a son to repair the wrong done by his father. With this given end in view he resigns a noble estate to which he is entitled, and puts up with unpardonable rudeness from those for whose sake he is sacrificing his fortune, and as it seems his manhood. Not very convincing is this, and we are disposed to regard as abject rather than heroic the conduct of the man who, for no reason easily conceivable, allows himself to be branded as a liar, a thief, and a forger in the presence of the woman he loves, and is bidden by her with defiance and insult to leave her father's house. Had Mr. Carr pitched the note a little lower, we should have been more yielding responsive to his harmonies.

Still it is better for a moral to soar out of sight than to crawl. In the end we become interested in the fate of the youth whose love is so all-embracing, and whose folly and unreason are, perhaps, not greater than love has previously brought about. At the close our eyes are wet with tears of tenderness, and our interest throughout, though it is never poignant, is always genuine. The dialogue meanwhile is bright, there is some fairly effective satire of modern developments, and the characters, though none of them aims at being a creation, are fresh and welcome.

An admirable interpretation is afforded. Miss Marion Terry is once more delightful in all respects as the heroine. It is doubtful whether any other actress could have rendered the part more womanly and sympathetic. Mr. Alexander is delightful, earnest, and impassioned as the hero; that he is a thought too sentimental and perfect is the fault of the piece. Mr. Nutcombe Gould, Mr. Arthur Bouchier, Mr. Gardiner, Mr. De Lange, Mr. Everill, and other actors play with admirable ease, and the performance is a credit to our stage.

#### Dramatic Gossip.

For absence of literary merit 'Humpty Dumpty,' the Drury Lane pantomime, announced as by Mr. Harry Nicholls and Sir Augustus Harris, compensates by the beauty of the

pageantry and the ingenuity of some of the effects. A dance of dolls is excellent, and the electric light is used in one scene with results not previously accomplished on the stage. To produce so elaborate a spectacle on Boxing night without a hitch reflects credit on the power of organization of the manager.

THE burlesque of 'Cinder-ElLEN up too Late,' produced on Christmas Eve at the Gaiety, is not more inane than such productions (once more at the height of popularity) usually are. Mr. Leslie, who, under the pseudonym of A. C. Torr, is with Mr. Vincent responsible for the words, acts very comically. Miss E. Farren was not well enough to take the part allotted her in the entertainment.

FOR afternoon performances at the Princess's a new adaptation, by Messrs. Arthur H. Gilbert and Charles Renad, of 'Le Voyage en Suisse' has been produced. Another adaptation by Robert Reece was given in 1880 at the Gaiety. The fun is extracted from a series of practical jokes inflicted upon a couple on their wedding tour. The three brothers Renad prove themselves competent humourists and pantomimists.

NEW ballets have been given at the Alhambra and the Empire. That at the former house, by Signor Coppi, is entitled 'Temptation,' 'Nisita; or, the Enchanted Isle,' at the Empire, is by Madame Katti Lanner.

In the revival at the Strand, for afternoon performances, of 'Hans the Boatman,' Miss Atherton and Mr. Charles Arnold are seen to advantage. Mr. Arnold has genuine picturesqueness and delicacy of style.

MISS OLGA BRANDON and Mr. Lewis Waller will shortly be seen at an afternoon performance in a piece adapted from the Danish by Mr. Edward Rose.

WE regret that, owing to the illness of Mr. Toole, on whom the severe Christmas weather laid disabling hands, the opening of Toole's Theatre, fixed for Saturday last, has been postponed.

MRS. HODGSON BURNETT has obtained a lease of the Royalty Theatre, with a view to the production on the 6th inst. of her play of 'The Showman's Daughter.'

'THE SILVER SHIELD,' by Mr. Grundy, will be revived on the afternoon of the 28th inst. by Miss Annie Irish and Mr. William Herbert.

MR. JAMES HOGG writes:—

"It may interest your readers to know that the author of 'Box and Cox' has left in my hands two new plays of one act each. These were written in 1887, while he was in full vigour of mind and body, able to enjoy his favourite 'tree walks' in Richmond Park and the Chestnut Avenue at Bushey. One piece is an original comedietta, entitled 'An Old Flame,' a bright, bustling bit of humour, with all the old sparkle and crispness of dialogue, the scene laid at Hampstead. The other is an original farce, entitled 'Mrs. Wigg's Water-Party,' a riverside scene at Teddington. For fun and 'go' this little piece is simply delightful. If I mistake not, the public will place it next to (perhaps even alongside) the evergreen 'Box and Cox.' Arrangements are maturing for the other side of the Atlantic, and in the course of the coming season I expect that English playgoers, in town and country, will have two 'good times' over this 'last fruit from an old tree.'"

M. VERCOSIN, well known as a writer of *comédies de salon*, recently died in Paris.

TO CORRESPONDENTS.—A. C.—M. H. S.—J. G. F. N.—B. B.—W. R. M.—J. L. G.—F. M.—received.

No notice can be taken of anonymous communications.

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SATURDAY, JANUARY 9, 1892.

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## LITERATURE

*Two Happy Years in Ceylon.* By C. F. Gordon Cumming. 2 vols. Illustrated by the Author. (Blackwood & Sons.)

WE confess to having taken up these volumes with some misgiving; a suspicion of deliberate book-making suggested itself when we discovered how many years have elapsed since the travels here recorded were undertaken. Reminiscences, even of the happiest years, are apt to become vague, especially when, as in the writer's case, so many journeyings have been performed and described in the mean time. It was pleasant, then, to find that our apprehensions were groundless. For the minor details of her numerous tours in Ceylon the writer draws on a diary kept at the time, and the reader is cleverly kept impressed with the writer's sense of ever fresh enjoyment. Of the changes which have taken place in the appearance of the country and in the condition of the people in various localities she has been kept informed by diligent correspondence, and an extensive course of reading, ancient and modern; being evidently further aided throughout by an excellent memory. The result is a series of pleasant and vivid pictures of the beautiful island, and of the occupations and industries of the people, copiously interspersed with notices of their history, religion, folk-lore (a favourite subject), and the like. Facility in word-painting is a snare, and the writer deals very fully with the charms of nature on her numerous expeditions; but her descriptions are saved from being tedious partly by her own evident enjoyment, and still more by the clever way in which she illustrates each scene by description and anecdotes of the characteristic plants, birds, insects, their habits, and their uses—the result, no doubt, of study, but disguised with a pleasant air of spontaneity; which is, perhaps, more than can be always said for the historical digressions and allusions—and in case the reader should desire still further information on any subject, he is unfailingly referred in a foot-note to the title and publisher of some previous work by C. F. Gordon Cumming.

Although, however, greatly impressed by the grand forms and gorgeous colouring of the tropics, the writer clearly thinks it necessary, as a good Scotchwoman, to resist their fascination, for after describing a

beautiful mass of crimson foliage, she enters a sudden protest:—

"I am bound to say, however, that I have seen many rowan-trees in Scotland quite as richly laden with bunches of pure scarlet, and gleaming in the sunlight against as cloudless and blue a sky."

With so extended a range of subjects universal accuracy is, perhaps, hardly to be expected. We have not verified her history; but in lesser matters she occasionally goes astray. Thus the palm trees no doubt yielded their luscious "toddy" (properly *tārī*) for many ages before the beverage of the same name was brewed in Scotland, and it certainly does not owe its name to "some early Scotch planter"! The Anglo-Indian word "compound" is not derived from a supposed Portuguese word *campo*. Miss Cumming's classification of fishes, as of fig trees, is peculiar; but these are minor details.

From among many good descriptive passages we extract her experiences on the famous Adam's Peak. Arriving in the evening, she saw the wonderful shadow first at sunset; and then

"ere the first glimmer of dawn I stole forth to look down upon the wondrous sea of white mist, which seemed to cover the whole Isle with one fleecy shroud, a strangely eerie scene, all bathed in the pale spiritual moonlight. Ever and anon the faint breeze stirred the billowy surface, and a veil of transparent vapour floated upward to play round the dark summits of the surrounding hills, which seemed like innumerable islands on a glistening lake.....The stars were still shining brilliantly, while eastward the pale primrose light was changing to a golden glow. Sometimes the uprolling clouds floated as if enfolding us, drifting beneath our feet as though the solid earth were passing away from under us. Wonderful and most impressive was the stillness. Just before daybreak my ear caught the ascending murmur of voices, and peering down the mountain side, I discerned the glimmering torches which told of the approach of a pilgrim band toiling up the steep ravine, bent on reaching the summit ere sunrise. Judging from my own experience, I should have thought they could have but little breath to spare. Nevertheless, they contrived to cheer the way with sacred chants, and very wild and pathetic these sounded as they floated up through the gloom of night. At last the topmost stair was reached, and as each pilgrim set foot on the level just below the shrine, he extinguished his torch of blazing palm-leaves, and with bowed head and outstretched arms stood wrapped [*sic*] in fervent adoration. Some knelt so lowly that their foreheads rested on the rock. Then facing the east—now streaked with bars of orange betwixt purple clouds—they waited with earnest faces, eagerly longing for the appearance of the sun, suggesting to my mind a strikingly Oriental illustration of the words of the poet-king, 'My soul waiteth for the Lord more than they that watch for the morning.' Gradually the orange glow broadened, and the welling light grew clearer and clearer, until, with a sudden bound, up rose the glorious sun, and, as if with one voice, each watcher greeted its appearing with the deep-toned 'Saādu! Saādu!' which embodies such indescribable intensity of devotion.....But while these gazed spell-bound, absorbed in worship, we quietly turned westward, and there, to our exceeding joy, once more beheld the mighty shadow falling right across the island, and standing out clear and distinct—a wondrous pyramid whose summit touched the western horizon. The world below us still lay veiled in white mist, now tinged with a delicate pink, as were also the mountain-tops, which rose so like islands

from that vaporous sea. But, right across it all, the great spectral triangle, changing from delicate violet to clear blue, lay outspread, its edge prismatic, like a faint rainbow. We watched it for three hours, during which it gradually grew shorter and more sombre, so that it was actually darker than the forest-clad hills which lay in shadow before us, and across which it fell. As the sun rose higher and higher, the blue pyramid gradually grew narrower at the base, till finally it vanished, leaving us impressed with the conviction that to this phenomenon must in some measure be attributed the sanctity with which, in early ages, a people always keenly addicted to nature-worship invested this mountain top. Their modern descendants seemed to have no room for it in their full hearts."

The writer does not entertain a high opinion of the influence of Buddhism on the national character. The people are quarrelsome, and as litigious as the Hindoos, and, while taught to venerate life, are cruelly indifferent to the sufferings of animals. Their religion forbids caste, but, though all are now equal before the law, there is a great deal of caste oppression. Miss Cumming blames the recognition of Buddhism by our Government, the nation drawing conclusions from this recognition which were not intended; the tenants of the temple lands, for instance, being subject to much persecution if they change their faith. Difficulties have, she says, been put in the way of conversions to Christianity by the so-called English Buddhists, under the guidance of such persons as Col. Olcott and the late Madame Blavatsky, and much social and sanitary improvement is, she thinks, thereby indirectly hindered. The present inhabitants have, she considers, greatly degenerated. Their fathers built mighty cities; they themselves collect fragments of the old images from these sites and worship them in the jungle with superstitious dread. At one of the ruined palaces the fallen statue of a king had been replaced by the Government agent, but the head had been crookedly set on. When, however, he ordered his men to climb up on the shoulders of the statue and put it straight, they refused in horror to stand on the shoulders of a king.

Miss Gordon Cumming speculates on the cause of the abandonment of such a city as Pollanarua, long a great capital:—

"In the course of the incessant wars which ravaged the Isle in the centuries succeeding that of the great king, enemies must have devised means for cutting off the water supplies by diverting the feeding rivers, and so the whole irrigation system would be destroyed, and the millions whose very existence depended on the rice-crops would thus be suddenly reduced to starvation, and either died of famine or were compelled to abandon a district which could no longer yield them food. Once the inhabitants were gone, the downfall of the city would be swift. Legions of white ants would quickly reduce the woodwork to powder"; and parasitic plants, and marauding elephants, and the rapid growth of jungle would do the rest.

But the greatest and most enlightened works of the old rulers, and the most characteristic of Cingalese civilization, are the gigantic tanks (one of them with an area of fifteen miles) and canals, which we, on coming into possession, found for the most part in ruin. Latterly successive governors have been restoring these, thereby, as the



grateful natives assert, rivalling the fame of the ancient kings. The author quotes most interesting statistics, showing the wonderfully rapid improvement in districts so benefited; the face of the country changes, disease and poverty disappear, and the population speedily multiplies. One would like, by the way, to know how the "gigantic upright boulder" which she describes as standing on the embankment of the tank at Periyakulam found its way into that position.

We are tempted to quote another picturesque description of a religious service which, like that which took place on Adam's Peak, points, perhaps, to times anterior to Buddhism. At the entrance to Trincomalee harbour there is a most striking precipice known as the Sami Rock, or Fort Frederick. The writer, who had heard reports of this service, but was assured on the spot that it was no longer held, was attracted by the grandeur of the view, and went to sketch it.

"Just as I was finishing my work, or rather was compelled to halt for the evening in order to watch the wonderful loveliness of the sunset lights and colours which flooded the wide sea and rocks with opal tints of dreamy beauty, through which one by one the stars began to glimmer, I observed that first one, then another and another native, both men and women, were taking up positions on the crag, each carrying either a bunch of fruit or a chatty of milk or water. Ere long about forty had assembled, including one who acted the part of priest. He was clothed with scanty saffron-coloured cloth, and had a string of large black beads round his head. He stood on the utmost verge of the crag, and the worshippers, having laid at his feet their offering of cocoa-nuts, lovely cocoa-palm blossoms, betel leaves, bunches of plantains, flowers, coins, small baskets of grain, or whatever else they had to give, clustered around wherever they could find a footing on the rock or slippery grass while the priest performed his ceremonial ablution for purification in water poured from a brass lota. As the sunset glories faded and the stars shone out more brilliantly the priest intoned a litany, to which all devoutly responded; then one by one he took the chatties of food, milk, or water, and poured them out on the rock as a libation. After this, while still chanting the litany, he took each gift, and from his goodly height cast it into the fathomless ocean, far, far below, a true offering to the Almighty Giver. Then kindling a fire on the rock pinnacle, he thrice raised a blazing brand on high, and all the people threw their arms heavenward. Afterwards he lighted a brazen censer and swung it high above his head, till the still evening air was perfumed by the fragrant incense. Finally, descending from his post of danger and honour, he took ashes from the sacred fire and therewith marked each worshipper on the forehead, after which they silently dispersed, and in the quiet starlight wended their way back to lower earth."

A good map of Ceylon, on the scale of twenty-two English miles to the inch, accompanies this work, which should be as acceptable to the intending traveller as to the home reader.

*Emma, Lady Hamilton: an Old Story Retold.*

By Hilda Gamlin. With Portraits, Facsimiles, and other Illustrations. (Liverpool, Howell.)

HE was a wise man who said, "Never prophesy unless you know." Four years ago, in reviewing Mr. Jeaffreson's 'Lady Hamilton and Lord Nelson,' we ventured to remark, "It is scarcely likely that, in presence

of these two volumes, any other writer will attempt the same task—at any rate, during the lifetime of the present generation"; and now we have before us this handsome volume, printed and illustrated in a manner that does the highest credit to the provincial press from which it issues. Of the portraits, several are well known; others are less common; some, especially from miniatures, are, we believe, published for the first time. Rehberg's 'Attitudes,' too, are now rare, and their reproduction gives an additional charm to the book, though they are slightly disfigured by the systematic misspelling of the artist's name. These, however, are the embellishment of the book; its *raison d'être* is the letterpress, which is avowedly written "in the hope that a better insight into Lady Hamilton's character . . . may tend to elevate the memory of one whose failings have been unnecessarily magnified." And Mrs. Gamlin has performed her task creditably. The memoir is well written and in good taste, which is not a mere matter of course when such very thin ice has to be passed over.

Of the heroine's youth no more is said than is necessary to enable the reader to understand what sort of a woman she was; but in view of the claim that "every statement has been culled from authentic sources," we could have wished that these sources had been more frequently referred to, especially in support of facts that have been and may be doubted. In the early part of the story, however, they are not of much consequence. As it is admitted that Emma could tell the taste of as many ponds or sloughs as ever could Mrs. Harcastle, any particular one, more or less, matters very little. It is only when her career becomes mixed up with Nelson's that details, trifling in themselves, assume an historical and even national importance. In relating these, then, very great care is necessary, and the ground, when at all doubtful, must be felt step by step. Unluckily Mrs. Gamlin has not always been sufficiently cautious. She has, for instance, repeated the story of Troubridge's visit to Naples on June 17th, 1798, substantially as it is told in Lady Hamilton's memorial, and as, from that, it has been related by Pettigrew and by Mr. Paget. Mrs. Gamlin has been unfortunate in her authorities. Whether at any period Lady Hamilton was capable of writing unadorned truth may be a matter of opinion; but that in drawing up the memorial, which, directly or indirectly, is the one basis of this story, she was guided by imagination alone, is capable of exact and positive proof.

The statements which more especially call for notice are—that at the time of Troubridge's visit the fleet, having returned from an unsuccessful search for the French at Alexandria, was short of water and provisions; that on Troubridge's arrival at Naples a council was called, at which the king was present; that at this council meeting it was resolved that no order to permit the fleet to provision and water could be given; that Lady Hamilton had mean time obtained such an order from the queen; that she herself sent it off to Nelson, whilst her husband, in another letter, told him of the resolution of the council, adding, however, "You will receive from Emma herself what will do all the business and procure all your

wants." Now every one of these statements, for which Lady Hamilton alone is responsible, is positively untrue; but as the evidence of this is not so generally known as the statements themselves, it is worth while to refer to it in a few words. The dates of Troubridge's landing at Naples and of the fleet's first visit to Alexandria can be easily verified—they were June 17th and June 28th respectively; and the fleet was not short of provisions or water, for a month later, July 20th, Nelson wrote to Sir William Hamilton:—

"I shall be able for nine or ten weeks longer to keep the fleet on active service, when we shall want provisions and stores."

Sir William Hamilton's letter to Nelson of June 17th is given by Clarke and M'Arthur, and does not say a word about Emma. What it does say is—

"I have just received your letter from Capt. Troubridge. I went with him directly to General Acton, and Capt. Troubridge has an order to the commanders of all the Sicilian ports that will fully answer your purpose."

This of itself is quite sufficient contradiction, but we have it more fully in a letter from Hamilton to Lord Grenville of June 18th. He says:—

"Yesterday morning the squadron of H.M. fleet commanded by Rear-Admiral Sir Horatio Nelson appeared at a distance in this bay. Capt. Troubridge and Capt. Hardy came ashore . . . with despatches to me from Sir Horatio Nelson. The Admiral was desirous of information respecting the position of the enemy's fleet, and to know particularly from me if the ports of the two Sicilies were perfectly open for H.M. ships of war, and whether they could depend upon supplies of fresh provisions, stores, &c., in those ports. As Sir Horatio in his letter to me said that his friend Capt. Troubridge knew his mind and would explain it to me, I thought the shortest way would be to carry him to General Acton; and we did more business in half an hour than we should have done in a week in the usual official way here. Capt. Troubridge went straight to his point and put strong questions to the General, who answered them fairly and to the satisfaction of the Captain. As no time was to be lost, the Admiral being now informed of the position and strength of the enemy, and desirous of attacking them as soon as possible, I prevailed upon General Acton to write himself an order in the name of His Sicilian Majesty, directed to the Governors of every port in Sicily, to supply the king's ships with all kinds of provisions. . . . When Capt. Troubridge had received this order from the General and put it into his pocket, his face brightened up and he seemed perfectly happy. . . . Capt. Troubridge did not stay two hours on shore and went off perfectly contented with General Acton, who, he said, was a true man of business rarely to be met with."

The whole of this letter, and others relating to this passage in Nelson's career, were published, from the originals in the Record Office, in the *United Service Magazine* of May, 1889; but we have quoted sufficient to show that a more distinct and categorical contradiction of every sentence in the memorial could scarcely be devised, and that the several statements in it are, in fact, entirely and absolutely untrue. This contradiction has, however, not been commonly known. It has been, and is, the general belief, in which Mrs. Gamlin fully shares, that Lady Hamilton did at this time render to Nelson and to the English fleet a signal service—that she had, in fact, an important part in the glory of the Nile and there



can be little doubt that it is the existence of this belief which has led to the various attempts to ennoble her character, and even—in spite of her very dubious antecedents—to clear her reputation. No doubt her beauty, as it still lives for us on Romney's canvases, has conducted to the same end; but notwithstanding the pains Mrs. Gamlin has been at to reproduce many charming portraits, this can scarcely have had so much weight with her as it might have had with a writer of the opposite sex. However that may be, it is clear that Mrs. Gamlin has been dazzled in her examination of Lady Hamilton's later life and of her relations with Lord Nelson, and has thus arrived at conclusions which the evidence seems to us to render quite untenable.

The limit of space will clearly not permit us to follow this evidence in detail; but one important item may be noticed. It is the letter dated March 1st, 1801, apparently in Nelson's handwriting, beginning, "Now my own dearest wife." This was first mentioned by Pettigrew, and is now in Mr. Morrison's splendid collection of MSS. We ourselves have seen it, examined it carefully, and entertain no doubt that it is what it appears to be—a holograph of Nelson's. Mr. Jeaffreson—himself no mean expert—has written regarding it:—

"Since this decisive letter has been in Mr. Morrison's hands, it has been carefully examined by several persons well qualified to speak authoritatively of its genuineness, one of them being a record-expert, who would have been glad to find the letter spurious. This epistle.....is incontestably genuine. No more authentic letter by a famous man exists in the kingdom.....On the severest and nicest scrutiny it has been found a document of whose authenticity there cannot be even the faintest suspicion."

Mr. Jeaffreson's language is, however, too strong; for a document which has been out of known custody cannot possibly stand on the same footing with regard to "incontestable genuineness" as those which have always been under certain safe keeping. And this letter has no pedigree whatever. It was never stated and never known how, or from whom, Pettigrew got it. There is the presumption that it came to him as one among many of Lady Hamilton's papers, of whose genuineness there can be no question; but beyond this its character rests entirely on the internal evidence. Mrs. Gamlin considers this extremely unsatisfactory, and far from not entertaining "the faintest suspicion" of its authenticity, she roundly states her conviction that it is a "vile," "infamous," "diabolically conceived" forgery. We wish we could think so; for that the letter is a "vile composition" is unquestionable. It is gross to a degree far beyond what is indicated by the necessarily curtailed extracts which have been published. Mrs. Gamlin says, "Its very excess is its own condemnation." We regret that we cannot agree with her. The grossness seems to us rather an evidence of its genuineness; for what forger in devising such a letter would have couched it in such language? And this introduces another consideration. Who, or in whose interest, was the supposed forger? Who was interested in writing a letter so private that its existence was not publicly known till

forty years after Nelson's death, thirty years after the death of Lady Hamilton? We know of no one; and if the forgery was merely a commercial speculation, entered on about the year 1840, to make a profit out of Dr. Pettigrew's gullibility, how did the forger obtain his curiously accurate knowledge of Nelson's style and manner of writing, and—once again—why the unnecessary and unmeaning grossness of language? A simple letter that could have been published in its entirety would have been more marketable. We fear that Mrs. Gamlin's best argument in support of her contention that this and other letters—classified as the Thomson letters—are forgeries, is her belief in Nelson's purity and Lady Hamilton's innocence, her certainty that a pure-minded man could not have written such a letter at all, and still less to a modest woman. But if Mrs. Gamlin will only remember the early life of Lady Hamilton, as she has described it in this volume, she will realize the fact that Lady Hamilton has no claim to be spoken of as a modest woman; and we know (not only from the evidence of the letters, which Mrs. Gamlin would naturally reject, but from the evidence of eye and ear witnesses—at Palermo, at Vienna, at Dresden, and at Merton) that in the presence of Lady Hamilton, Nelson's better nature seemed to depart.

There is one point, and only one, to which Mrs. Gamlin appeals as absolute evidence. Towards the conclusion of the letter of March 1st, 1801, is this sentence:—

"I had a letter this day from the Rev. Mr. Holden, who we met on the Continent; he desired his kind compliments to you and Sir William; he sent me the letters of my name, and recommended it as my motto—Honor est a Nilo—Horatio Nelson."

Now, says Mrs. Gamlin,

"it is well known that a celebrated literary doctor sent the anagram 'Honor est a Nilo' to Nelson directly after the battle of the Nile; therefore its introduction in this letter betrays its falsity; for Nelson would not have availed himself of surreptitious methods to convey to Lady Hamilton old news, of which she had been well aware for at least two years."

So stated, the argument seems a good one; but Mrs. Gamlin forgets to name the "celebrated literary doctor," or to mention the evidence of the anagram having been sent to Nelson "directly after the battle of the Nile"; and unless this evidence is very strong it may quite well be maintained that the evidence of the letter proves that Nelson did not receive the anagram till March 1st, 1801, and that he believed Mr. Holden to be the author of it.

Mrs. Gamlin writes avowedly as a partisan. She holds a brief for Lady Hamilton, and argues her case with much ability, tact, and delicacy. But from a judicial point of view we cannot accept her contentions as sound. We see no reason to doubt that there was in Lady Hamilton much that was lovable besides her beauty; but she surrounded herself with an atmosphere of falsehood and lies. She lied to herself first of all; lied to her husband, to Nelson, to her friends, and to the Government; and even now, after the lapse of three-quarters of a century, this atmosphere of lying hangs round her memory with the persistence and almost the noxiousness of a December fog.

*Last Words on the History of the Title-page.*

By A. W. Pollard. (Nimmo.)

No one can take up Mr. Pollard's book without being struck by the beauty of its printing and illustrations, and it is paying a high, though only just compliment to the author to say that the matter of the book is fully equal to its appearance, for it is evidently the work of a scholar who has been at pains to acquire all possible information on his subject. In 1888 Mr. Pollard contributed an article on title-pages to the *Century Guild Hobby Horse*; and in 1889 two others to the *Universal Review*. These form the groundwork of the present book, though more than half the letterpress and most of the illustrations are new.

Before we come to consider the book itself we must express our admiration for the frontispiece, a facsimile of the first page of the Mazarin Bible. By means of photography and hand colouring an absolute reproduction has been made, which far surpasses any we have hitherto seen. The author begins his book with an attack on John Bagford, whose name he holds up to execration, though he doubtless used his materials. The quondam book-maker became, we should imagine, too shrewd a bookseller to mutilate perfect books, though he was not above "conveying" little typographical curiosities from public libraries, many of which he sent to his friend Hearn at the "Boodlin." But whatever we may think of Bagford's character, we cannot be too thankful for his collections, which contain leaves of many books that have otherwise entirely disappeared.

In the earliest printed books and in manuscripts any information on the workmanship of the book was written at the end in what is called the colophon, and Mr. Pollard has reprinted several of the most interesting of the early examples. In England, though our first printers were foreigners, we rarely find the metrical colophon, common as it was abroad. Caxton and Wynkyn de Worde show examples, but by far the fullest is that reprinted from the 'Epistles of Phalaris' (Oxford, 1485). Mr. Pollard has hardly behaved fairly to our one good native specimen, for besides vigorously emending he has omitted the last four lines.

It was not till 1470 that a title-page was introduced. Its obvious utility makes us wonder that it had not been invented earlier; but before that time it had hardly been wanted. When books were few—so few that thirty different works formed a good stock for a travelling bookseller—there was no need of haste in turning over the supply. The private possessor knew all his books from cover to cover. In public collections and in monastic libraries the books had their titles written upon their covers. It was only with growing competition that such novelties as titles and numbers to pages were introduced, and, curiously enough, they would appear to have been introduced by the same man.

In England we do not find title-pages till shortly before 1490, when W. de Machlinia issued one to his little book on the Pestilence. Caxton never used them; but W. de Worde employed them in nearly all his books. At the beginning of the



next century are found the most interesting, if not the most artistic titles. Popular demand then required a large woodcut on the front page, whatever was the subject of the book. Even school-books were adorned with representations of masters and scholars, the most striking object in the cut being a formidably large birch. The nature of most of the religious books required a frontispiece containing devils. The little books of poetry and romances which issued from the press by hundreds contain the best specimens of this kind of art, and of the title-page of one, 'The History of Robert the Devil,' Mr. Pollard supplies a facsimile.

Looking at these title-pages from the artistic side alone, England makes but a poor show against France and Italy. Nothing could possibly be finer than those of the Parisian books in the early part of the sixteenth century. French printers understood perfectly the relative fitness of various sizes of type, and the artistic value of printing in red. Besides this, their devices, which in most cases formed part of the title-page, were at once beautifully designed and beautifully engraved. The outcome of their taste and skill was the production of title-pages which have never since been equalled. After this time the decadence began. As the author says:—

"From 1550 onwards we find beauty in nooks and corners. Here and there over some special book an artist will have laboured, and not in vain; but save for such stray miracles, as decade succeeds decade, good work becomes rarer and rarer, and at last we learn to look only for carelessness, ill-taste, and caricature, and of these are seldom disappointed."

During the next two hundred years, at any rate in England, the printers became dreadfully utilitarian and unromantic. They had probably a good many other things to think of than the merely ornamental side of the book. Then, too, readers had changed. The Reformation shook men's minds and spread a desire for knowledge, and readers no longer needed to be beguiled into buying a book by an interesting frontispiece. If any ornament was used on the title it was made from the combination of small typographic blocks, a meagre style of adornment which should leave room for the exuberant verbosity which titles at this period began to assume. There were exceptions to this rule, as the facsimile of the title-page of Sidney's 'Arcadia' proves, but its beauty is probably owing more to the author's interest in his book than to the printer's taste.

By the time of the Commonwealth the lowest level was reached, and for some while matters remained stationary. The first upward move was made when the printers began to discard the theory that a title should contain the greatest amount of information about the book which could possibly be compressed into the limits of one page. Superfluous information was gradually omitted, till we arrive at a perfectly plain title-page, like that of the first edition of 'The Vicar of Wakefield,' of which there is a facsimile. These title-pages have no artistic merit, and the author, who evidently does not like them, says that they are insignificant and that they straggle. Nevertheless, they have the

beauty of fitness and a graceful simplicity, which is lost the moment there is any striving for effect.

On modern title-pages Mr. Pollard says little, not because there is little to say, but because it would be invidious to say it. He gives, in place of criticism, some useful hints on practical points, which have, at any rate, the merit of being sensible.

The whole book is certainly pleasant reading, and the more the reader knows of the subject the more he will appreciate it, and regret that we are to have no more on the same subject from the same pen. It seems hard that the author, who gave us his first words three years ago only, should now close a subject in which much may still be discovered. But perhaps we may surmise that his title was chosen rather on account of the adaptability of a very large and ornamental L than from any inherent fitness.

*Celtic Fairy Tales.* Selected and edited by Joseph Jacobs, editor of *Folk-lore*. Illustrated by John D. Batten. (Nutt.)  
*Tales and Legends.* By W. Carew Hazlitt. (Sonnenschein & Co.)

MR. JACOBS tells us in the preface that his chief difficulty has been that of selecting where there is so much ready to hand. His collection consists of twenty-six stories, representing Ireland, Scotland, Wales, and Cornwall, but chiefly Ireland and Scotland. In fact, the Brythons have here only five stories—four from Wales ('The Shepherd of Myddvai,' 'The Wooing of Olwen,' 'The Brewery of Eggshells,' and 'Beth Gellert') and one from Cornwall, 'The Tale of Ivan.' Mr. Jacobs, however, explains that it is not his fault that Little Wales is not better represented, and hopes that the Eisteddfod may do something for Welsh folk-lore by offering prizes for collecting folk-tales in the Principality. This has been done to some extent, but with no great results as yet, at least so far as the public is concerned. Thus the Eisteddfod held in London a few years ago awarded a prize to the Rev. Elias Owen for work done in this field; but what has become of it? We are not aware that it has ever been published. Then as to complete stories of any length, we feel pretty certain that there are none such to be found in Wales at the present day, and this is our idea also as to the time, not long ago, when that peculiar collector of folk-lore, Wirt Sikes, flourished.

Mr. Jacobs gives his readers clearly to understand where he has found his tales and how he has dealt with them, modifying or excising the original translations from Celtic here and there, where he found them over-literal. For his avowed object is not to appeal to English folk-lorists and scholars, but to interest and please a more youthful class of readers, and we certainly think that he has been eminently successful. Mr. Batten has also done his part admirably, and both he and Mr. Jacobs leave one under the impression that they have not themselves escaped the fascination whereby "the captive Celt has enslaved his captor in the realm of imagination." The present volume accordingly attempts to begin the pleasant captivity from the earliest years, and it may be trusted to act in some

measure as an antidote to the ruthless unreason of the budding Golthers of our day.

By no means the least interesting portion of the volume is that consisting of the thirty pages of notes to the stories. These, it is needless to say, are not quite exhaustive, but it would be invidious to suggest here a variety of small additions which occur to us as of interest to the specialist. All the notes are decidedly instructive reading, and some (such as that in which the origin of the Beth Gelert story of Llewelyn and his greyhound is traced) break new ground. Others illustrate accidentally the position of Mr. Jacobs in the folk-lore world; for our readers are doubtless aware that folk-lorists are divided in opinion on the question of parallel developments as against borrowing. We may cite the following passage as both explaining what we mean and dealing with a curious feature of folk-tales; it occurs in Mr. Jacobs's notes on the story of 'Hudden and Dudden,' p. 248:—

"It is indeed curious to find, as M. Cosquin points out, a cunning fellow tied in a sack getting out by crying, 'I won't marry the princess,' in countries so far apart as Ireland, Sicily...Afghanistan...and Jamaica...It is indeed impossible to think these are disconnected, and for drolls of this kind a good case has been made out for the borrowing hypotheses by M. Cosquin and Mr. Clouston. Who borrowed from whom is another and more difficult question which has to be judged on its merits in each individual case."

Probably in this instance all would agree that there has been borrowing by somebody; but in some cases the other theory, namely, that of parallel developments in a similarity of circumstances, is held by some students of folk-lore; and to these Mr. Jacobs at the recent International Folk-lore Congress gave the name of "casualists." What is to be the name of the other party—that to which he himself belongs? Probably some such name as "migrationists" would do as well as any other; but the difference between the two schools is only one of degree, the migrationists being, as they themselves think, more sensitive to the numerical argument from a calculation of the chances against independent developments in each particular instance.

Before we turn to Mr. Hazlitt's book we may be permitted to express our regret that leisure was not found to revise the printer's errors more carefully, for if words which are not English are introduced into an English book pains should be taken to have them spelt in some way recognized in the languages to which they belong: if you must needs speak of "the Cymru," you should know that it means "the Wales," and that you have to write "the Cymry" if you wish to allude in that way to "the Welsh" people. We have seen more than one way of spelling the Gaelic word for antiquary or story-teller, but we have never before seen it made into *sheenachie*. Similarly 'Archæologia Britannia' and similar slips in the notes look strange, and ought to disappear in future editions, of which there will, we doubt not, be many, as the volume cannot fail to become popular and deservedly so.

It is difficult to know for what class of readers Mr. Hazlitt's book is designed. Not, surely, for students of folk-lore, for in the



preamble to 'Robin Hood,' on his 242nd page, Mr. Hazlitt says that "in dealing with this ancient and favourite tradition the editor has for the first time made use of such material only as appeared to him authentic," so exactly half the book is valueless for scientific purposes, unless, as we gather from other parts of it, Mr. Hazlitt's command of English is not always so complete as to enable him to say what he means. Students of folk-lore, too, require much more precise information than is here afforded, and will naturally prefer to go to the fountain head for these interesting, but well-known old stories. Neither can the book be intended for "young persons" or children, for various incidents are related with "the masculine frankness of the old time"; nor yet for lovers of ballad poetry, for none such, when reading a selection of ballads from the 'Reliques' which have been "digested into prose"—whatever that may mean—would admit that "the probability is that many of the ancient tales here found present themselves for the first time in an intelligible form," or that the handling of, say, for instance, 'The Nut-browne Maid,' is "faithful and judicious," and has "made it capable of yielding to the lover of the ballad and folk-tale a store at once of entertainment and instruction." What possible instruction is to be obtained from a translation which changes

O lord, what is thys worldys blysse  
That changeth as the mone?  
My somer's day in lusty May  
Is derked before the none.  
I here you saye, farewell: Nay, nay,  
We departe not so sone—

into such prosaic prose as

"O Lord! what availeth the happiness of the world? The glory of a summer's day is quenched before noon. I hear thee say farewell. Nay, nay, we are not so soon to depart?"

If the "Until death us depart" of the Marriage Service had not been altered into "Until death us do part," almost every one would have known that to depart means to part. If Mr. Hazlitt knew it he should have completed the work of modernization by saying "part" here. To our mind, however, such treatment of our old ballads is both barbarous and unnecessary. Never yet have we seen the child of fair intelligence who could not, after taking thought, read and get pleasure out of 'Chevy Chase,' 'Adam Bel,' the 'Battle of Otterburn,' and many others which have had both poetry and point taken out of them by Mr. Hazlitt. For a bit of fine confused writing, showing a great deal of appreciation of, and contempt for, these ballads and legends, we commend our readers to the preface. It is written in the manner of a schoolboy who thinks that a good style can be acquired by the reduplication of nouns, verbs, and adjectives.

*Tess of the D'Urbervilles: a Pure Woman Faithfully Presented.* By Thomas Hardy. (Osgood, McIlvaine & Co.)

PROF. HUXLEY once compared life to a game of chess played by man against an enemy, invisible, relentless, wresting every error and every accident to his own advantage. Some such idea must have influenced Mr.

Hardy in his narrative of the fortunes of Tess Durbeyfield. The accident of birth and the untowardness of circumstances conspire to lay her once and again at the mercy of a scamp, whilst her own struggles and inclinations are always towards honourable conduct. "As Tess's own people down in these retreats are never tired of saying among each other in their fatalistic way: 'It was to be.' There lay the pity of it." In dealing with "this sorry scheme of things entire" Mr. Hardy has written a novel that is not only good, but great. Tess herself stands, a credible, sympathetic creature, in the very forefront of his women. Angel Clare, the hero, is a thought too perfect; his errors are readily condoned by himself, and the author, in accordance with his plan, does not stop to insist upon them overmuch, so that sometimes one is driven to ask whether the touch of satire suggested by the name has not prompted Mr. Hardy's representation of the character. Alec D'Urberville, "lover and sensualist," is the most boldly designed of villains, the very embodiment of a reckless, passionate "child of the devil." And those who have complained of his swift conversion from virtue to vice convict themselves of ignorance in the psychology of the sensual man. "Sir John" D'Urbeyfield stands beside Joseph Poorgrass; his wife and the milkmaids, the dairyman and Angel Clare's pious Calvinist father, are drawn with exceeding skill. Like the scenes of pleasant rural comedy, and like the pathetic incidents abounding in the book, each of them falls naturally into the picture, each by his very existence throws into relief the figure of this imperfect woman, nobly planned, who, like the *geisha* of the Japanese legend, has sinned in the body, but ever her heart was pure.

At its commencement the work seems unlikely to touch any high issues. Tess's father, plain Jack Durbeyfield, the haggler of Marlot, is on his way home when he is met by Parson Tringham, the antiquary, who salutes him as "Sir John." The salutation, made in a moment of whim, is the primary cause of all the heroine's misfortunes—for Mr. Hardy here proceeds after the manner of all the great dramatists—but it also results in a scene of humour written in his best manner:—

"Don't you really know," says the parson, "that you are the direct lineal representative of the ancient and knightly family of the D'Urbervilles, who derive their descent from Sir Pagan D'Urberville, that renowned knight who came from Normandy with William the Conqueror?".....

"Never heard it before.".....

"There have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy, as it practically was in old times, when men were knighted from father to son, you would be Sir John now."

"You don't say so!" murmured Durbeyfield.

"In short," concluded the Parson, decisively smacking his leg with his switch, "there's hardly such another family in England."

"Daze my eyes, and isn't there?" said Durbeyfield. "And here I've been knocking about, year after year, from pillar to post, as if I was no more than the commonest feller in the parish.....And how long hev this news about me been knowed, Pa'son Tringham?"

"The clergyman explained that, as far as he was aware, it had quite died out of knowledge....."

"And where do we raise our smoke, now, parson, if I may make so bold; I mean where do we D'Urbervilles live?"

"You don't live anywhere. You are extinct—as a county family.".....

"Then where do we lie?"

"At Kingsbere-sub-Greenhill: rows and rows of you in your vaults, with your effigies under Purbeck marble canopies.".....

"And shall we ever come into our own again?"

"Ah—that I can't tell."

"And what had I better do about it, sir?" asked Durbeyfield, after a pause.

"Oh, nothing, nothing; except chasten yourself with the thought of 'how are the mighty fallen.' It is a fact of some interest to the local historian and genealogist, nothing more. There are several families among the cottagers of this county of almost equal lustre. Good night."

"In a few minutes a youth appeared in the distance....."

"Boy, take up that basket! I want 'ee to go an errand for me."

"The lath-like stripling frowned. 'Who be you, then, John Durbeyfield, to order me about and call me "boy"? You know my name as well as I do yours.'

"Do you, do you? That's the secret—that's the secret! Now obey my orders, and take the message I'm going to charge 'ee wi'..... Well, Fred, I don't mind telling you that the secret is that I'm one of a noble race—it has just been discovered by me this afternoon, P.M.' And as he made the announcement, Durbeyfield, declining from his sitting posture, luxuriously stretched himself out upon the bank among the daisies....."

"Sir John D'Urberville—that's who I am," continued the prostrate man..... 'Dost know of such a place, lad, as Kingsbere-sub-Greenhill?'....."

"Never you mind the place, boy, that's not the question before us. Under the church of that parish lie my ancestors—hundreds of 'em—in coats of mail and in jewels, in great lead coffins, weighing tons and tons. There's not a man in the county of South-Wessex that's got grander and nobler skellingtons in his family than I.....Now take up that basket, and go on to Marlot, and when you come to The Pure Drop Inn, tell 'em to send a horse and carriage to me immediately, to carry me home. And in the bottom of the carriage they be to put a noggin o' rum in a small bottle, and chalk it up to my account. And when you've done that go on to my house with the basket, and tell my wife to put away that washing, because she needn't finish it.'"

On his way home Durbeyfield meets the girls of the village, Tess amongst them, at their "club-walking" festival. Shortly afterwards, whilst the girls are dancing alone in a meadow, Angel Clare, who is on a walking tour, joins them:—

"This is a thousand pities," he said gallantly, to two or three of the girls nearest him, as soon as there was a pause in the dance. 'Where are your partners, my dears?'

"They've not left off work yet," answered one of the boldest. 'They'll be here by-and-by. Till then will you be one, sir?'

"Certainly. But what's one among so many?"

"Better than none. 'Tis melancholy work facing and footing it to one of your own sort, and no clasping and colling at all. Now, pick and choose."

"Ssh—don't be so for'ard!" said a shyer girl.....

"As he fell out of the dance his eyes lighted on Tess Durbeyfield, whose own large orbs wore, to tell the truth, the faintest aspect of reproach that he had not chosen her. He, too, was sorry then that, owing to her backwardness, he had



not observed her; and, with that in his mind, he left the pasture."

Upon these two pegs the story hangs. Jack Durbeyfield's determination to obtain recognition from the younger branch of the family involves Tess in ruin. After she has weathered the storm, and buried the offspring of mischance—the scene of the baptism, where Tess, urged to desperation by her inability to get her infant regularly christened, rouses her little brothers and sisters and names it "Sorrow," is one of the most impressive "moments" in recent fiction—she goes forth to commence life anew. Once more she meets Angel Clare; and ere long "they were converging, under an irresistible law, as surely as two streams in one vale." Although Tess acts as one rightly and consciously under the famous Celtic curse, "I name thee a destiny that thy side touch not a husband," necessity controls the battle of two contrary inclinations, and she is forced into wedlock, without being able to declare the one thing that shamed and sullied her fair life. To the reader it seems as if a certain moral insensibility prevented Clare from acting promptly as a gentleman should; and the well-meant cruelty with which he visits her, driving her out once more to be the sport of every evil wind, appears like fatuity. Here is the one fault of construction in the novel. Mr. Hardy does not make it sufficiently clear that Angel Clare did not know so much as he and we know; nor has he sufficiently explained to the reader why Tess submitted completely to D'Urberville instead of revolting from him after his act of treachery. So many women would have chosen (or rather flung themselves upon) the one, that it is wonderful that Tess should take the other course. Yet the strength of her affectionate loyalty, joined to a certain stubborn dignity (a relic of her noble descent), retains our respect. It is impossible not to feel for her as we feel for the most lovable of Mr. Meredith's women.

But was it needful that Mr. Hardy should challenge criticism upon what is after all a side issue? His business was rather to fashion (as he has done) a being of flesh and blood than to propose the suffering woman's view of a controversy which only the dabbler in sexual ethics can enjoy. Why should a novelist embroil himself in moral technicalities? As it is, one half suspects Mr. Hardy of a desire to argue out the justice of the comparative punishments meted to man and to woman for sexual aberrations. To have fashioned a faultless piece of art built upon the great tragic model were surely sufficient. And, as a matter of fact, the "argumentation" is confined to the preface and sub-title, which are, to our thinking, needless and a diversion from the main interest, which lies not in Tess, the sinner or sinned against, but in Tess the woman. Mr. Hardy's style is here, as always, suave and supple, although his use of scientific and ecclesiastical terminology grows excessive. Nor is it quite befitting that a novelist should sneer at a character with the word "antinomianism," and employ "determinism" for his own purposes a page or two later. And a writer who aims so evidently at impartiality had been well advised in restraining a slight animosity

(subtly expressed though it be) against certain conventions which some people even yet respect. However, all things taken into account, 'Tess of the D'Urbervilles' is well in front of Mr. Hardy's previous work, and is destined, there can be no doubt, to rank high amongst the achievements of Victorian novelists.

#### ANTIQUARIAN PUBLICATIONS.

*Year-Book 15 Edward III.* By L. O. Pike. (Stationery Office.)—The bulk of Mr. Pike's preface to this volume consists of an inquiry as to the meaning of "merchet," a term which occurs in one of the cases of this year. Whether so elaborate a discussion as this of a particular term be legitimate in a year-book or not, there can be no question that the payment so styled was as ancient as it is perplexing, and that if its origin could be really determined, it might give us valuable information. The ancient error that this payment represented a commutation of the *jus primæ noctis* is, of course, dismissed by Mr. Pike, though he seems not to be acquainted with a monograph on the subject issued by the inevitable learned German. The Latin equivalent of "merchet" was clearly *redemptio sanguinis*, and it is shown by the examples here carefully collected that, though exacted more especially on marriage of a daughter or sister, this due was also payable in the case of sons. We can only briefly allude to Mr. Pike's novel suggestion, which is but tentatively advanced, that the payment originated in a fine for marriage outside (literally or figuratively) the lord's *dominium*, and therefore beyond its border ("meare"). We do not think that this far-fetched explanation has much chance of acceptance. It seems to us not impossible that such a payment may be allied in origin to that which was exacted on the sale by a villein of his horse or his ox, but the point must remain in doubt. In his brief notice of the other matters illustrated in this volume the editor alludes to the traffic in relics ("duæ phiallæ de crystallo plenæ de reliquiis pretiosis"), the curious details of the daily necessities for an esquire and for an almsman, and the early records of Hayling Priory, appealed to in a case in which that house was concerned. From this it may be seen how diverse are the materials of interest that the year-books yield in capable hands.

*Giraldi Cambrensis Opera.* Vol. VIII. By G. F. Warner. (Stationery Office.)—This volume completes the "Rolls" edition of the author's works, on which three editors have been successively employed. It contains but one of his treatises, the 'Liber de Principis Instructione,' of which the only copy known is found in the Cotton MS., Julius, B. xiii. To historical students its contents are, of course, familiar from its publication in 1846 by the Anglia Christiana Society, but they will welcome nevertheless Mr. Warner's careful preface, which extends to over fifty pages. The second and third "Distinctions" of the treatise are the most valuable, because, as the editor well observes,

"fortunately for the interest of his writings, Giraldus had a passion for enforcing precept by example; and there was the further attraction here that, by selecting the most conspicuous figure of his own times, he could at once point his moral most effectively and pay off old scores of his own."

And accordingly his story becomes that of "the rise and fall—and more especially the fall—of Henry II., who is held up throughout for an awful example of the Nemesis attending the neglect of the rules of conduct laid down for a prince in the book preceding." So many writers have been fascinated by the individuality of Giraldus that it is not easy to find anything new to say on so well-worn a theme. Yet we can safely recommend to students Mr. Warner's intelligent and painstaking analysis of his attitude towards Henry II.

and of the value of his narrative. And while we trace his blighted ambition, his petty spite, and his complacent vanity, we cannot but feel drawn to so clever, so original, and so observant a writer. We are anxious to call the attention of historical students to the fact that this volume contains an index not only to its own contents, but also to those of the first four volumes in the series, which have hitherto remained devoid of that indispensable appendage.

We have received a further instalment of Mr. Hardy's translation of *Chronicles of Jean de Warin* (Eyre & Spottiswoode), which carries on the work from 1422 to 1431. It calls for no special notice, as the publication of the chronicles has been already completed, in the original, for the Rolls Series.

*A Guide to the Principal Classes of Documents preserved in the Public Record Office.* By S. R. Scargill-Bird. (Eyre & Spottiswoode.)—The late Mr. Walford Selby, who was in himself, as inquirers knew, the best guide to the public records, asserted in his 'Norfolk Records' that 'Thomas's Handbook,' the standard work on the subject, was not "adapted to the requirements of the ordinary searcher." Much has been done of late years to provide the searcher with more practical help, but we venture to doubt whether officials of the Record Office are those best qualified to undertake the task. For, to quote again from Mr. Selby's words,

"the reader soon becomes hopelessly bewildered by the long array of 'classes' duly marshalled under their respective Courts—an essential matter in reality in the scientific arrangement of the records, though utterly unintelligible to others than experts."

It is difficult, we think, for an official long conversant with these classes to put himself in the place of "the ordinary searcher," to whom they are names of mystery. Mr. Scargill-Bird has adopted, for his purpose, a system which does not strike us as particularly successful:—

"An alphabetical arrangement has been chosen as the most simple, as it enables various classes of documents bearing on the same subject to be brought together, irrespective of the courts or offices to which they belong."

It was, we believe, a maxim of the Index Society that no classified index could ever be really satisfactory, and this, we think, is where the book before us fails. Nor does the short "Index of Subjects" at the end afford much assistance. It is but right, however, to add that—given the principle adopted—the work is most carefully done, and a great mass of information contained within the covers of the book. Specially valuable are the lists of Agarde's, Ayloff's, Le Neve's, and Palmer's indexes (which, for instance, should have been entered on p. 347 under "Indexes," with references to their authors' names). And if the compiler had done nothing else, we should have been grateful to him for making more accessible the contents of the Deputy-Keepers' reports, "which," as he observes, none too strongly,

"by their bulk alone, extending now to some fifty volumes, and the want of a clearly arranged subject index, present a labyrinth of undigested information in which the student may wander to and fro for days without finding the desired clue."

It is much to be hoped that the new policy embodied in the 'Calendar of Ancient Deeds' may gradually replace the issuing of *membra disjuncta* as appendices to these annual reports. More questionable is that passion for change, or as Mr. Scargill-Bird terms it "a more perfect arrangement," which distinguishes the present régime. We lately handed in a reference from one of Mr. Bird's previous lists as "Nomina Villarum Exchr. L.T.R. No. 430," which it took some time and trouble to identify as now "Tower Miscell. Rolls, Bundle 11, No. 2." There are two sides, of course, to the question; but it does seem to us that the references to records which are stereotyped in our historical and antiquarian



literature should be changed as little and as seldom as possible.

#### THEOLOGICAL BOOKS.

*Books which influenced our Lord and His Apostles: being a Critical Review of Apocalyptic Jewish Literature*, by the Rev. John E. H. Thomson (Edinburgh, T. & T. Clark), is, as the author himself says, a popular abstract of a subject which is treated in a critical and learned method by writers on the life of Christ and on the Jewish people in the time of Christ. Our author, while trying to agree with the critical school, remains, however, undecided as to its result on the book of Daniel. As the French say, "il ménage la chèvre et le chou." A new idea of his is that the Talmudic literature is worthless for information concerning Jewish ideas in the time of Christ. It is not worth while to discuss this point here, since Mr. Thomson writes at second or third hand. He certainly shows no knowledge of the Talmudic books when he says that "the Hagada is an enlargement or extension of some precepts in the Mishna." No better informed is our author in some Biblical matters when he says the Apocalypse followed prophecy. The contrary results from the Bible, where it is said (1 Samuel ix. 9): "For he that is now called a Prophet was beforetime called a Seer." The patriarchs had visions, so had Amos, Isaiah, and other prophets. There is only a difference in the style and the circumstances between earlier and later visions. In general the poetry of the prophecies was turned into a clumsy prose in the later visions or apocalypses. Without doing damage to his book the author might have omitted such theological views as his idea that Ecclesiasticus and the Wisdom of Solomon were written in the Rabbinical dialect. How our author comes to the conclusion that the word *לֵב* (2 Chron. x. 8) is applied to Rehoboam's companions when aged more than forty years we cannot make out. The passage distinctly alludes to children who grow up with him, as a kind of irony.

ANOTHER book on nearly the same subject, and issued by the same publishers, is by the Rev. William J. Deane—*Pseudo-epigrapha: an Account of certain Apocryphal Sacred Writings of the Jews and Early Christians*. The volume consists chiefly of a reproduction of certain articles (with additions and corrections) contributed by the author to various religious periodicals during the last few years, the Apocrypha comprised in English Bibles being excluded, says the author, as they have been sufficiently examined of late years, and commentaries upon them are readily available. Mr. Deane treats his subject soberly, and he is acquainted with German views on the Pseudo-epigrapha, but he adds nothing new.

PROF. SCHÜRER's enlarged German edition of his *History of the Jewish People in the Time of Christ* is now a standard book in Germany, and it was certainly worth while to make it accessible to the theologian and student in English-speaking countries. The able translation by the Rev. J. Macpherson, the Rev. Peter Christie, and Miss S. Taylor, which Messrs. T. & T. Clark have sent us, has been carried out gradually, as the original work has appeared—viz., from 1885 to 1891. There is too much given in the way of bibliography, for it is scarcely credible that the author himself could have read all these works, and certainly none of his readers will be able even to glance at them. Thus the introduction alone, which gives the sources in general, embraces not fewer than 166 pages. We scarcely need mention that the criticism on many of the books and essays must be arbitrary and subjective, since a lifetime would not suffice to examine all of them thoroughly. Next comes the first division, which treats the history of religious destitu-

tion and revival as well as the political history of Palestine from B.C. 175 to A.D. 135, succeeded by a sketch of the history of the Roman province of Syria. This is followed by eight appendices, the chief of which contain the history of the Nabatean kings and a comparison of the Jewish month with the Julian calendar. The second division, which is the most important for the subject of Prof. Schürer's book, treats, in the first volume, of the internal condition of Palestine and of the Jewish people in the time of Jesus Christ. The second volume has for object the history of the sects, of the Messianic hope, and of Judaism in the dispersion; the third and last embraces the literature of this period, viz., the Apocryphal and the Græco-Jewish. The notes are for every part exhaustive, and the author, as might be expected, has availed himself of the latest works, monographs, and articles concerning his subject. The very elaborate index of ninety pages is an excellent guide to the professor's huge work, at the end of which we find some pages of additions and corrections for the second division, which was completed in 1885 and 1886. Prof. Schürer's book will remain for a long time the student's guide, and will only require in future editions some additional matter in case some discovery should be made, be it of newly found inscriptions or some unknown documents in manuscripts. The work has the great advantage of being free from theological bias.

#### OUR LIBRARY TABLE.

THE "second edition, revised and enlarged," of *The Quantocks and their Associations*, by the late Rev. W. L. Nichols (London, Sampson Low; Bath, Mundy), is a reprint of a privately circulated pamphlet issued some twenty years ago, the outcome of a paper read before a Bath literary society on the memories connected with the brief but fruitful sojourn of Coleridge and Wordsworth in the heart of the Quantocks. To this reissue there have been added slight antiquarian chapters regarding other Quantock parishes, a very poor map of the district, a few photographs and engravings of local buildings and scenery, and a short account of a "Quantock Tragedy." With the exception of two or three of the pictures, the additions are of little interest, and the revival of the first edition of the main work has been unfortunately incomplete. A number of errors as to matters of fact have not been removed, while little advantage has been taken of new sources of information, such as Dorothy Wordsworth's 'Journals' and Mrs. Sandford's life of Thomas Poole. Although the author may not have left a revised copy of the pamphlet, the new sources of information not having become available in time, this consideration does not excuse the editor. The errors are many—Coleridge and Wordsworth took up their residence among the Quantocks not "between seventy and eighty years ago," but ninety-five years ago; Coleridge's lines to Wordsworth on hearing the 'Prelude' recited were composed not in the Stowey period, but nine years after both had left Somersetshire; poor George Burnett was certainly not a "person of intellectual eminence"; Thomas Wedgwood was not a "generous patron" of Wordsworth as well as of Coleridge; Thelwall never was "engaged in the cultivation of a farm near Nether Stowey"; Wordsworth was not ousted from Alfoxden by an "ignorant agent"; Thomas Poole was not a man of "humble parentage," and to speak of him as self-educated (though true enough in a sense) is to convey an erroneous impression; Poole's companions at "Walford's Gibbet" who asked him to write an account of the "tragedy" were not Wordsworth and Coleridge, but Wordsworth and Southey; if Poole's account had been "intolerably prolix and full of obsolete details," Coleridge would hardly have begged it for the *Friend*, and characterized it (a little extravagantly, perhaps) as stamping the

writer "as a poet of the first class in the pathetic, and in the painting of poetry." That, however, is not a matter of fact, but of appreciation; what is certain is that the summary printed here is incomplete. It is also extremely bald, owing any grace of expression it possesses to the phrases which are borrowed *verbatim* from Poole. Mr. Nichols's little pamphlet, though meagre and inaccurate, was useful and creditable in many ways for 1871, but this reissue has no excuse for existing, the subject having since been much more adequately treated in Mrs. Sandford's 'Thomas Poole and his Friends' and in Prof. Knight's life of Wordsworth.

SIR BERNARD BURKE has not been diverted by his labours on the colonial gentry from giving due attention to the *Dictionary of the Peerage and Baronetage* (Harrison & Sons), which has made his name familiar as a household word in America as well as in Great Britain. It has reached its fifty-fourth year of publication, and Sir Bernard must feel gratified that the work which his father began and he has edited so long maintains its position steadily.—*The Year-Book of Commerce*, edited by Mr. K. B. Murray, is one of the most useful handbooks that Messrs. Cassell publish. It contains a great mass of well-arranged statistics preceded by a sensible and intelligible introduction.—Mr. Bourne's *Handy Assurance Directory* contains a full statement of facts valuable to those who know how to profit by them.

MESSRS. MACMILLAN have brought out a new edition of the *Life of Archibald Campbell Tait*, by the Bishop of Rochester and Canon Benham, in two volumes of excellent paper and print, but somewhat unevenly worked. The price is 10s. net. We are curious to learn how this will suit the retail bookseller.—Mr. Findlay has issued a fourth edition of his excellent monograph on *The Working and Management of an English Railway* (Whittaker & Co.).—Mr. Murray has produced a new edition of Dr. Smith's excellent biography *A Modern Apostle: Alexander N. Somerville*.—The third volume of the *Bijou Byron* (Griffith & Farran) contains the 'Hints from Horace,' 'Hebrew Melodies,' &c.

RATHER late in the day a large selection of Pettitt's well-known *Diaries*, *Pocket-Books*, and *Calendars*, and of Blackwood's *Diaries* and *Pocket-Books*, have reached us from Messrs. Straker & Sons. These excellent publications are remarkably moderate in price and useful in character.

WE have on our table *Principles of Political Economy*, by A. L. Perry, LL.D. (Kegan Paul),—*Principles of Political Economy*, by Father M. Liberatore, translated by E. H. Dering (Art and Book Company),—*Handbook of Psychology*, by J. Baldwin (Macmillan),—*The Microscope and its Lessons*, by J. Crowther (Cauldwell),—*Photographic Pastimes*, by H. Schnauss (Iliffe),—*Criticism and Fiction*, by W. D. Howells (Osgood & Co.),—*Beyond Escape*, by the Author of 'Within Sound of the Weir' (Railway and General Automatic Library),—*The Prince's Whim*, by K. S. Macquoid (Innes & Co.),—*Jean's Victory*, by the Author of 'Starwood Hall' (National Society),—*Treasure Lost and Treasure Found*, by the Rev. R. G. Soans and E. C. Kenyon (Cauldwell),—*For King and Home*, by M. H. Debenham (National Society),—*A Ministering Angel* (Glasgow, Bryce),—*The Highland Nurse*, by the Duke of Argyll (Railway and General Automatic Library),—*The Church in Germany*, by S. Baring-Gould (Wells Gardner),—*Short Prayers for Family Worship*, by the Rev. H. Stobart (S.P.C.K.),—*Martin of Tours*, by H. H. Scullard (Heywood),—*Echoes from a Sanctuary*, by the Rev. H. White, edited by Sarah Doudney (Hutchinson),—*Religion and Life*, edited by R. Bartam (British and Foreign Unitarian Association),—*Il Bacco in Toscana*, by G. Imbert (Castello, Lapi),—*Das Hannibalische Truppenverzeichnis bei Livius*, by E. von Stern (Berlin, Calvary),—



*Il Principe*, by Niccolò Machiavelli, edited by L. A. Burd (Oxford, Clarendon Press).—*Petite Histoire de la Littérature Française*, by A. Gazier (Paris, Colin).—*Manuel José Quintana, 1772-1857*, by E. Piñeyro (Paris, Briquet).—*Zenonis Citiensis de Rebus Physicis Doctrinae*, by K. Trost (Berlin, Calvary).—and *Les Artistes Célèbres: Antoine Watteau*, by G. Dargenty (Paris, Librairie de 'L'Art'). Among New Editions we have *Uncle Tom's Cabin*, by Mrs. H. B. Stowe (Hogg).—*Ben Hur*, by L. Wallace (Osgood).—*Coomassie and Magdala*, by H. M. Stanley (Sampson Low).—*Tales of Charlton School*, by the Rev. H. C. Adams (Routledge).—*Fundamental Problems*, by Dr. P. Carus (Chicago, the Open Court Publishing Co.).—and *The Printer's Handbook*, by C. T. Jacobi (Chiswick Press).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Blake's (Rev. B.) *How to Read the Prophets*, Part 1, 4/ cl.  
Collins's (Mrs. H.) *Short Daily Prayers*, 12mo. 2/8 cl.  
Church's (E. W.) *Village Sermons*, cr. 8vo. 6/ cl.; *The Oxford Movement, 1833-1845*, cheaper ed., cr. 8vo. 5/ cl.  
Follow Me, or the Young Preacher, edited by W. T. McAulane, 32mo. 2/8 cl.  
Jameison's (Rev. G.) *A Revised Theology*, cr. 8vo. 6/ cl.  
Laing's (F. A.) *Simple Bible Lessons for Little Children*, 3/6  
Rainsford's (Rev. M.) *The Song of Solomon*, cr. 8vo. 4/ cl.  
Thomson's (E. A.) *Memorials of a Ministry*, cr. 8vo. 5/ cl.  
Warren's (Right Hon. R. R.) *The Kingdom of Christ and the Church of Ireland*, cr. 8vo. 3/ cl.

## Law.

Hedderwick's (T. C. H.) *The Parliamentary Elections Manual*, cr. 8vo. 7/6 cl.  
Thomas's (E. L.) *The Public Health Act, 1891* (London), 10/6

## Poetry and the Drama.

Butler's (A. G.) *Harold, a Drama in Four Acts*, and other Poems, 8vo. 5/ cl.  
Hanbury (E. O.) *On Nature, and other Verse*, cr. 8vo. 5/ cl.  
Scully's (W. C.) *Poems*, 12mo. 4/6 cl.  
Tynan's (K.) *Ballads and Lyrics*, 12mo. 5/ cl.

## History and Biography.

Andrews's (W.) *Bygone Lincolnshire*, Vol. 2, 8vo. 7/6 hf. bd.  
Lambert's (Rev. J. M.) *Two Thousand Years of Guild Life*, 18/  
Lecky's (W. E. H.) *History of England in Eighteenth Century*, Vol. 1, Cabinet Edition, cr. 8vo. 6/ cl.  
Ross's (F.) *Legendary Yorkshire*, 8vo. 6/ cl.

## Philology.

Cook's (A. M.) *Key to Macmillan's Shorter Latin Course*, 4/6  
Toller's (T. N.) *Anglo-Saxon Dictionary*, based on the MS. Collections of Bosworth, Part 4, Section 1, 4to. 8/6 swd.

## Science.

Eade's (Sir P.) *Medical Notes and Essays, Fasciculus 2*, 3/  
Keene's (J. B.) *Power and Force, Spiritual and Natural*, 3/6  
Hempel's (Dr. W.) *Method of Gas Analysis*, translated by L. M. Dennis, cr. 8vo. 7/6 cl.  
Mill's (H. R.) *The Realm of Nature, an Outline of Physiology*, cr. 8vo. 5/ cl.  
Russell's (S. A.) *Electric Light Cables and the Distribution of Electricity*, cr. 8vo. 7/6 cl.  
Taylor's (J. T.) *The Optics of Photography and Photographic Lenses*, cr. 8vo. 3/6 cl.  
Tyndall's (J.) *New Fragments*, cr. 8vo. 10/6 cl.  
Whitla's (W.) *A Dictionary of Treatment*, cr. 8vo. 16/ cl.

## General Literature.

Anstey's (F.) *The Talking Horse, and other Tales*, cr. 8vo. 6/  
Armstrong's (J.) *From out the Past*, cr. 8vo. 2/ cl.  
Besant's (W.) *The Bell of St. Paul's*, 12mo. 2/ bds.  
Briston's (H.) *Shadows, how they Came and Went*, 2/6 cl.  
Cornwall's (N.) *Sprattie and the Dwarf*, cr. 8vo. 2/ cl.  
Crawford's (M.) *Khaled, a Tale of Arabia*, cr. 8vo. 6/ cl.  
Daly's (J. B.) *The Dawn of Radicalism*, cr. 8vo. 2/6 cl.  
Dene's (N.) *The Aftermath*, 2 vols. cr. 8vo. 21/ cl.  
Desart's (Earl of) *Helen's Vow*, cr. 8vo. 3/6 cl.  
Griffith's (C.) *Corinthia Marazion*, 3 vols. cr. 8vo. 31/6 cl.  
Letters to Eminent Hands, to wit, Andrew Lang, Bret Harte, &c., by "i," 12mo. 4/6 swd.  
Lloyd's (S.) *Joan Tracy*, cr. 8vo. 2/ cl.  
Lovat's (L.) *Seeds and Sheaves, Thoughts for Incurables*, 5/  
McLennan's (M.) *Muckle Jock, and other Stories of Peasant Life in the North*, cr. 8vo. 3/6 cl.  
Mitford's (B.) *The Weird of Deadly Hollow*, cheaper ed. 2/  
Parsons's (C. R.) *Roger Wentwood's Bible*, cr. 8vo. 2/6 cl.  
Sizer's (K. T.) *Dickon of Greenwood, or How the Light came to Lady Clare*, cr. 8vo. 2/ cl.  
Smith's (J. C.) *The Distribution of the Produce*, cr. 8vo. 2/6  
Stables's (G.) *The Girl's Own Book of Health and Beauty*, 2/6  
Storehouse of General Information, Vol. 2, roy. 8vo. 5/ cl.  
Tom Brown's School Days, in the Easy Reporting Style of Phonography, 12mo. 2/ swd.  
Uncle Piper of Piper's Hill, Popular Edition, cr. 8vo. 3/6 cl.

## FOREIGN.

## Theology.

Analecta Hymnica Medii Aevi, hrg. v. G. M. Dreves, Part 11, 8m.  
Calvini Opera, edd. G. Baum, E. Cunitz, E. Reuss, Vol. 45, 12m.  
Frank (Fr. G. R.) *Dogmatische Studien*, 2m.

## Law.

Collectio Librorum Juris Antejustiniani, edd. P. Krueger, T. Mommsen, G. Studemund, Vol. 1, 3m.  
Schulte (J. F. v.) *Die Summa Magistri Rufini zum Decretum Gratiani*, 20m.

## Fine Art.

Beschreibung der Antiken Skulpturen m. Ausschluss der Pergamenischen Fundstücke, 25m.  
Planat (P.) *Habitations Particulières: Series 2, Maisons de Campagne*, 125fr.

## Drama.

Cloetta (W.) *Die Anfänge der Renaissance Tragödie*, 6m.

## History and Biography.

Beaucourt (G. Du Fresne de): *Histoire de Charles VII.*, Vol. 6, 8fr.  
Chartularium Universitatis Parisiensis, coll. H. Denifle et E. Chatelain, Vol. 2, Part 1, 30fr.  
Chroust (A.) *Tageno, Ansberr u. die Historia Peregrinorum*, 5m.  
Erdmann (A.) *Die Heimat u. die Namen der Angels.*, 3m.  
Lot (F.) *Les Derviers Carolingiens*, 13fr.  
Politische Correspondenz Friedrich's d. Grossen, Vol. 18, Part 2, 10m.

## Philology.

Assyriologische Bibliothek, hrg. v. F. Delitzsch u. P. Haupt, Vol. 8, 40m.  
Bethé (E.) *Thebanische Heldenlieder*, 4m.  
Darmesteter (A.) *Cours de Grammaire Historique de la Langue Française*, Part 1, 2fr.  
Euting (J.) *Sinaitische Inschriften*, 24m.  
Faulmann (K.) *Etymologisches Wörterbuch der Deutschen Sprache*, Part 1, 1m. 20.  
Williams (C. A.) *Die Französischen Ortsnamen Keltischer Abkunft*, 2m.  
Winckler (H.) *Keilinschriftliches Textbuch zum Alten Testament*, Part 1, 2m.

## Science.

Brefeld (O.) *Untersuchungen aus dem Gesamtgebiete der Mykologie*, Part 10, 26m.  
Claus (C.) *Die Halocypriden d. Atlantischen Oceans u. Mittelmeers*, 50m.  
Langlois (Cel.) *L'Artillerie de Campagne*, Vol. 1, 9fr.

## General Literature.

Meyer (C. F.) *Angela Borgia*, Nouvelle, 4m.

## SIR JAMES REDHOUSE.

IF our band of Turkish scholars is small it has not been without distinction, yet we can ill afford to lose its most eminent member, Sir James W. Redhouse. He was born in London December 30th, 1811, and was educated at Christ's Hospital. In 1826 he proceeded to Constantinople, where he studied the languages in which afterwards he became proficient. His career was double, political and literary, and in both of them he attained high distinction. He entered the service of the Ottoman Government, and one early occupation of his was the translation of military, naval, and literary works. Being sent over to London in charge of twenty Turkish naval and military officers, he had proposed to publish in 1839 an English, French, and Turkish dictionary, but his design was thwarted by the appearance of Bianchi's 'Dictionary.' On his return to Constantinople he obtained a definite position in the Turkish Foreign Office; he became an intermediary with the British Ambassador, and exerted a great influence; for the Turks reposed full confidence in his integrity and honour, and he often was able to induce them to agree to unpalatable demands of the Great Elchee. During the political troubles and warlike operations Mr. Redhouse was employed in several weighty missions. One of his first works of importance was 'Grammaire Raisonnée de la Langue Ottomane,' which was published at Paris. He afterwards produced a copious 'English-Turkish and Turkish-English Dictionary,' his great achievement. His 'Vade-mecum of Colloquial Turkish,' ingeniously drawn up in a compact form, taught numbers of officers during the Crimean war, and it remains in use down to the present day.

On his return to his own country his merits were most grudgingly rewarded. He was, indeed, made Oriental Interpreter at a salary of 400*l.* a year, but he was treated as an outsider. He was left with a meagre record in the Statement of Services in the 'Foreign Office List.' On the arrival of the Sultan Abdul Aziz in London in 1867 Mr. Redhouse was not officially employed, nor was he invited to the Foreign Office reception, although it was well known he was on intimate terms with the Sultan and his suite. Indeed, on the arrival of the Vizier, Fuad Pasha, and the other functionaries, the first persons they inquired for were Mr. and Mrs. Redhouse. The latter, an amiable and unpretending woman, was the friend and companion of many ladies of rank at Stamboul, and her influence assisted that of her husband. On

their arrival at Buckingham Palace the greatest reverence and affection were shown to them, and the young men pressed forward to deliver the special messages of their mothers and sisters to Mrs. Redhouse.

From 1884 onwards Redhouse furnished to the Royal Asiatic Society, of which he had been at one time secretary, many contributions on Oriental subjects. Continuing to labour in the field of learning, he found he must leave some of his work unfinished, and he deposited in the Library of the British Museum ten volumes of MSS., the result of sixteen years' work. These were the materials for the great dictionary which he had proposed of Arabic, Persian, Ottoman Turkish, Eastern Turkish, and English.

Redhouse was made a K.C.M.G. very late in 1888, but had many high Turkish and other decorations. Cambridge valued him more highly than the Foreign Office, and he was created honorary Doctor of Letters and honorary member of St. John's College. His first wife was Miss Jane Slade; his widow is Eliza, daughter of the late Sir Patrick Colquhoun.

## GENERAL GORDON'S JOURNALS IN CHINA.

MAY I be allowed to clear up what your critic in his searching criticism justly calls the "mystery" attaching to my book? The facts are simply these. The book is a reproduction of the original journal kept by the late General Gordon during his campaign in China. The manuscript was given to me by his eldest brother, the late Sir Henry Gordon, who was one of his executors, and who desired me to edit and publish it after the manner of the Khartoum Journals, with the editing of which he had previously entrusted me. Before the necessary arrangement for the publication had been completed, however, Sir Henry suddenly died. My relations with him were so constant, we met so frequently, either at his house or my own, that no letters passed between us on the subject, though I have evidence that he intended the MS. to be published. At his death the surviving executor, hearing, apparently for the first time, that the journals were about to appear, threatened to restrain the publication of the book, and delayed its completion by nearly two years. My intention was to call the work what General Gordon himself called his MS., 'Journal of Events in the Taiping Rebellion'; but I was forced to alter the title-page and to give it the present puzzling and meaningless form. My explanatory preface was suppressed, and even my simple dedication to the memory of the kinsman and friend who gave me the manuscript was excluded.

A. EGMONT HAKE.

## THE ORIENTAL CONGRESSES OF 1892.

63, Elm Park Gardens, S.W., Dec. 29, 1891.

I HAVE received a letter to-day from Madrid, intimating that Señor Cánovas del Castillo, the Prime Minister, has accepted the post of President of the Oriental Congress to be held next year at Madrid, and that Señor F. G. Ayuso, a scholar well known to many in this country, has been appointed secretary, and that the "Reglamento" of the Congress will be issued without delay.

I am also informed that Prof. Max Müller, of Oxford, has resigned the presidency of the Congress proposed to be held in Great Britain.

I have always been of opinion, and expressed it in your columns, that the next Oriental Congress ought to be held in such cities as Madrid, Lisbon, Athens, or Berne, and it is fortunate that Madrid has come forward and accepted the offer, and, I may add, the duty.

I trust that this feeling will be shared by British scholars, and that the Madrid Congress will be accepted as a happy escape from an existing imbroglio, and that the past may be forgotten, and good feeling be restored.



As to whether the Madrid Congress should be called the ninth or the tenth, facts must be acknowledged: a Congress was held in London in 1891, *de facto*, if not *de jure*, as some still think. No one hesitated to call Louis XVIII. by that number, though it will be difficult to find how long Louis XVII. reigned. Nor was the title questioned of Napoleon III., though Napoleon II. never reigned at all. ROBERT N. CUST.

#### THE WELSH DESCENT OF OLIVER CROMWELL.

7, Clarendon Villas, Oxford, Jan. 1, 1892.

A NUMBER of Welsh manuscripts, which belonged to the Rev. Mr. Richards, of Llan Egwad, at the close of the last century, have just been acquired by Bodley's librarian. In one of these I have found the appended pedigree of Oliver Cromwell in the handwriting of Iago ab Dewi, a well-known copyist of Welsh MSS. Another entry in the same hand is dated 1685.

J. GUENOGVRYN EVANS.

"Oliver L(ord) Protector son to Robert Cromwell Esq. son to Sir Richard Cromwell son to Sir Richard Williams *alias* Cromwell begotten on a daughter of Walter Cromwell which Sir Richard Cromwell was son to Morgan Williams son to William Morgan of new church in Gwladmorganshire and one of the Privy chamber to Henry the 7<sup>th</sup> son to John son to Morgan son to Howell son to Madog Lord of Cibion [Kibor] son to Alan Lord of Kibion son to Owen Lord of Kibion son to Cadwgawn son to Blethyn ap Cynfyn Prince of Powys & Northwales."

#### M. P. A. DE LAGARDE.

THE sudden death of this eminent scholar, which the *Athenæum* announced last week, makes a great gap in many branches of learning. Lagarde, like Ewald, his predecessor in the Semitic Chair at Göttingen, was a most active worker in a variety of subjects and languages. He studied theology, Oriental languages, and philosophy at the universities of Berlin and Halle; became *privatim docens* in the latter university in 1851, and later professor in various gymnasia, until he succeeded Ewald in 1869. He edited in 1854 the Syriac 'Didascalia Apostolorum,' and followed this up with other Syriac texts collected in the British Museum and at Paris. In 1877 he engaged in Armenian investigations; in 1883 he took in hand Persian studies, in which year he also published 'Aegyptiaca,' relating to Coptic studies. Most of his publications are connected with the Bible, such as the edition of the Aramaic translation (the so-called Targum) of the Prophets according to Codex Reuchlinus, preserved in the library of Carlsruhe; the Hagiographa Chaldaica; the Arabic translation of the Gospels; the Syriac translation of the Apocrypha of the Old Testament; the Coptic translation of the Pentateuch; and a part of the Lucian text of the Septuagint, which he was fortunate enough to reconstruct from MSS. for nearly half of the Old Testament.

Minor articles, mostly on Semitic philology, are to be found in his books entitled 'Symmicta' and 'Mittheilungen,' as well as in contributions to the volumes issued by the University of Göttingen. How far the Lucian text is ready we shall soon know; thanks to his minute method of working there can be no doubt that some one will be able to carry his notes through the press. One of the deceased's last works was the collation of the 'Evangelium Hierosolimitanum,' edited by Count Miniscalchi Erizzo from the unique Vatican MS., but not to the satisfaction of the deceased. Lagarde, like Ewald, meddled with politics, which he expressed in his 'Deutsche Schriften' and other monographs. He belonged to the Prussian Conservative party. In anti-Semitic prejudice Lagarde far exceeded Ewald; and he unfortunately displayed a lack of generosity towards fellow workers who had the misfortune to be of another opinion than himself. Indeed, he did not recognize any one as his equal, far less as his superior. He attacked even those who had been long dead—for instance,

the late Dr. Zunz, who was certainly a superior Rabbinical scholar to Lagarde; strangely enough, he laughs at him for having in a translation of one of Judah Halevi's liturgies the following sentence, "The plowers plowed upon my back," not observing, although a professor of Hebrew, that Judah Halevi was using the words of Psalm cxxix. 3. He was agreeable and jovial in society, but he showed himself bitter and irritable towards most of his fellow workers.

A. NEUBAUER.

#### Literary Gossip.

MRS. MINTO ELLIOT, the author of the well-known 'Diary of an Idle Woman in Italy,' is going to publish through Mr. Murray 'The Diary of an Idle Woman in Constantinople.'

A MOVEMENT is on foot to petition the First Lord of the Treasury for a pension on the Civil List for Mrs. Riddell, author of 'George Geith,' 'The Senior Partner,' 'Too Much Alone,' &c. Mrs. Riddell's novels have been so good as well as popular that it is not very cheering to hear that, though she has written no fewer than twenty-eight works of fiction, her income from literary work has never exceeded 270*l.* a year. Out of this she has supported herself and several near relations, so that saving has been impossible.

WE hope the American Copyright Act may increase the earnings of novelists of Mrs. Riddell's ability, but Mr. Charles Welsh, of the firm of Messrs. Griffith, Farran & Co., who has just returned from a business trip in the United States, has brought away the impression that the United States is not going to prove such an El Dorado for authors as many of them think. In the days of piracy the works of certain authors sold by tens of thousands, because there were competing editions at ten and fifteen cents each. Now, when the publisher has a monopoly in such an author's book, he will issue it, Mr. Welsh thinks, at two or two and a half dollars; and naturally the circulation will be much more restricted in consequence.

MR. MURRAY is going to issue an edition of the Psalter of 1539 with notes by Prof. Earle. The text will be printed in black letter.

A STORY of Western life, called 'Reffey,' by the late Wolcott Balestier, will appear in the February number of the *Century Magazine*, and will be followed by another, the last written by him before his fatal illness. A biographical sketch of Mr. Balestier by Mr. Gosse is to be published in the *Century Magazine*, and another by Mr. Henry James in the *Cosmopolitan*, which is to appear, we understand, from March onwards, under the editorship of Mr. W. D. Howells.

MR. HALL CAINE has for the first time tried his hand at a short story. It is in four numbers, and bears Rossetti's title, 'The Last Confession.' Messrs. Tillotson, of Bolton, are to publish it immediately in their newspaper syndicate. The chief characters are an English medical specialist and his little son, six years of age; and the central incident (which is sufficiently startling) occurs in a saint's house, a sanctuary, in the holy city of Wazzán. *Sylvia's Journal* is to publish it in London.

MESSRS. A. & C. BLACK have in the press a volume of descriptive essays entitled 'Our Life in the Swiss Highlands,' by Mr. J. Addington Symonds and his daughter, Miss Margaret Symonds.

MR. W. A. COPINGER's work on 'The First Half-Century of the Latin Bible: being a Bibliographical Account of its Various Editions between 1450 and 1500,' will be published towards the end of the month. A collation of each edition will be given, and information afforded as to where copies are preserved in public or private collections. The work will also contain a chronological list, in a tabular form, of the editions of the Latin Bible produced in the sixteenth century, which exceed four hundred in number. Over fifty facsimiles (unreduced) will be given of the most important editions of the fifteenth century. These will include the Gutenberg and Pfister, the forty-two line and thirty-six line; and many of the most important presses in the infancy of printing will be represented.

ARRANGEMENTS have been made by Mr. Fisher Unwin to publish four new volumes in the "Nations" series, namely, 'The Byzantine Empire,' by Mr. C. W. C. Oman; 'Sicily, Phœnician, Greek, and Roman,' by Prof. Freeman; 'The Tuscan Republics,' by Miss Bella Duffy; and 'Poland,' by Mr. W. R. Morfill.

MR. JOSEPH HATTON, the author of 'By Order of the Czar,' is now passing through the press a volume under the title of 'Cigarette Papers,' which will shortly be published by Messrs. Hutchinson & Co. The papers will cover a wide range, and give Mr. Hatton's reminiscences of Charles Dickens, Charles Reade, Wilkie Collins, Mr. G. A. Sala, Mr. Toole, Mr. Irving, the editors of *Punch*, &c. Other papers will deal with Carlyle and Spurgeon on tobacco, novels present and future, authors, publishers, and the press.

MISS FLORENCE MARRYAT writes:—

"A novel has been lately issued in the 'Ludgate Monthly Series,' entitled 'The Lost Diamonds,' by Florence Marryat and Charles Ogilvie. Will you allow me to state that Mr. Ogilvie appended my name to his book without my knowledge or my sanction; that I wrote one scene in the story at his request; and that this scene has been interpolated and added to, and made into four chapters by Mr. Ogilvie, and published as my work? As his doing this, without any reference to me, affects certain contracts of mine in England, America, and on the Continent, I shall feel much obliged by your making this letter public."

THE fourth and last course of Prof. Max Müller's Gifford Lectures at Glasgow is advertised to begin on Tuesday, the subject being 'Psychological Religion.'

WE are sorry to have to record the death of our old and distinguished contributor M. É. de Laveleye, the most eminent man of letters in Belgium—one whose calm judgment, unwearied industry, and fine taste secured him the admiration of all who had the honour of knowing him.

DR. MILLS's edition of the 'Gâtha Ahnavaiti,' with the Zend, Pahlavi, Sanskrit, and Persian texts (the first three translated), is now in type, and will soon be issued. This, with the commentary (pp. 393-626), makes some 408 pages. Mr. Gladstone wrote in October: "I am sensible of the



extraordinary interest attaching to the Zoroastrian religion, and grateful to those who, like you, give us such aid in understanding it."

It is reported by continental papers that the Dowager Crown Princess Stephanie will shortly make her appearance as an author, and that the Emperor of Austria has given the requisite permission for the publication of her work.

THE Duc d'Aumale has in the press the sixth volume of his history of the 'Princes de Condé.'

DR. VERRALL'S novelties in the criticism of the Greek dramatists do not seem to meet with general approval. Dr. Wecklein has lately been expressing his disapproval of the Cambridge scholar's treatment of the 'Ion,' and now Mr. Nutt announces a diatribe against him by Mr. Headlam, of King's College, Cambridge, called 'On Editing Æschylus.'

THE Home Reading Union is forming a "Dante Circle," to be superintended by Mr. A. J. Butler.

THE *Times of India* announces the death of Mr. Edward Rehatsek, a distinguished linguist, who lived the life of an anchorite in Bombay. His house was in a most dirty condition; he slept on a bench, using for a pillow a bundle of dirty rags, and subsisted on milk, bread, and plantain, which he bought for himself in the bazaar. He was born in Hungary in 1819, and in 1847 he arrived in Bombay, where he had remained ever since. He was Professor of Mathematics at Wilson's College, and examined for the University in Persian and Arabic. He translated the 'Rauzat-us-Safa' for the Oriental Translation Fund, and published several other works, among them a catalogue of the Mulla Pheroze Library. He contributed numerous articles to the *Calcutta Review* and the *Indian Antiquary*, and read sundry papers before the Bombay branch of the Royal Asiatic Society. Living in the utmost squalor, and holding no intercourse except with natives, he had contrived to accumulate 30,000 rupees.

M. BOURIANT, of the French School at Cairo, has discovered a fragment of the Greek text of the book of Enoch, containing the first thirty-three chapters. It will be published soon in the *Transactions* issued by the Cairo School.

PROF. IGNAZIO GUIDI, of Rome, who has just brought out an important essay with the title of 'Proverbi, Strofe e Favole Abissine,' is preparing a corrected and enlarged edition of D'Abbadie's Amharic dictionary, with the assistance of a native Abyssinian scholar who resides at Rome.

WHAT really implies a revolution in modes of thought is that the Sultan and Caliph, besides allowing printed copies of the Koran, has sent a number of them to the holy land of Arabia and to the island of Kamaran. It is not long ago that no Frank was allowed to touch a written Koran in Constantinople either in a mosque or a Mussulman bookseller's shop. It is reported that a Kufic Koran has been found in a mosque at Constantinople and taken to the Sultan for examination.

ON January 15th will appear the first volume of the first great literary under-

taking in Bulgaria. The 'Bulgarian Almanac' is an encyclopædia on the model of the 'Conversations-Lexikon.' It has been long in preparation, and the publication will extend over some years.

## SCIENCE

### RECENT PUBLICATIONS.

*The Colliery Manager's Handbook.* By Caleb Pameley. (Crosby Lockwood & Son.)—At the present day a good deal is expected from a colliery manager. It is by no means sufficient that he should understand the laying-out and practical working of a mine; he must possess some acquaintance with mechanical and electric engineering, with the chemical and physical principles of ventilation, and with geology and mine-surveying, not to mention a few other departments of applied science. A trustworthy manual for ready reference thus becomes a necessity, especially to the young engineer in the early years of his professional career. Mr. Caleb Pameley, of Pontypridd, has sought to supply such a handbook in the volume now issued—a volume of nearly 600 pages, which deals with the subject in a singularly comprehensive manner. The least satisfactory parts are those relating to scientific principles; but this is so often the case in works written by practical men that it needs but little comment. Exception may be taken to many of the statements in the geological and chemical sections, and it seems a pity that they were not revised by some scientific authority. As a practical work, however, it is unquestionably valuable. Mr. Pameley seems to have spared no pains in its production, and he has sought to bring his information up to date. The discovery of coal at Dover is discussed, while descriptions are given of such recent improvements in mining as Poetsch's system of sinking shafts in soft beds by artificially freezing the ground. The most improved forms of ventilating fans, electric and other safety-lamps, flameless explosives, rock-drills, and other appliances receive satisfactory treatment. So thoroughly does Mr. Pameley deal with his subject that he introduces a chapter on the management of horses working in collieries, and gives a summary of the report of the Royal Commission on accidents in mines. Numerous examination questions are given, with their solutions, for the guidance of students preparing for colliery managers' certificates; but we must confess that some of the answers, where scientific principles are involved, decidedly admit of improvement.

*Coal and What we get from It.* By Raphael Meldola, F.R.S. (Society for Promoting Christian Knowledge.)—Coal and coal-products form a never-failing theme of popular interest. Prof. Meldola, having lectured on this subject at the London Institution, has expanded his discourse into a volume of upwards of 200 pages, forming one of the series entitled "The Romance of Science." And in truth the story of the application of coal-tar products forms a scientific romance of peculiar fascination. To trace the brilliant dyes and fragrant perfumes from the coal-pit to the ball-room has often been attempted in popular lectures; but never, we believe, so satisfactorily and thoroughly as by Prof. Meldola. His intimate acquaintance with the subject, both in its scientific and its practical aspect, would be a sufficient guarantee of the excellence of his work, and a perusal of the volume amply confirms such an opinion. It is true that some parts may be beyond the average reader, who will hardly care to follow such reactions as that of "nitrosodimethylaniline on alpha-naphthol"; but though the author is too honest to shirk any chemical difficulties, he has carefully avoided the use of symbols, and describes the various processes in language as

readable as the nature of the subject allows. Since Perkin's discovery of mauve some five-and-thirty years ago the coal-tar industries have grown to colossal dimensions, and at the present time about three hundred different colouring matters are manufactured from this product. The subject is necessarily complex, and Prof. Meldola is to be congratulated on having produced a popular work on so important a branch of chemical technology.

*Geological Map of Monte Somma and Vesuvius.* Constructed by H. J. Johnston-Lavis, M.D. With Letterpress Description. (Philip & Son.)—When Dr. Johnston-Lavis settled in Naples, some twelve years ago, his geological tastes naturally led him to study with enthusiasm the famous volcano which was constantly before his eyes. Notwithstanding all that had been written about its structure, there remained much to be done before its geological history could be fully deciphered. Dr. Johnston-Lavis set to work with a will; he watched the fretful volcano by night and by day, with almost as much assiduity as though it had been a feverish patient; while he studied every available section that offered an insight into its complex structure, and thus acquired an unparalleled knowledge, not only of its present activities, but of its successive phases in prehistoric times. To various learned societies he contributed papers on the subject, but his great ambition was to make a complete geological survey of Monte Somma and Vesuvius. After many years of labour, and in spite of much local jealousy and even direct opposition, he has accomplished his object, and succeeded in producing the magnificent map now in our hands. It is strange that no detailed map of so familiar a mountain should have been previously accessible to geological students. All they could refer to were merely physical maps on a small scale, embodying attempts, more or less crude, to delineate the course of the historic lava streams. Dr. Johnston-Lavis's map is on a scale of 1:10,000, and represents, by various colours, the products of the successive phases in the geological history of the mountain. By means of a novel system of colouring the author shows where lava is exposed and where covered with vegetation, while the extent of the vegetable growth is also approximately indicated. The preparation of the map has occupied Dr. Johnston-Lavis's spare time for about eight years. There can be no question that such a survey ought to have been a national work, and not left to the unaided efforts of a private individual. Financially the map can never pay; but scientifically it will remain, notwithstanding any future corrections, as a remarkable monument of individual industry and enterprise. The map is accompanied by a short explanatory memoir; but for a detailed account of the geological history of the mountain the reader should refer to the author's elaborate paper published in the *Quarterly Journal of the Geological Society of London* for 1884. The little memoir issued with the map has been practically reproduced in Dr. Johnston-Lavis's recent work on 'The South Italian Volcanoes.' We believe that the author is at present engaged in the preparation of a large monograph on Vesuvius and Monte Somma.

*Biographical Sketch of David Milne Home, LL.D.* By his Daughter, G. M. H. (Edinburgh, Douglas.)—On the death of Mr. Milne Home an appreciative sketch of his life was laid before the Geological Society of Edinburgh—a society of which for many years he had been president—by Mr. Ralph Richardson. At the last annual meeting of the Geological Society of London, too, Sir A. Geikie in his presidential discourse made reference to the life and work of Mr. Home. But these obituary notices failed to give us full insight into the life and character of the man, and we are, therefore, grateful to his daughter for the interesting biographical



sketch which she has been prompted to publish. The subject of this slight memoir, the son of Admiral Sir David Milne, was born near Edinburgh in 1805. When twenty-seven years of age he married Miss Jean Home, of Paxton, and on succession to the extensive property to which she was heiress he took the additional name of Home. Mr. Milne Home had been trained for the legal profession, and for some years was in active practice as an advocate in Edinburgh. One of his earliest cases was the notorious one of Burke and Hare, in which he had the distasteful task of defending Burke. "The image of that monster, who is my client," wrote the young lawyer in 1828, "is for ever fitting before my thoughts, and poisons every source of ordinary enjoyment. In the dreams of the night I expect my short sleep to be distracted with fearful impressions of the dreadful horrors which are pictured, and which will ever be fixed in my memory." Legal life was practically abandoned when Mr. Milne Home, after the death of his father and of his father-in-law, found himself master of very large estates. Henceforth he lived the life of a country gentleman in Berwickshire, devoting much of his attention to county business and to the agricultural interests of his district. With the Highland and Agricultural Society of Scotland and with the Scottish Meteorological Society he was intimately connected; but his chief scientific tastes lay in the direction of geology. Without making any considerable contribution to our stock of knowledge, he was favourably known by his papers on the geology of Berwickshire and the Midlothian coal-field, and by his observations on the distribution of glacial boulders in Scotland. Possessed of much industry and mental activity, Mr. Milne Home will be remembered as one of those useful men who, by infusing intellectual life into the district in which they live, help to elevate its social character, and thus contribute to the strength of the nation. His example is one which many other country gentlemen might follow, with advantage to themselves and to the State.

## SIR GEORGE AIRY.

GEORGE BIDDELL AIRY held the high office of Astronomer Royal, as it is usual to call the Director of the Royal Observatory at Greenwich, during a longer term than any of his predecessors, with the single exception of Maskelyne, who had occupied it for about thirty-six years when his illustrious (but not immediate) successor was born, and continued to do so for about ten more, when his death occurred in the year 1811. When Maskelyne was appointed in 1765, he had a competitor in Dr. Bevis, who had done much good work as an amateur for practical astronomy, but was inferior to his rival as a mathematician, and had, moreover, long passed the age beyond which it is not usual to receive important appointments. But when Pond, Maskelyne's immediate successor, found it necessary, owing to the state of his health, to retire in 1835, the expectations of the astronomical world pointed to Airy as the next chief of the national observatory, and his appointment took place, accordingly, on the 1st of October in that year. He was born at Alnwick on the 27th of July, 1801, but received his early education at Hereford and afterwards Colchester. From the latter place he passed in 1819 to Trinity College, Cambridge, where, after a most successful university course, he took his B.A. degree as Senior Wrangler in 1823, became Fellow of his college in 1824, and proceeded to M.A. in 1826, having already contributed papers to the *Transactions* of the Cambridge Philosophical Society. In the last-named year he was elected to the Lucasian Chair of Mathematics, an office which, once held by Newton, had become of late years almost nominal; but its activity and importance were revived by Airy, who in the early

part of his career devoted, like Newton, very special attention to the subject of optics, and took a considerable share in the elucidation of the undulating theory of light, first started by Huygens, but rejected by Newton at a time when the state of science was not sufficiently advanced to admit of a decision between it and the rival theory. The mathematical exposition of the true theory was ably set forth by Airy in his 'Mathematical Tracts,' the first work which he published, and which contains also treatises on the lunar and planetary theories and other subjects in physical astronomy. When the Cambridge Observatory was founded, Woodhouse, then Plumian Professor of Astronomy, was appointed its first director, but died before the establishment could be brought into activity. This, therefore, commenced under Airy, who was nominated his successor in 1828, for which year he published the first volume of the 'Cambridge Observations,' feeling a natural pride in being able to state that these were wholly planned, made, reduced, and passed through the press by himself without any assistance. We cannot, of course, enter here into an account of Airy's subsequent labours at the Cambridge Observatory, which included the planning of several new instruments (particularly of the great Northumberland equatorial, presented to the observatory by the then Duke of Northumberland), and the introduction of many novel methods of observing. But it should be mentioned that in 1832 he drew up for the British Association a most able and interesting historical account of the recent progress of astronomical science. In 1835, as already mentioned, he was transferred from the Cambridge to the Greenwich Observatory, Challis taking his place at the former. The same year Airy was elected President of the Royal Astronomical Society, of which he had been a Fellow since 1828.

Whilst at the Cambridge Observatory Prof. Airy initiated the plan of completely reducing the observations made by him and performing all the calculations necessary to render them immediately available for the purposes of physical astronomy. On his appointment to Greenwich he at once introduced the same system there, and it is so obviously useful that it has been largely adopted in observatories where it has been possible so to do. In fact, so much more easily and satisfactorily can this be effected at the place where, and to a great extent by the same persons by whom, the observations have been recently made, that Airy was quite justified in his assertion, which has become almost a proverb amongst astronomers, that the value of unreduced observations is very small. Not content with carrying out this system to its fullest possible extent, he undertook and performed during the early years of his tenure of office at Greenwich the herculean task (which, of course, necessitated an immense amount of labour in addition to his heavy regular duties) of reducing, with all the accuracy possible, the lunar and planetary observations of his predecessors, commencing with those of Bradley in 1750, when the erection of the new instruments of Bird rendered them of a character which would be useful in modern investigations.

The next great improvement effected by Airy was the introduction of regular magnetical observations, which were carried on, together with the meteorological, in a separate department, established in 1840. To astronomy, however, his principal care was, of course, still devoted. In view of the important fundamental purpose for which the observatory was founded—the discovery of the complete knowledge of the moon's motions, in order to obtain, by comparison of her place with those of the principal stars, the longitude at sea—and the impossibility of obtaining observations of that body on the meridian during that part of her orbital course when she is near conjunction with the sun, Airy had erected in 1847 a new

instrument (commonly called at the observatory the altazimuth) for observing her altitude and azimuth at any time, so that her place could be secured immediately before sunrise for a very old, or after sunset for a very young, moon, when the meridian passage takes place at an hour too near midday to admit of obtaining an observation with a meridian instrument. With the altazimuth a most valuable series of observations has been made in this way; and of late years it has been almost restricted to this purpose. In 1851 the transit instrument and mural circle with which the meridian observations had hitherto been made were superseded by the erection of a new transit circle (or, as it is sometimes called, meridian circle) by which both co-ordinates of the place of a celestial body on the meridian can be simultaneously registered. In consequence of the firmness with which this was mounted between two large piers of masonry, observations of the requisite accuracy could be made with it; and the device for reading the microscopes for the observations of North Polar distance by perforations of one of the piers in inclined directions, so that their eye-ends could all be seen and the micrometers read by a person standing at one spot, greatly facilitated the ease and speed of the operations.

In 1855 Airy still further improved the instrumental equipment of the observatory by having a much larger equatorial erected than any which had previously been used at Greenwich. The object-glass of this instrument is about 12 in. in aperture, and its focal length about 18 ft.; it was erected from Airy's own plans, and solidly mounted in a new dome of the shape of a handbox, and the clock motion produced by a turbine on the Barker's mill principle, the fall of water being through a depth of 25 ft. Since the introduction of spectrum analysis as an engine of astronomical research this fine instrument has been principally used in that way, a spectroscope of the half-prism kind, devised by Mr. Christie, the present Astronomer Royal (who was Chief Assistant from 1870 to 1881), being fitted to it. Another branch introduced by Airy still more recently was the regular observation of the solar spots by photography, a new and improved photo-heliograph being constructed for the purpose in 1875.

Multifarious and laborious, however, as were the operations of the Royal Observatory, their constant supervision and control by no means exhausted the scientific activity of Sir George Airy (he was made a K.C.B. in 1872). He arranged the whole scheme for the British observations, in different parts of the world, of the transit of Venus in 1874; and the preparations for that in 1882 caused him a considerable amount of work, though the final arrangement and direction of the operations were committed to Mr. Stone, Radcliffe Observer at Oxford, in consequence of Airy's retirement in 1881. Even after the latter event he continued to devote much time to the calculations necessary for a discussion of the equations of the moon's motions which he had commenced in 1875, and which was not published until about the end of 1886 under the title of 'Numerical Lunar Theory.' He was at different times consulted by the Government on various scientific subjects, particularly the disturbance of the compass in iron-built ships, respecting which he made some most elaborate and useful investigations and experiments. After the destruction of the old standards of length and weight by the fire which destroyed the Houses of Parliament in 1834, he was appointed chairman of the committee for the superintendence of the new standards. In 1855 he arranged a series of experiments for determining the density of the earth by observations of pendulum vibrations at the top and bottom of a deep coal mine at Harton Colliery, near South Shields.

A complete account of his works cannot be given here, but the following are the most



important. His 'Mathematical Tracts' appeared in 1826, his 'Gravitation' in 1834, his 'Ipswich Lectures' (the later editions of this book are called 'Popular Astronomy') in 1849, his 'Sound and Atmospheric Vibrations' in 1868, his 'Treatise on Magnetism' in 1870. He was also the author of a large number of papers and articles (several of which appeared in the *Athenæum* either under his name or with the signature A. B. G.) on various literary and historical subjects. One of those in which he took great interest was the places at which Julius Cæsar started from Gaul and landed in Britain on the occasions of his invasions of our island.

Honours, of course, fell thickly upon Sir George Airy during the latter part of his great career. He was President of the Royal Society from 1871 to 1873, and received the freedom of the City of London in 1875. He was elected one of the eight Foreign Associates of the Institute of France, and corresponding member of many other foreign scientific academies and institutions. He received the gold medal of the Royal Astronomical Society twice (in 1833 and 1846); the Lalande Medal of the French Institute; the Copley Medal and the Royal Medal of the Royal Society; the Albert Medal, presented by the Prince of Wales; and the medal of the Institute of Civil Engineers for suggestions on the construction of bridges of very wide span.

Sir George Airy resigned his appointment at the Royal Observatory, Greenwich, on the 15th of August, 1881. He had been a widower since 1875, and resided after his retirement with two of his daughters at White House, on Croom's Hill, only a few minutes' walk from the scene of the principal labours of his life. He died on the second day of January, in the ninety-first year of his age.

#### GEOGRAPHICAL NOTES.

WE learn with regret of the death of Prof. E. Erslev, of Copenhagen. Prof. Erslev published a geography of Denmark ('Den Danske Stat,' 1857), a popular physical geography ('Jordkloden og Mennesket,' 1861), and a coloured map of Jutland (1882), besides numerous papers in the *Tidsskrift* of the Danish Geographical Society, of which he was secretary.

In the *Journal* of the Manchester Geographical Society will be found an interesting memoir of Mr. J. F. Hutton, the eminent African merchant, who died at Cairo in March last, as also a paper on 'Secret Societies in China,' by Mr. F. H. Balfour, which is very much *à propos* of recent occurrences. Mr. Balfour suggests a common origin for the society known as T'ien Tin or San Ho Hui and Freemasonry, but the curious analogies which he adduces are scarcely sufficient to warrant such a conclusion.

The Comissão de Cartographia of Lisbon has just published a very serviceable sketch-map of the country between the Pungwe and Mutasa's kraal, which, in addition to other interesting information, embodies the surveys made by M. Pouhin for the proposed Manica railway. To the same office we are indebted for a new map of San Thomé; an excellent chart of Lobito Bay, on the coast of Angola; and a second edition of the map of Portuguese South Africa, revised in accordance with the treaties concluded in 1891. In the interpretation of these treaties the Portuguese map differs in several respects from English maps supposed to be based upon the same materials. This is more especially the case on the Upper Zambezi, where the British South Africa Company puts forward claims far in excess of what the compiler of the Portuguese map is willing to concede.

Chambers's *New Geographical Readers* (Chambers) are quite abreast of similar works of the kind. The text is generally accurate and attractive, the illustrations well chosen and neatly engraved, and the numerous little sketch-maps answer the purpose for which they are intended.

We suppose that there must be a demand for books of this kind as long as the teaching of geography has to be combined with reading and spelling lessons. We cannot help thinking, at the same time, that if one-half of the 1,200 pages of the seven little volumes before us had been exclusively devoted to geography a far more useful book might have been produced. We wonder sometimes how it is that these numerous "Geographical Readers" find purchasers, for purchasers they must find, or they would not figure in the catalogue of nearly every educational publisher.

The Royal Scottish Geographical Society is going to start a branch in London.

In the series of "University Extension Manuals," which Mr. Murray publishes and Mr. Knight edits, will appear soon, under the title of 'The Realm of Nature,' a manual of the science which at South Kensington is termed physiography. The author is Mr. H. R. Mill, of the University of Edinburgh.

#### SOCIETIES.

**GEOLOGICAL.**—Dec. 23.—Mr. W. H. Hudleston, V.P., in the chair.—Rev. W. Robinson, Messrs. A. M. Davies, M. H. H. Habershon, G. F. Hosking, R. Paulin, S. Rogers, W. Sherwood, and H. G. Stokes were elected Fellows.—The following communications were read: 'On Part of the Pelvis of Polacanthus,' by Mr. R. Lydekker, and 'On the Gravels on the South of the Thames from Guildford to Newbury,' and 'On the Bagshot Beds of Bagshot Heath,' by Mr. H. W. Monckton.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—'Complementary and Supplementary Colours,' Prof. S. Thompson.
- Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Aristotelian, 8.—'The Permanent Meaning of the Argument from Design,' Mr. B. Bosanquet.
- Library Association, 8.—'Discussion on the Report of the Committee upon "Size Notation";' 'An Account of the Chelsea Public Libraries,' Mr. Quinn.
- TUES. Society of Arts, 8½.—'The Laos States of Upper Siam,' Mr. E. Satow.
- Society of Biblical Archaeology, 8.—'Anniversary Meeting; Remarks introductory to a Translation of the Book of the Dead,' Mr. P. Le F. Renouf.
- Colonial Institute, 8.—'University Education in Australia,' Prof. A. Stuart.
- Civil Engineers, 8.—'Ballot for Members; "Weighing Machines,"' Mr. W. Airy.
- Photographers, 8.
- Anthropological Institute, 8½.—'Customs among the Natives of East Africa from Teita to Kilimegalla, with Special Reference to their Women and Children,' Mrs. French-Sheldon.
- WED. Society of Arts, 7.—'Three States of Matter: Solid, Liquid, and Gaseous,' Prof. J. M. Thomson (Juvenile Lecture).
- Huguenot, 8.—'Henri, Duc de Rohan,' Miss F. Lazard.
- Folklore, 8.—'Annual Meeting; Address by Mr. G. L. Gomme, President Elect.'
- THURS. Royal 4½.
- London Institution, 6.—'Some Aspects of the Reign of Terror,' Mr. C. T. Knaus.
- Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Mathematical, 8.—'Some Theorems connected with a System of Coaxial Circles,' Mr. R. Lachlan; 'Maxima and Minima of Simple Integrals, a Problem in the Calculus of Variations,' Mr. E. P. Culverwell.
- Electrical Engineers, 8.
- Antiquaries, 8½.—'Silver-gilt Chalice,' Rev. T. W. Prickett; 'Pottery found at Nottingham,' Mr. F. Clements; 'Epigraphic Evidence as to the Date of Hadrian's Wall,' Mr. F. J. Haverfield; 'Offa's Dyke,' Prof. T. McK. Hughes.
- FRI. United Service Institution, 3.—'The Russian Language and Literature,' Mr. E. A. Cazalet.
- Civil Engineers, 7½.—'Testing and Inspecting for Commercial Purposes,' Mr. J. R. Sharnan.
- New Shakespeare, 8.—'Othello as a Type of Plot,' Mr. R. G. Moulton.

#### Science Gossip.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 19th have been awarded as follows: The Wollaston Medal to Baron Ferdinand von Richthofen; the Murchison Medal to Prof. A. H. Green, F.R.S.; and the Lyell Medal to Mr. George H. Morton; the balance of the proceeds of the Wollaston Fund to Mr. O. A. Derby; that of the Murchison Fund to Mr. Beeby Thompson; that of the Lyell Fund to Mr. E. A. Walford and Mr. J. W. Gregory; and a portion of the Barlow-Jameson Fund to Prof. C. Mayer-Eymar.

PROF. JOHN G. MCKENDRICK's lectures (adapted to a juvenile auditory) 'On Life in Motion; or, the Animal Machine,' which he is at present delivering at the Royal Institution, will shortly be published by Messrs. Adam & Charles Black in book form with many illustrations.

THE death is announced, at the age of fifty-six, of Mr. Edmund Johnson, F.S.S. Of late years he had taken an active part as to trade

marks, but previously as to food supply, silk supply, and some exhibitions, on which he had written and published. During the French troubles he represented here the proprietors of the ancient *Moniteur Universel*.

MISS GIFFORD, the author of 'The Marine Botanist,' died at Minehead, after a short illness, on the 26th of last month. She was the only daughter of Major St. John Gifford, who, in her early years, lived in France, in Jersey, and for a time at Falmouth, finally settling at Minehead about forty years ago. Miss Gifford's scientific tastes soon showed themselves, and she indulged them with unwearied energy from a very early date. Her 'Marine Botanist,' when it first appeared, was quite *sui generis*, and, had she lived, would probably have been republished in an amended edition. Miss Gifford was in correspondence with botanists all over the world, and her kindly aid was always most gladly given to beginners in the pursuit.

DR. ROBERT BROWN is engaged in the preparation of a work entitled 'The Story of Africa and its Explorers,' which will be published in serial form by Messrs. Cassell. Dr. Brown will have the help of various travellers, who will write descriptions of their journeys and revise sections relating to countries with which they are personally familiar. Part i. will be issued on the 25th inst.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN. —5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, R.W.S. Secretary.

The VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST ILLUSTRATING FIFTY YEARS OF HER MAJESTY'S REIGN. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

*The Lake Dwellings of Europe.* Being the Rhind Lectures in Archaeology for 1888. By Robert Munro, M.A., M.D. (Cassell & Co.)

In 1882 Dr. Munro published an extremely interesting volume on 'Ancient Scottish Dwellings or Crannogs,' which was favourably reviewed in the *Athenæum* (November 11th, 1882). Since that period more of these lake dwellings in Scotland have been discovered, and it is probable that the number may be increased in the course of a few years. It was in consequence of the discoveries made in the Swiss lakes that Scotch antiquaries had their attention drawn to their own lakes. Ireland had already furnished several examples of lacustrine abodes, and England had likewise added its quota to similar discoveries. If systematic researches were conducted in England, without doubt many additional examples would be found. In 1880 remains of lake habitations were met with in Holderness, Yorks; and there are several localities in the North and West Ridings of the same county which, if carefully explored, would be productive of other instances. We are acquainted with a site of what was once a lake of considerable dimensions as to its length, but of narrow width, which was divided into two parts by a gravel causeway. The northern portion of the lake was drained by a beck which flowed over the causeway, ran its course through the southern portion of the lake, and emptied itself into the river Eure. The northern division of the lake must have been of great depth, for the growth of peat was probed a few years ago, and found to be forty-five feet thick.



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Trunks of prostrate oaks are lying in the bog. At a depth of a few feet from the surface of the field a portion of a human skeleton was discovered embedded in the peat, consisting of a skull and several cervical vertebrae. How much more of the skeleton existed is not now known. The late Prof. Rolleston examined the skull and pronounced it to have belonged to a man of the bronze period. It is to be regretted that the discovery of the human remains was not made known earlier, as it would probably have led to some important discovery. Between forty and fifty years ago the bed of the beck was deepened, with the view of conveying the water through a culvert under the causeway and the rectory garden. In this operation portions of stag's horns and a brass coin of the Emperor Vespasian were found. The land steward of the estate writes:—"These objects were discovered in the cutting made through the rectory grounds." They were not considered of sufficient interest to be preserved. When the bed of the beck was being lowered a villager saw a pair of stag's antlers, of large size, in the bog, but they were thrown back as possessing no value. He found a frontal tine, twelve inches long, which had been sawn from an antler, and sharpened to form a poignard. So long a time has elapsed since he observed these things that he is unable to mark the precise spot. Early in the month of June last several pits were dug unsuccessfully in the hope of finding the antlers, but at a depth of five feet there was discovered a rib of a deer of large size—too large to have belonged to a red deer, and it is therefore conjectured to have been that of a reindeer. This rib measures twenty-four inches along the line of its curvature, and twenty inches along the chord of the arc. It is proposed to make excavations in the rectory grounds as soon as the weather permits. In the southern division of the lake a stone mortar and the lower stone of a handmill were found some years ago.

In the volume at the head of this article Dr. Munro describes the contents of upwards of one hundred localities in the south of Europe which have been explored, and their relics placed in the local museums. Besides these he describes the contents of a hundred and fifty Irish crannogs, and many Scottish ones, making altogether between five and six hundred.

The lake waters in the south of Europe having become unusually low was very favourable for these explorations. In addition to many plans of dwellings in Europe Dr. Munro has given upwards of ninety plates, more or less descriptive of objects in stone, bronze, bone, and pottery; and although these objects, upwards of two thousand in number, appear to be overcrowded, they are easily distinguishable, having been so well depicted. It is impossible to exaggerate the importance and interest of Dr. Munro's volume, whether the letterpress or the drawings are considered.

*Mesdames nos Aïeules: Dix Siècles d'Éléances.* Par A. Robida. (Paris, Librairie Illustrée.)—"Our Grandmothers' Gowns" was the homely, familiar title of an English book of this kind. The politer French author metaphorically takes off his hat to his charming ancestresses, and

deferentially christens his book 'Mesdames nos Aïeules.' The fair ghosts of these ladies have no cause to complain of their present chronicler and illustrator, whose respectful admiration abates not a jot in face of such monstrous erections as were the *vertugadin* and the *crinoline*. "Les modes d'antan," as they are called in the pretty 'Ballade des Modes du Temps Jadis,' which prefaces the book, are one as becoming as the other. He is in love with his subject, and contrives to impart an astonishing air of actuality even to those preposterous forms of head-gear the *hennin* and the *escoffion*, so that in his pages they adorn, instead of stultifying, the pretty faces of their wearers. To-day's fashions are yesterday's, and M. Robida affects to discern in the present varieties of costume traces and hints of all modes past and gone. "The pendulum of fashion oscillates, continually in the same area, more or less capriciously," he says. Now and then capriciously indeed, when a pretty and imperious hand gives the needle a violent tweak in one direction or another, and thus imposes her law on the mass of her less daring sisters, as in the case of La Fontanges, whose "coiffure," hastily improvised with her own garter, became the rage; the jewelled frontlet of La Belle Ferronnière, and the "grand panier pompadourant" of Madame de Pompadour. It is a commonplace in the history of fashion that historical events are among its greatest modifiers, but we have it on the authority of M. Robida that it is sometimes the other way, and that the exigencies of the toilette have in one instance at least affected the course of history. We all know of the famous *nécessaire* of Marie Antoinette, and of how its manufacture retarded the flight to Varennes; M. Robida tells us that the fatal error in the tactics of Bouillé's faithful troops, which led to its failure, may be attributed to some innocently misleading information communicated to the latter by Léonard, the queen's *coiffeur*, who, being deemed indispensable, had been sent on in advance.

*Ten Centuries of Toilette.* From the French of A. Robida. By Mrs. Cashel Hoey. (Sampson Low & Co.)—Mrs. Hoey is most successful in her translation of M. Robida's book, which contains some dreadful posers in the names of new colours, such as "agitated nymph's thigh," "newly arrived people," "monkey-tailed levite," "imbecile sleeves," &c., to fathom the significance of which it will be necessary to read this very amusing book. M. Robida does not spare his countrywomen in the recital of the enormities of costume perpetrated in the revolution from the Terror, when not only was the hair dressed "à la Victime" and "à la Sacrifiée," but a blood-red ribbon was, moreover, worn round the neck as an added touch of horror and proof of the reputed levity of the French nature. Mrs. Hoey is to be congratulated on her rendering of 'The Ballad of Yester Year.'

#### THE ARCHÆOLOGICAL SOCIETIES.

*The Archaeological Journal*, No. 186, contains what is even for this valuable serial an unusual set of interesting essays. The most elaborate, if not the most excellent, is Mr. J. L. André's account of Burton Church, Sussex, an edifice which till now had found no competent chronicler. Burton is one of the smallest parishes in England, and the smallness of the church (26 ft. by 14 ft. 6 in.) and its chancel (13 ft. 8 in. by 11 ft. 8 in.) matches the diminutiveness of the parish. Indeed, it appears to rival that at Culbone, Somerset, which has long enjoyed pre-eminence in littleness. Burton Church is mostly Laudian, but the tub-shaped font attests a Norman predecessor in the parish. It has no pulpit, but boasts of a rood-screen and its loft, as well as of certain most curious monuments, among them that of Dame Goring wearing a herald's tabard instead of a mantle, all of which

are well described here. Mr. St. John Hope is characteristically energetic and diligent in his exhaustive account of the Carmelites' house at Hulme, near Alnwick, a paper abounding in curious matter concerning the structure and contents of that building, the elegant Early English ruins of which are well known to antiquaries who have profited by the Duke of Northumberland's recent excavations. A survey made in 1567, and other documents, cast very strong lights upon this edifice, add greatly to the interest it possesses, and, earlier versions of the account being revised for the present text, prove to be of singular value. Mr. Longden has written a good essay on English wrought-iron work from the thirteenth century, a subject deserving to be developed by competent hands like his. In writing of swages, or dies of iron within which hot iron was beaten to the shapes of flowers such as appear on beautiful Gothic grilles like that of Queen Eleanor's tomb at Westminster, he has small comfort for those enthusiasts who declare that mechanical aids of this kind were scorned by the mediæval art-workman. Practical men know better, and point to the use of swages in the manufacture of the sumptuous fifteenth century brass dishes of Nuremberg, the gadroons and bosses of which were all formed in this way, much as seals are still made, and the malleable alloys beaten into the dies, while the inscriptions were stamped on the surfaces of such dishes, and the smaller ornaments wrought with punches of various devices. Later, the Dutch brass founders cut out the Nurembergers with cheaper wares, and cast in moulds their less artistic dishes in the true "Brummagem" mode. This was in the seventeenth century. Mr. Longden does not mention the use of swages for the brass-work of old. Mr. J. P. Harrison contributes some acceptable notes on the so-called pre-Norman ornament, *i.e.*, the true Romanesque, which attests the abiding influence of Roman architecture in this island in addition to that known as Anglo-Saxon. This subject has often attracted those familiar with the architecture of Anglo-Saxon illuminations. First of all it interested Thomas Wright, to whose suggestions this paper is due.

*Journal of the Chester Archaeological Society.* New Series. Vol. III. For the years 1888-1890. (The Society.)—The Chester Archaeological Society, if we may judge by its list of members, is well supported. The volume before us is smaller than we could have wished. Chester is rich in memorials of the past, and has produced from early days to the time of the great civil war men memorable in history. It is a long while from the days of the men who built Deva to Sir George Booth's rising, yet nearly every century has produced men on whom the imagination desires to linger. The Roman remains which have been recently found in the city walls not unnaturally occupy a large amount of space. Two parties have arisen, one maintaining that certain parts of the city walls are Roman, the other that they are Edwardian. No favouritism is here shown; both sides are fairly represented. Prof. Hübner contributes an exhaustive paper on 'The Roman Inscriptions of Deva,' in which he says, regarding a portion of the wall, that the "question seems to me, I confess, as far as a judgment may be allowed to one who has not yet studied the question on the spot, nearly decided in favour of its Roman origin." On the other hand, Mr. G. W. Shrubsole, a Chester antiquary who has long studied the subject, and who has had means of knowledge which no occasional visitor can have, is of opinion that the wall in question is certainly mediæval. The subject is beset with difficulties. So little undoubtedly Roman work remains in Britain that our means of comparison are limited, and there are reasons why the Roman remains now existing in France and the Rhine lands do not furnish an entirely safe standard. The Rev. G. F. Browne and the Rev.



Wilfrid Dallow have contributed papers on a rune stone found at Wirral. It is the first runic epigraph that has been discovered in Cheshire. There has been more than one interpretation, but the reading is now settled. In the English of to-day it runs, "The people reared a tomb..... pray ye for Athelmund." Mr. Earwaker furnishes a few notes from the registers and account books of St. Michael's, Chester. Among other things he gives a list of the church "implements" made in 1564. It shows that the change from the old order of things to the new did not go on very rapidly in those western parts. The scarlet cope and the green vestment of satin of Bruges were still in the custody of the churchwardens, though whether they were in use or not there is no means of knowing. The same officials had also "a frame that was the sepulchre." This seem to show that the Easter sepulchre at St. Michael's was of wood. This is interesting, as the older antiquaries were in the habit of speaking of these objects as if they were always of stone.

*Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society.* Vol. XI. Part II. (Kendal, Wilson.)—This is a good number, and is conspicuous for the variety of the papers it contains as well as for their excellence. The best of them, to our mind, are those by Mr. G. T. Clark 'On the House of Percy,' and Mr. Fell 'On Home Life in North Lonsdale.' Mr. Clark is never happier than when he is writing about ancient castles and their owners, and although the story of the Percies is a thrice-told tale, Mr. Clark's pen seems to give it the charm of novelty. Many additions can, of course, be made to Mr. Fell's paper. We have a pleasant recollection of the manner in which the subject is treated in the introduction to Mr. Hodgson's volume on Westmoreland, which forms a part of the 'Beauties of England and Wales.' He tells us much about the household ways of the people and their customs and habits. We are glad to see that the Cumberland and Westmorland Society has so large a roll of members, and wish it every success.

#### THE ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.—The British School.)

ALTHOUGH this is the twenty-third of the winter exhibitions there seems no need to fear that the supply of pictures well worth exhibiting is anything like exhausted. The art wealth of England is more abundant than most people have any idea of, and as yet its limits have not been reached, although it has been so often freely taxed. The Academy has not yet drawn on the bronzes and the enamels; engravings the Academy has only once or twice seriously attempted to exhibit; and there are in this country sculptures enough of modern as well as of antique origin to fill not a few rooms with specimens of the choicest art. If the British Institution, which confined itself to oil pictures, was able to go on year after year opening an exhibition from 1813 till 1867, there is no fear of the Academy being obliged to close its doors for want of works of art.

The strength of the present exhibition lies in the superb specimens of British painting in oil in Galleries I. and III. To these we turn first, and propose to treat them in detail before looking at the Italian or Dutch works, or the English water-colours, of which there is a noble collection. This part of the exhibition opens well with R. Wilson's *Apollo and the Seasons* (No. 1), which is in his best Roman manner, a fine and learned composition, instinct with dignity and informed with poetry of the purest kind. We look across a wide and level lake to serene hills and buildings massed near the shore, while in the foreground, and close to the temple at Tivoli which Wilson loved to paint, four charming damsels of the true classic strain are dancing joyously to the music of the god's lute and the

sound of his voice. The pathos of evening glowing in repose, the soft serenity of dying day and slowly fading glory, were never better suggested. Corot often illustrated the same motive in wonderful mysteries of silvery lustre, while Wilson frequently took what may be called golden views of the decline of a peaceful day, and this picture attests his power of doing so and his success. It is pleasant to be assured, as this picture assures us, that "poor Dick's" early days were supremely happy, while he dwelt, ignorant of what time was preparing for him, in what was to him, as it had been to Elzeimer and Claude, the enchanted land of Italy. *Cader Idris* (7) belongs to a much later date. It is conventional and mannered, and it is not to be compared with No. 1. On the other hand, it is broad and choice in sentiment. Still less worthy of the British Claude is *Snowdon from Nantlle* (40), in which he utterly failed to grasp the charm and dignity of the view (it is the grand view from the further side of the lake), and was no doubt compelled to rely on his memory or a feeble sketch of what had often delighted him in better days.

Who painted the *Decollated Head of the Duke of Monmouth* (3), which Mr. Seymour Haden has been fortunate enough to obtain, it would be hard to say. It is permissible to doubt if it represents the duke, but there cannot be two opinions about its prodigious merit. The beautifully drawn lips and the modelling of the flesh are proofs of that. The pallor of death is rendered in a true and fine manner; the execution is warm and soft, and the technique of the whole is thoroughly homogeneous. If it is not by a Frenchman, the only Englishman who, at the time implied by the title, was capable of painting nearly so well as Thomas Sadler, who worked at this period (see his well-known portrait of Bunyan, which is, however, much inferior to the fine thing before us), and who painted Monmouth in life, and may very well have been employed to paint him in death. But if it be not Monmouth at all, one might name half a dozen later men who were capable of painting this picture.

No. 2, Wilkie's brilliant finished sketch for *The Village Festival* (now in the National Gallery), preserves the spirit of an excellent design, which, apart from some drawbacks that we shall mention presently, is worthy of the best Dutch art, and in a homely theme illustrates the noblest principles. It ought to charm the public at large, and Scotsmen in particular. Yet the criticisms of Hazlitt and Leslie on the larger picture are fully justified by the operose character and unusual disproportion of this lesser work, the figures being small for so large a view. There is in Wilkie's elaborate diary a full account of the progress of the larger work. It was at first called 'The Alehouse Door,' and in 1811 was a leading feature in the painter's interesting exhibition of his paintings at No. 87, Pall Mall. He wished "to measure himself with Teniers and Ostade," says Cunningham—a phrase that clever amateurs could hardly estimate the full meaning of. Wilkie did not succeed in this ambitious aim of his, yet he toiled at the picture from August, 1809, till late in 1811. The present example was at the Academy in 1812, as 'Sketch of the Village Holiday,' its original title, and that of the picture proper. It belonged to Lord Mulgrave, and, with his pictures, was sold in 1832 for 12*l.* 16*s.* Apart from some darkening, it is in capital condition. The larger picture was seized by Wilkie's landlord in Pall Mall for rent due, and out of this incident came the subject of the artist's masterpiece, 'Distraint for Rent,' which is now at Munich. Liston sat for one of the drinkers in the 'Festival.'

Raeburn is fairly represented by the portrait, lately engraved, of *Mrs. Smith of Jordankill* (5), which is softer and warmer than most of his works. It has darkened, and cannot, though it

is fine as art, be called interesting. Not so good is the companion portrait, by the same, of the lady's husband, No. 14. An old-masterlike sketch by Callcott introduces the visitor to that accomplished, but somewhat unsympathetic and mannered artist; it is called *A Country Road* (6), and the subject is a little in Constable's vein. Much more important, yet rather tame, is the *Sea-Piece* (101), by Callcott, which Lord Leconfield has lent. It is pale, as Callcotts mostly are. Its sentiment and the movements of the barges in the chalky white water of the Thames estuary are laboured and somewhat trivial; still its brightness, breadth, and homogeneity, as well as the pearlyness of the sky, give charms to an unpretending picture.

Gainsborough surpassed himself in the charming and noble, life-size, whole-length *Portrait of Mrs. Portman of Bryanston* (9), a most superb masterpiece. The lady's silvery dress of white silk is a marvel of millinery, all a-shimmer with lace and ribbons, and, when taken with the carnations and accessories, so admirable in colour and tone that Gainsborough must have painted it in a frenzy of delight. Only the carnations have faded a little; otherwise the picture is perfect. The dress is incomparable in its way, and of itself would make the reputation of any artist. Altogether of the rarest quality, this work, better, perhaps, than even any Reynolds that we know of, might, if need be, fairly and worthily represent in a foreign gallery English art of the last century. It has never been exhibited before, and is worth half a dozen 'Blue Boys.' As he was wont to boast of his success, Gainsborough might well be a little vain of the *Portrait of Col. Bullock* (12), which bears looking into, and improves on examination. Thoroughly sincere and simple, it charms us by the choice treatment of the uniform of pure rich red, pale yellow, and warm white, all of which tints are strong and bright, and, though represented in broad daylight, are ably harmonized with each other and the black hat. The defects of the picture, which displease one at first, are the tameness of the attitude and the weakness of the design. *Mrs. Bullington* (15), the beautiful daughter of Weichel the hautboy player, should be compared with Reynolds's portrait of her when younger, dated 1789, as 'St. Cecilia,' which is now in New York. Lady Cranstoun exhibited this choice Gainsborough as No. 101 at the Academy in 1878. It is a most animated portrait of a charming actress and English lady, to which her finely cut features and ivory and rosy flesh added beauty, such as Gainsborough possessed the secret of painting magically. The refined and serious look, the withered and time-worn features, the faded yet genial eyes of *Mr. James Tomkinson* (24), contrast strongly with the brilliant ardour of the fair singer we have just parted from, and indicate the intensity of Gainsborough's sympathy with Nature in diverse aspects. It is delightfully painted throughout, and, like the majority of the artist's works, is in good preservation and quite harmonious with itself. In 1889 the portraits of Edward and Henry, sons of this old gentleman, were here. *Elizabeth, Duchess of Grafton* (29), lives before us in the most tasteful illustration of her "teacup times" that we know of. Exquisitely simple and vivacious without effort, this portrait of an almost girlish lady, with her thickly powdered hair bound compactly about her face, is distinguished by the softness and luminosity of the carnations, which retain the delicacy of youth, and are as pure as the combination of ivory-like marble, silvery half tones, and the faintest indication of the rose beneath the skin can make them. The picture has not been exhibited till now. The *Portrait of Master Starkie* (34) is not a particularly good instance of Gainsborough's success in painting boys, in which respect he seldom came near Sir Joshua. It has not been exhibited before. The last example of the artist is *Repose* (142), an idyl in the characteristic manner of this ex-



tremely artificial and conventional landscapist, who could never understand why his contemporaries preferred his portraits to his slight and unreal pastorals. The cause of this predilection is obvious enough to those who compare 'Repose' with 'Mrs. Portman' or 'Mrs. Billington.'

Müller's *Eel-Bucks at Goring* (11) was evidently intended to rival Constable as a realistic study of nature, and it is so far successful that many would mistake it for an inferior specimen of Constable's peculiar way of looking at nature. The glowing clouds with silver sides, the rain-washed air, the trees through whose branches the wind is straining, are elements Constable was fond of. The work is somewhat chalky in its half-tints, and by no means innocent of the lamp—for example, the brown shadows of an effect intended for daylight (!), and the sheeny water, which has the surface of silk, and not the brightness of a pure fluid. The immense inferiority of Müller to the great man he tried to rival is manifest in every touch and tint of No. 11, and it is not even up to his own standard in his better days, when his cleverness, and a certain *chic* which was uncommon half a century ago, enabled one who too often was little more than a showy sketcher to secure a place much above his due.

As if by an irony of Fate, the Academy is always rich in Romneys, not one of whose pictures appeared on its walls till 1871, sixty-nine years after his death. The present collection is exceptionally fortunate in its specimens of the moody portrait painter. Mrs. Davenport (17), which was here in 1878, charms one with the piquancy of the pretty sitter's insouciant air, her graceful pertness, and the general brightness and purity of the work. That it has faded here and there is a rare circumstance among Romneys, which have mostly withstood Time with complete impunity, so simple and unsophisticated was the artist's technique. William Hayley (25), another Romney, represents, with curious felicity and veracity, the weak features of the would-be poet and the host of Romney and Blake at Earham. Although painted with a powerful, firm, and highly accomplished touch, it is not a good example of the artist. It is, we believe, that which belonged to Hayley's friend the "amiable divine," Mr. Thomas Carwardine, of Earl's Colne, and, having been No. 138 at the Grosvenor Gallery in 1888, was sold at Christie's, February 22nd, 1890. It was said to be Romney's present to Carwardine, and, if so, may illustrate the proverb about the mouths of gift horses. The Countess of Derby (27) is a life-size, three-quarters-length, seated figure, in, as usual with Romney, white, but, by an exception, wearing a petticoat of white brocaded silk. The type of the design is, in accordance with Romney's taste, quasi-Greek. It possesses great merit and its simplicity is graceful. The eyes, that are "commencing with the skies," perform that perilous function without affectation, and charm us with their sincerity. The draughtsmanship is, of course, admirable, the style massive and pure, the modelling broad and highly accomplished; the carnations—elements which always test a painter—are very fine, true, and fresher than usual with Romney. This portrait belonged to the late Earl Granville, and was here in 1885. Perhaps the poorest of Romney's innumerable *Lady Hamiltons* is No. 30. Far better—indeed, a first-rate Romney—is the *Hon. Charlotte Clive* (36), daughter of the great pro-consul, a portrait which depicts admirably a sumptuous and ardent beauty, her dark brows, abundant chestnut hair, and the strong and searching eyes that mark her as her father's true daughter. Her easy pose suits well the classic grace the painter generally affected for his high-bred beauties of this imposing type. She looks like an unwedded Juno. The robes she wears—sulphur coloured and pure white—and her blue sash suit this rosy brunette to perfection. The fine portrait is new to

us. In *Mr. and Mrs. Lindow* (132) the Englishness of the lady's face is delightful. It is another novelty. *Mrs. Jordan* (138)—as "Peggy" in Garrick's adaptation of Wycherley called 'The Country Girl,' for which her personation of the hoiden secured a long popularity—is to the life. Unless it has darkened very much (a rare defect in Romneys) we must presume that in attempting to realize the imperfect illumination of the stage of his time Romney departed from his habit of representing pure and rather cool daylight. Painted in 1786, it was engraved by John Osborne, and, as the property of Baron F. de Rothschild, was here in 1884. Neither *Lady de Clifford* (139) nor *Viscountess Clifden and Lady E. Spencer* (141), both Romneys, has been shown till now.

The first Reynolds on our notes is *Mrs. J. Wedgwood* (20), the famous potter's wife—a stern-eyed, close-lipped, handsome woman, whose massive and rather harsh aspect reminds the spectator of a well-known Scottish type of features: a masculine piece, which, as it may have been rather severely cleaned, approaches a Romney in its colour and sharp definitions. Her husband, *Josiah Wedgwood* (21), is "to the life, lifelike," in a red coat and white wig. His portrait is distinguished by its genial and vivacious expression, its comely, fresh, astute features. The pair were painted in May, 1782. In June following Mr. Wedgwood made to Sir Joshua second payments of fifty guineas for each of these pictures. The latter was engraved by W. Flaxman in 1783. Are they the same as Lord Crawford owned, or duplicates of them? *Mrs. Angelo* (33), painted in January, 1759, and February, 1760, is mentioned in Reynolds's account-book, "15l. 15s. Od. not paid"—that is to say, it was a gift. It was here in 1877. *Viscount Lifford* (100), a whole-length, life-size, seated figure in the Irish Lord Chancellor's robes, is a splendid instance of Sir Joshua's florid time. Rather grandiose than fine, it proves how capable the painter was of making much of an unlovely face and unpromising subject, who looks like a cross-grained old woman. He died in 1790. It was painted in August, 1788, and, with eleven other Reynoldses, was exhibited at the Academy in 1789 as 'Portrait of a Nobleman.' Horace Walpole wrote in his Catalogue that it was "very good." It was at the British Institution in 1833 and at the National Portrait Exhibition in 1867. In November, 1788, Lord Lifford paid a first instalment of a hundred guineas for it to Reynolds, and in June, 1790, a second hundred. Dunkarton made a well-known and fine mezzotint of it in 1790. The splendid painting of the robes and accessories shows how well Reynolds was served by his drapery men, as well as how finely he had trained them, every touch in the work being of his school. *Lady Wallace's Miss Bowles* (102) is not only one of the most charming of Sir Joshua's portraits of children, which is saying all that can be said of such a subject, but one of the most famous. It was engraved by W. Ward, T. Fry, C. Turner, J. Grozer, and, best of all, by Samuel Cousins. The prints are variously known as 'Miss Bowles,' 'Girl with Dog,' 'Love Me, Love my Dog,' and 'Juvenile Amusement.' The picture was begun in 1775, and finished in June, 1776. Sir George Beaumont told Leslie an interesting anecdote of how Reynolds, having undertaken to paint the little one, was asked to dine with her father.

"The little girl was placed beside Sir Joshua at the dessert, when he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table and stole her plate; then he pretended to look for it, then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he caught at once and never lost; and the affair turned out very happily [despite the prophecies of those who wanted Mr. Bowles to get Romney and not Reynolds, to paint

his daughter's portrait, and deplored the risk, even then well known, of Sir Joshua's colours fading], for the picture did not fade, and has till now escaped alike the inflictions of Time or of the ignorant among cleaners."

The price paid for it to the President was fifty guineas. Lord Hertford gave more than a thousand guineas (1,071l.) for it at General Bowles's sale, in 1850. The little sitter became Mrs. Palmer, and this picture, which has not been at the Academy till now, was first exhibited at the British Institution in 1813, again in 1823, at Manchester in 1857, and at Bethnal Green in 1872. The child is delighted and delightful. She hugs her little dog (which is, by the way, one of the best of the dogs Sir Joshua, not always able in that way, ever painted) hard enough to make him uncomfortable. It is amusing to recognize a likeness, which no doubt Reynolds unconsciously imported, between the child and her pretty favourite. The coloration and tonality of the picture were evidently intended for the engraver, but Ward's print did not appear till 1798. The effect in the background here of sunlight shining between the massive boughs of the trees was several times repeated by the artist.

Sir Joshua, in February, 1764, and May, 1765, painted a 'Miss Murray,' and the pleasing picture here called *Miss Murray of Kirkeudbright* (103) is no doubt the work in question. It is a capital example, which has darkened a good deal, and has not, at least under its present name, been exhibited before. Of that unfortunate example of Reynolds's heroic vein, the so-called *Death of Dido* (105), which the Marchioness of Thomond presented to the Prince Regent (we gave its history in 1882, when it appeared here last), we need say no more than that it was first exhibited in Somerset House in 1781; again at the British Institution in 1813, 1823, 1826, 1833, and 1843. It was engraved by J. Grozer. Reynolds was very proud of it, but he could not sell it.

### Fine-Art Gossip.

MR. LE PAGE RENOUF has retired from the Keepership of the Oriental Antiquities in the British Museum.

THE exhibition of Pre-Raphaelite pictures, which has been open during three months at the Birmingham Art Gallery, has just been closed. It has attracted nearly 260,000 visitors from various parts of the country. Several of the most attractive works have been bought for the permanent collection of the gallery.

MR. FREDERICK R. LEYLAND, the well-known Liverpool amateur, whose fine gathering of modern pictures at Woolton Hall, near that city, we described in "The Private Collections of England," No. LXXI., died suddenly on Monday night last in a train on the Underground Railway. Mr. Leyland was one of the most prominent members of the mercantile world of Liverpool. He became connected with the firm of Bibby, Sons & Co., grew rapidly rich, and rose to be the head of the house. One of his two daughters is the wife of Mr. Val. Prinsep, A.R.A. His London house contains not a few masterpieces of modern painting, and some choice specimens of ancient art, especially of the early Italian schools, of which he was a great admirer. These are in addition to the works at Woolton Hall. Mr. Leyland's many and brilliant accomplishments in music and languages, his rare and high appreciation of poetry, and considerable wit, made him a marked personage in every circle he frequented.

THE death of Mr. John Dawson Watson, which occurred on Sunday last at Conway, where he was staying for purposes of study, removes an old member from the ranks of the Society of Painters in Water Colours, and deprives its exhibitions of contributions which



were always more or less original and popular. The publishers of illustrated books have lost in him a copious, facile, and attractive designer and draughtsman, whose numerous cuts to famous books, such as 'Robinson Crusoe,' 'The Pilgrim's Progress,' and various volumes of verse, have long been acceptable. Mr. Watson was a Yorkshireman, born in 1832, who received some technical training in the Manchester School of Design, and completed his studies in the higher technique at the Royal Academy. His first appearance in London was in Trafalgar Square in 1853, when he contributed 'An Artist's Studio,' a drawing which comprised a good deal of firmly painted still life, and was much liked. This was followed by 'Woman's Work,' 'Thinking it Out,' 'Saved,' 'The Stolen Meeting,' 'The Old Clock,' and other examples, mostly in oil colours, of domestic and sentimental genre. His productions of this category at that place, and, later, at Burlington House until 1880, amounted to nearly forty in all. In 1865 he became an Associate of the "Old Society," and in 1870 a full member of that body, to whose gallery he sent, among a great number of drawings, 'The Duet,' 'The Cottage Door,' 'A Gentleman of the Road,' 'A Chat by the Way,' 'The Clandestine Marriage,' and 'The Swineherd.' He obtained a medal at Vienna in 1873. Several of his works have been engraved.

THE new term of the Guild and School of Handicraft will begin next Wednesday with an address from Mr. Arthur Berry, secretary of the Cambridge Extension, on 'The University and the Masses.' This will be followed by two courses of lectures.

DR. G. C. WILLIAMSON writes from the Mount, Guildford:—

"As I am preparing a monograph on John Russell, R.A., 1745-1806, for the press, with copious extracts from his shorthand diary, may I beg to be informed by any of your readers of any pictures, either in crayon or oil, that they may know of, whether in their own possession or elsewhere? I am anxious to have a complete list of the artist's works, and shall be most grateful for photographs and particulars of any of his pictures in existence."

THE death, on Friday of last week, is announced of M. Antoine Bailly, who was for some years architect to the Municipality of Paris, and as such engaged in many extremely important and costly works, including the new Hôtel de Ville, in place of that which, in 1871, was burnt by the Communists, the new Tribunal of Commerce, and other buildings. He restored the cathedral at Bourges. The landscape painter M. Achille Oudinot, of Paris, born in 1819, and originally an architect, whose share in endeavouring to preserve in 1871 the treasures of the Louvre deserves the gratitude of civilized men, died the other day in Paris. He exhibited in that city until 1876, after which he went to Boston (U.S.A.), where he established a highly successful atelier. He returned to Paris in 1886.

ON December 23rd died in Rome Cavaliere Francesco Grandi, Director of the Vatican Mosaics, at the age of sixty. His principal works are in the church of the Lucchesi, in the basilica of S. Lorenzo outside the walls, and the new mosaics in the apse of St. John Lateran.

## MUSIC

### THE WEEK.

LYRIC THEATRE.—'The Mountebanks,' a Comic Opera in Two Acts. Written by W. S. Gilbert, and composed by Alfred Cellier.

A MELANCHOLY interest attached to the production of the above-named work on Monday evening. Alfred Cellier was in no sense of the term a great composer, but he wrote with refinement and grace, and his latest score is superior to anything else which we owe to his pen. That, however,

is scarcely surprising, as he doubtless took the utmost pains to prove himself worthy of association with Mr. W. S. Gilbert. The deficiencies in the book of 'The Mountebanks' are not prejudicial to the composer, who has ample opportunities for writing in the most varied and contrasted styles. The principal weakness is the absence of anything resembling a connected plot. Having in 'The Palace of Truth' introduced a charm which compels every one to utter his or her genuine sentiments, Mr. Gilbert now shows us, in a manner, the other side of the picture, by means of a potion which makes those who drink it exactly what they pretend to be. This being accomplished at the end of the first act, the author next proceeds to bring on all his transformed characters with as little order or sequence as in a "variety" entertainment, and towards the close the spectator begins to weary of the never-ending gallery of grotesque portraits. The feeling of monotony may be removed by curtailment, and we would also suggest the excision of a portion of the dialogue in the first act. With these improvements the book will be as amusing as anything Mr. Gilbert has given us in the same line, for it abounds in whimsical conceits and caustic though genial humour. The distinguishing characteristic of the music is the flow of natural, unaffected melody, bright and pathetic by turns. Much of it may, perhaps, be described as commonplace; but sometimes the composer rises to a higher level—as, for example, in the chant of the sham monks in the first act, or the mad heroine's "Willow" song in the second. The part-writing is mostly of the simplest character, and the influence of Sir Arthur Sullivan, which is frequently apparent, does not extend to the orchestration, for the accompaniments are unpretentious, and contain none of those subtle and humorous touches which render Sir Arthur's comic operas so interesting to musicians. Still, if the music of 'The Mountebanks' fails to impress, it can be listened to with unalloyed satisfaction, for it is free from the vulgarity usually associated with French *opéra bouffe*. The performance at the Lyric has scarcely a flaw, and the work must have been prepared with the utmost care. Miss Geraldine Ulmar was evidently not in full possession of her vocal resources, but the other female parts were in all respects well interpreted by Miss Eva Moore, Miss Lucille Saunders, and Miss Aida Jenoure. In spite of her peculiar *nom de théâtre* the last named young lady is English, and received instruction at the Royal Academy of Music. She has a small, but extremely pleasing soprano voice, her appearance is attractive, and she can already act and dance like an experienced artist. With so many qualifications in her favour Miss Jenoure may be regarded as a valuable recruit to the ranks of light opera performers. Mr. J. Robertson sings the leading tenor music pleasantly, Mr. F. Wyatt is vivacious as the captain of a bandit troop, and Mr. H. Monkhouse most diverting as a clown fully convinced of his powers as a tragedian. Smaller parts are efficiently represented by Mr. Lionel Brough, Mr. Furneaux Cook, and Mr. Cecil Birt. The orchestra and chorus are of excellent quality,

and Mr. Ryan's views of Sicily are effective examples of the scene-painter's art.

### RECENT PUBLICATIONS.

*The Art Ballad.* By Albert B. Bach. (Blackwood & Sons.)—The author of this volume merits the thanks of amateurs interested in the history and development of modern song, and particularly for that portion relating to J. C. G. Loewe. This greatly gifted composer has never attained the position in this country which is his due, and Dr. Franz Gehring, in the notice of him in Grove's 'Dictionary,' makes the astounding statement that his music "has gone by for ever." So far is this from being accurate, that it is only of late, at Mr. and Mrs. Henschel's recitals, that London audiences have had the opportunity of familiarizing themselves with his magnificent ballads. Mr. Bach differentiates between the art-song and the art-ballad, the former, of which Schubert was the greatest exemplar, being mainly lyrical, while in the latter the epic and the dramatic elements are desirable, and in his mastery of these Loewe was incomparable. The contrast between the methods of the two composers is exemplified in their respective settings of 'Der Erlkönig,' and it is well set forth in the analysis of Loewe's version: "This conception seems to me more to the point than that of Schubert, who allows the Erlking to address the boy in tones so caressing and sweet that we scarcely understand how they could have alarmed him. Loewe's voice of the Erlking fascinates, intrudes, forces, and the boy succumbs to the magic spell at once." The biography of Loewe, though sketchy and rather carelessly put together, is readable and instructive, and the analyses of the ballads have a distinct value. Schubert's life being more familiar, the author says less about him; but he gives a few apparently authentic details for the first time, the most interesting of which is the account of the first actual rendering of 'Der Erlkönig' by Randhartinger at the Stadtconvikt in Vienna, where as a boy Schubert had been a scholar. If Mr. Bach's book is the means of drawing increased attention to Loewe's genius he will not have written in vain.

*The Renaissance of Music.* By Morton Latham. (Stott.)—This is a book for amateurs rather than for well-read musicians. It contains nothing in the shape of new discoveries, or of statements affording room for thought and discussion; but Mr. Latham discourses pleasantly on Willaert, Palestrina, Monteverde, Lawes, and other pioneers of the renaissance of music which dawned when that of the plastic arts was at its zenith. We may not invariably agree with the author's opinions, but he is generally accurate in his statements of fact, and his style is eminently readable and intelligent.

*Scientific Voice, Artistic Singing, and Effective Speaking,* by Thomas Chater (Bell & Sons), is a somewhat amateurish treatise on the organs of the voice and vocal training. Whether the book is intended for pupils or professors is not quite clear; but the author declares that he has lifted "the veil of mystery that has hitherto surrounded the subject of voice production." A perusal of his essay does not bring to light any justification for this bold assertion.

### Musical Gossip.

THE period of repose from concert-giving is now at an end, but we have little to chronicle at present. The Albert Hall abbreviated version of 'The Messiah' was, as usual, performed on New Year's Day, with Miss Medora Henson, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills as the soloists. The young American soprano commenced uncertainly; but on the whole her singing was com-



mendable, her voice being pleasant in quality and her method refined.

At his first Musical Evening this season, on Tuesday, Mr. Dannreuther played Bach's air and thirty variations in G, known as the 'Goldberg Variations.' This extraordinary work, a perfect monument of ingenuity in the treatment of a theme not at first appearance very attractive, is written for a two-manual harpsichord, and this fact, together with its extreme length, sufficiently accounts for its neglect by pianists. A masterly analysis from the pen of Dr. Hubert Parry will be found under the head of "Variations" in Grove's 'Dictionary,' and we entirely agree with the writer that Bach in this stupendous work sums up the art labours of several generations, and that nothing of equal value in its way was done until Beethoven's powers had reached their highest development. To interpret these variations on a pianoforte involves, of course, frequent crossing of the hands and various other devices for playing all the notes as written, and the task is one of such magnitude that Mr. Dannreuther merits the highest praise for his perfect fulfilment. Even with the omission of many of the repeats, the performance lasted more than three quarters of an hour, and a finer example of technical skill on the key-board is not often heard. The programme likewise contained a Pianoforte Quartet in E flat by Dvorák, Op. 87, which was probably new to the majority of the audience. So far as judgment could be formed on a first hearing, it is a worthy example of its composer's genius, the first and third movements being especially characteristic. The rest of the concert does not call for remark.

The closing days of MM. Ritt and Gailhard's direction of the Paris Opéra were marked by the production of M. Bourgault-Ducoudray's 'Thamara'; but the work does not seem to have obtained more than a *succès d'estime*. The composer is a most earnest musician, but he lacks inspiration, and his gifts find freer scope in the classroom or the lecture hall than at the composer's desk. The book of 'Thamara' is evidently founded on the apocryphal story of Judith and Holofernes, and M. Bourgault-Ducoudray is said to have made very free use of the melodic and harmonic progressions conventionally known as Oriental. The treatment of the orchestra and the writing for the chorus are described in favourable terms.

CONCERTS, &c., NEXT WEEK.

MON. Mr. Grossmith's Recital, 3, St. James's Hall.  
— Popular Concert, 8, St. James's Hall.  
WED. London Hallé Concert, 8, St. James's Hall.  
THURS. London Symphony Concert, 8.30, St. James's Hall.  
SAT. Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

LYCEUM.—'The Famous History of the Life of King Henry VIII.' By John Fletcher and Philip Massinger.  
GARRICK.—'A Fool's Paradise,' in Three Acts. By Sydney Grundy.

ONE result, scarcely, perhaps, expected by the management, of the revival at the Lyceum of 'King Henry VIII.,' will be to convince those familiar with the Elizabethan dramatists and capable of appreciating metrical forms that Shakspeare had practically no hand in the play. His share in it is less than in the 'Two Noble Kinsmen,' and wholly inconsiderable beside his share in 'King Edward III.' For metrical tests rigorously applied we have no great respect. They are to the evidence of the trained ear what phrenology is to physiognomy. There is, however, in this case no need of vindicating an opinion that a generation ago would have been regarded as heresy, and even now is calculated to

shock the stickler for tradition. Until the present generation brought with it the practice of careful analysis and patient investigation, 'King Henry VIII.' had, since its inclusion in the folios, been accepted as Shakspeare's as incontestably as 'Romeo and Juliet' or 'Macbeth.' Now, however, the evidence of fact and that of the trained sense are in accord. Doubt is no longer permissible.

On Tuesday, June 29th, 1613, while the play of 'All is True' was being performed at the Globe Theatre, the house, "by negligent discharging of a peale of ordnance close to the south side thereof, tooke fier, & the wind sodainly disperst y<sup>e</sup> flame round about, & in a very short space y<sup>e</sup> whole building was quite consumed, & no man hurt; the house being filled with people, to behold the play, viz., of *Henry the 8.*" This statement of Stow is abundantly corroborated from other sources. In the fire thus caused the play—Shakspeare's play assumably—perished. Another 'King Henry VIII.' was then written by two authors, of whom one was Fletcher and the other probably Massinger, and was produced, after the death of Shakspeare, in 1617. Recollections of Shakspeare's play probably remained in the minds of his successors and influenced them. Just so far as these memories extended is Shakspeare responsible for this work. Mr. Fleay is bold enough to give the scenes, three in all, which are Shakspeare's, and those which are Massinger's, and to supply the time and conditions of the composition. His conjectures are always worthy of attention, but conjectures they remain, and in these we will not follow him.

The fact that the play is included in the First Folio is no evidence of its being Shakspeare's. Modern criticism has shaken the authority of the First Folio, which, while omitting a play so unmistakably Shakspearean as 'Pericles,' gives the three parts of 'King Henry VI.,' in which his share is of the slightest. Much learned and ingenious conjecture has been spent on the task of establishing the share of authorship of Marlowe and other dramatists in these plays. Very far from conclusive are the reasons advanced. It is otherwise with 'King Henry VIII.,' which is as obviously Fletcher's in the main as it is not Shakspeare's. Take, for instance, the speech (perhaps the best known in the play) of Wolsey on his defeat:—

Farewell, a long farewell, to all my great | ness.  
This is the state of man: to-day he puts | forth  
The tender leaves of hope, to-morrow bloss | oms,  
And bears his blushing honours thick upon | him.

In these lines there is absolutely a second cæsura between the end of the line and the superfluous syllable. Shakspeare uses at times feminine endings, as in

To be or not to be, that is the question.

Lines, however, such as those we quote are unknown not only to Shakspeare, but to any dramatist whatever except Fletcher, who has a virtual monopoly of them. Open the volume of his works at any play in which he was unassisted by Beaumont. The first passage on which we light in 'A Wife for a Month' is:—

To-morrow I will see you nobly mar | ried.  
Your month take out in all content and plea | sure;  
The first day of the following month you die | for't.

Kneel not! not all your prayers can divert | me.  
Now mark your sentence; mark it, scornful lad | y!  
If, when Valerio's dead, within twelve hours  
(For that's your latest time) you find not out  
Another husband on the same condi | tion  
To marry you again, you die yourself | too.

How many of these final syllables serve no purpose but weakening the line is obvious. Fletcher's lines are occasionally longer still, as in 'The Little French Lawyer,' wherein a speech of Dinant's begins:—

Go bid your lady seek some fool to fawn | on her.

Metrical tests are only useful as showing whose the play is, and not in the least as exonerating Shakspeare from a hand in it. Not a line does it contain that bears the stamp of his greatness or that might not have been written by any one of a dozen of his fellow dramatists. It is, indeed, a clumsily constructed play, which introduces in the most bungling fashion separate and disconnected interests. It has from the first production to the latest been used only as a vehicle for scenic accessories and for splendour of pageantry. The sorrows of Queen Katherine are tragic, though they end in an apotheosis. What line does she speak, however, that rises to the dignity and fatefulness of the situation? The nearest approach to pathos is in the words addressed to Wolsey:—

Sir,  
I am about to weep; but, thinking that  
We are a queen,—or long have dream'd so,—certain  
The daughter of a king, my drops of tears  
I'll turn to sparks of fire.

Compare with this wail of a queen in Fletcher's prettiest style the outburst of Constance when she hears of the alliance between France and England. We claim pardon for quoting words so well known, but the illustration is too forcible to be omitted. We can hear every word spoken with a passionate intensity that awes and overmasters:—

Gone to be married! gone to swear a peace!  
False blood to false blood join'd! gone to be  
friends!  
Shall Louis have Blanch? and Blanch these pro-  
vinces?

It is not so; thou hast misspoke, misheard;  
Be well advis'd, tell o'er thy tale again:  
It cannot be, thou dost but say 'tis so:  
I trust I may not trust thee; for thy word  
Is but the vain breath of a common man:  
Believe me, I do not believe thee, man;  
I have a king's oath to the contrary.  
Thou shalt be punish'd for thus frightening me,  
For I am sick, and capable of fears;  
Oppress'd with wrongs, and therefore full of fears;  
A widow, husbandless, subject to fears;  
A woman, naturally born to fears.

Here everything is imperial, and the play upon or repetition of words commends itself as a touch of indescribable and wonderful beauty. In later scenes Constance is of course even finer, her language having a tumultuous and imaginative passion which nothing in literature can surpass. To one reading carefully the two plays, the internal evidence alone leaves no possible doubt that the same hand did not write both.

So far from the authorship of the play constituting a reason for its non-production, it tells the other way. It is, of course, impossible to feel any poignant interest in a drama in which new ground is broken half a dozen times and there is scarcely a character left in the last act who appears in the first. One by one the persons with whom you are beginning to sympathize disappear. Buckingham is slain at the



outset; Wolsey lasts but half through the piece; and Queen Katherine is just seen in the fourth act. Under conditions so depressing, however, the work exercises a certain indefinable charm that raises the query whether another play or two of Fletcher's might not be revived. Wolsey is a fine character. It is probable that he is the same as in Shakspeare's play. Fletcher would be more likely to copy a central character such as this than to follow closely the action, or even to take the language, to which he probably thought that he persisted in using superior. Buckingham, moreover, might have been conceived by Shakspeare, as might Surrey. Queen Katherine, however, though there is no suggestion of Shakspeare in her, and though she is thoroughly Fletcherian, is the centre of interest, lambent and poetical rather than dramatic. When seen among her maids, we feel the influence of that poetical charm that Fletcher casts over deserted women.

Very little is there for her to do. She interferes once, with sufficient dignity and effect, in the affairs of the nation; she pleads vainly, in behalf of Buckingham first, and then of herself; she speaks with justifiable acerbity to Wolsey, lingers among her maids, and then is the subject of an apotheosis. Through all these scenes Miss Terry acquits herself superbly. She gives to the rôle the pathos for which the trial scene affords some opportunity, and she adds to the domestic scenes a poetical character that lifts her into a heroine worthy of Arthurian legend. In the death scene she is as yet scarcely at home, neither the inspiration nor the physical frailty being fully conveyed.

Mr. Irving's Wolsey is a character of evil portent. No attempt is made to disguise from the public that he is playing in tortuous fashion his own game, and that the pious words upon his tongue have no echo within the breast. He is wily, venomous, arrogant, and unscrupulous. His contempt for the courtiers who oppose him is profound. His subserviency to his king seems but lip service, and his attitude to the queen justifies the suspicions concerning him which she expresses. The figure is dignified, and in the moment of defeat even the submission to the decree of Heaven is but a consent to the inevitable. That the character will rank with Mr. Irving's best is scarcely possible, the opportunities offered being too few. It will, however, be more effective when the more pathetic scenes are taken at a little quicker rate. Slowness of delivery is the bane of modern serious acting. In the curious prologue to the play it is said:—

Those that come to see  
Only a show or two, and so agree  
The play may pass, if they be still and willing  
I'll undertake may see away their shilling  
Richly in two short hours.

This shows the time in which in the Shakspearean days a play of this length could and should be acted. Making every conceivable allowance for elaboration of scenery, it cannot be maintained that anything approximating to that time would now suffice.

Of the remaining characters most were intelligently, and several of them effectively played. It is not easy to imagine a representative of the Duke of Buckingham more

gallant, dignified, and heroic than Mr. Forbes Robertson. Successive impersonations of this actor are each better than the other, and the Buckingham left nothing to be desired. A conquest over difficulty of no ordinary kind was effected by Mr. Terriss in appearing as Henry VIII. Mr. Terriss was exceedingly well made up, and showed the amorousness and impatience of Henry, without, however, the cruelty. Other creditable performances were the Cranmer of Mr. Arthur Stirling, the Norfolk of Mr. Wenman, the Lord Sands of Mr. Gilbert Farguhar, Mr. Bishop's Lord Chamberlain, Mr. Howe's Griffith, and Miss Violet Vanbrugh's Anne Bullen.

As pageantry the whole is remarkable, and the views of old London, exterior and interior, will delight the soul of the antiquary. Better even than these things are the dresses, which bring before us with striking picturesqueness and reality the Court in Tudor times. Nothing could be more effective than the Court revels, especially the species of morris dance of Henry and his associates with Anne Bullen and the other ladies of the Court. In the scene of the apotheosis the rustle of the wings of the angels exercised a disillusionizing effect, but the picture was beautiful. Most striking was the procession to the coronation of Anne Bullen; and the view of the christening in the church of the Grey Friars at Greenwich may compare with the famous cathedral scene in 'Much Ado about Nothing.'

Not wholly a novelty is Mr. Grundy's 'A Fool's Paradise,' with which, after a short interval devoted to rehearsals, Mr. Hare has reopened the Garrick Theatre. It has been seen, we are told, in America, and was presented a couple of years ago at an afternoon representation at the Gaiety. Such alterations as have been made to fit it to its present home are improvements, and it is now, except for a not very convincing *dénouement*, a well-constructed and fairly interesting play.

Secret poisoning is its somewhat melodramatic theme. Seldom, however, has so grim a subject been treated in less melodramatic fashion. The skull and the "poisoned chalice" are there, but, as is becoming in a paradise, even of fools, are so engird and begarlanded that they are scarcely visible. So complete, indeed, is the victory of life—young, throbbing, passionate, ebullient—over death, that when the defeated murderess swallows her own beverage a sense of relief is experienced, and nothing more. *Vogue la galère* rises to the lips, and we want to know more concerning the paradise from which the snake has now disappeared.

Seldom has a crime so atrocious as that of this modern Borgia been so gratuitous. Beatrice Selwyn has married her husband for the simple purpose of becoming a widow with the utmost conceivable despatch and marrying her first love, now the penniless Earl of Normantower. Regardless of the fact that her former lover has transferred his affections to another, and, though a guest in her house, can scarcely be moderately civil to her, and that the most accomplished of London physicians is a resident in her house, bent on discovering the source of her husband's illness, Mrs. Selwyn goes on administering poison! A momentary

gleam of sunshine falls on her when she believes that she can accomplish her purpose, and cast the suspicion of the crime upon her rival. It dies out, she sees herself detected, her husband saved, and her lover on the point of marriage with his new fancy. She takes herself the poison, and everybody is happy.

Playgoers with long memories may recall 'The Hidden Hand,' an adaptation of 'L'Aieule,' produced in 1864 at the Olympic. That piece and the present have something in common, though nothing on which a charge of indebtedness is to be established. In the earlier piece the murder mystery was everything and the ghostly effect was impressive. In the later the poisoning seems rather incidental, the woman is a mere baby in the hands of the scientific expert who watches and checkmates her, and the interest goes out to the love of the overgrown baby Lord Normantower for pretty Kate Derwent—an ex-hospital nurse, of whom fate makes a heroine in her own despite—and the embryonic affections of the Hon. Tom Verinder and Mildred Selwyn, who talk about marriage and suicide when they should be whipped and sent to bed. The piece is accordingly almost cheery, and is at least more in harmony with Garrick associations than might be judged from its subject. A praiseworthy interpretation lifts it into popularity. No part is badly played, and many are excellent. Miss Kate Rorke and Mr. F. Kerr display their known and often tested capacities; Miss Beatrice Ferrar, Mr. Gilbert Hare, and Mr. H. B. Irving show how much is to be expected from our younger actors; Miss Olga Nethersole plays the heroine with quiet intensity and sincerity; and Mr. Hare gives a portrait quite unsurpassable of an eccentric, crotchety, and wholly delightful old medico. A performance more finished and more exhilarating is not easily conceived.

#### Dramatic Gossip.

'MY DAUGHTER,' a one-act play adapted from the German by Mrs. Bancroft, constitutes the *lever de rideau* at the Garrick. It is a tender piece, the interest of which, however, is a little dangerous. The daughter of an officer slain in action is brought up by a comrade of her father, who never allows her to know of her loss. When the wars are over she comes to see her supposed father and finds in him a lover. Delicate treatment is obviously necessary with this theme. Such is supplied, and the piece wins approval. Miss Winifred Fraser plays the heroine with much ingenuousness and charm.

'KATHERINE KAVANAGH,' a new play by Mrs. Beringer and Miss "Clo" Graves, has been successfully produced by Mr. and Mrs. Kendal in America.

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## LITERATURE

*Journeys in Persia and Kurdistan: including a Summer in the Upper Karun Region, and a Visit to the Nestorian Rayahs.* By Mrs. Bishop (Isabella L. Bird). 2 vols. (Murray.)

WHATEVER may have been the reasons which induced Mrs. Bishop to undertake the journeys described in these volumes, and whatever the objects with which she left England, and which she considers it unnecessary to make public, the reader will not regret that she has given him the "record of facts and impressions" which is stated to be their outcome. Nor will he fail to make the requisite allowance for the drawbacks alluded to in her preface, of which one, the loss of her original notes, is certainly more exceptional than are those "discomforts and difficulties" which must fall to the lot of travellers, especially English ladies, in the less frequented parts of Persia and Asiatic Turkey. That the form of diary letters has been chosen for her work is certainly not prejudicial to the literary style of the writer.

The tour occupied a full year (1890). It commenced during the mild winter of the Persian Gulf, and ended in a bleak December on the shores of the Black Sea. Mrs. Bishop proceeded from Bushahr, "the great starting-point of travellers from India who desire to go home through Persia by Shiraz and Persepolis," by water to Baghdad, and from Baghdad, by land, to Tihiran. Remaining for some three weeks as Sir Drummond Wolff's guest at the British Legation, she retraced her steps from the Shah's capital to the sacred city of Kûm, and thence followed the post-road, through Kashan, to Ispahan and Julfa. From Julfa she moved southward, and, after a zigzag diversion to the east, veered round to a north-westerly track along the line of the Bakhtiari mountains up to Khurmabad, whence she passed, almost due north, to Hamadan. From Hamadan she made her way, through Urmi, Van, and Erzerûm, to Trebizond, at which place passenger steamers, under well-known flags, are available to convey the homeward bound to convenient ports of disembarkation.

Of course a great part of this tour is along an already well-beaten track, and Persia is one of those countries which happen to have received a lion's share of attention from European travellers. Indeed, after the appearance

of Mr. George Curzon's promised book, to which Mrs. Bishop pointedly alludes in her preface—more than once quoting the author in the body of her work—we ought to possess material for a most respectable bibliography bearing upon this ancient kingdom. But there are three sections of Mrs. Bishop's journeying which take us into comparatively new lines of travel, or among tracts and people by no means familiar to the ordinary reader. The route from Kirmanshah to Tihiran, *via* Kûm, is one of these, if we except the first three marches to Kangawar, and the last four into the capital. Far better known is the upper and more direct road through Hamadan, reported, at the time of our lady traveller's arrival, to have been blocked with snow for twenty days. But the following extracts from the "Hamilabad" letter show that there was difficulty in proceeding by *any* route from Kangawar eastward:—

"The bodies of two men and a boy, who had perished on the plain while we were struggling up the pass, had been brought in. This boy of twelve was 'the only son of his mother, and she was a widow.' He had started from Kangawar in the morning with five asses laden with chopped straw to sell for her, and had miserably perished. The two men were married and had left families.....At night the muleteers were beseeching on their knees. They said that they could not go on, that the caravan which had attempted to leave Kangawar in the morning had put back with three corpses, and that they and their mules would perish. In the morning it was for some time doubtful whether they could be induced or bribed to proceed. The day was fine and still, but they said that the snow was not broken. At last they agreed to start if we would promise to return at the first breath of wind!"

Then comes a characteristic picture, not the least interesting figure in which is the adventurous tourist herself:—

"Every resource against cold was brought out and put on. One eye was all that was visible of the servants' faces. The *chavdars* relied on their felt coats and raw sheepskins, with the fur inside, roped round their legs. There is danger of frost-bite even with all precautions. In addition to double woollen under-clothing I put on a pair of thick Chitral socks over two pairs of woollen stockings, and over these a pair of long, loose Afghan boots, made of sheepskin with the fur inside. Over my riding-dress, which is of flannel lined with heavy homespun, I had a long homespun jacket, an Afghan sheepskin coat, a heavy fur cloak over my knees, and a stout 'regulation' waterproof to keep out the wind. Add to this a cork helmet, a fisherman's hood, a 'six-ply' mask, two pairs of woollen gloves with mittens and double gauntlets, and the difficulty of mounting and dismounting for a person thus *suaddled* may be imagined! The Persians are all in cotton clothes."

Eventually the start was made, and Kûm, which is estimated at ten marches from Kangawar, of about nineteen miles each, was reached on the 19th of February, or in twelve days after leaving that place. This particular section of her journey has been, as we have said, comparatively unnoticed by travellers, and Mrs. Bishop, in a very few pages, describes her experience of it, both as regards scenery and incident, with a skilful hand. The long march of twenty-five miles into Kûm, taking "fully eight hours," although "quite comfortably got through on an Arab horse, with an occa-

sional gallop," must have been a weary one, for

"there was not a village on the route, only two or three heaps of deserted ruins and two or three ruinous mud *imamzadas*, no cultivation, streams, or springs, the scanty pools brackish, here and there the glittering whiteness of saline efflorescence, not a tree or even bush, nothing living except a few goats, picking up, who knows how, a scanty living—a blighted, blasted region, a land without a *raison d'être*."

The second section of Mrs. Bishop's travels which seems more especially noteworthy is that which relates to the Bakhtiari country and her residence among the Bakhtiaris. Sixty years ago something was told us of this region and its inhabitants by Mr. Stocqueler in a narrative of travel home from India through "untrodden tracts"; and he gave it as his opinion that, however uncomfortable travelling in Persia was at any time, in these mountainous districts it was much more uncomfortable than elsewhere. After dwelling on the lawless character of the mountain tribes, often reckless of control by Shah or local Beglerbeg, he described how he himself was attacked, blindfolded, and robbed by banditti. Since then the explorations of Layard and others have done much to open out communications between European sojourners and travellers in Persia and the Bakhtiari people; but not until the year 1890 had an English lady actually passed the summer months in the haunts of those rude mountaineers; been admitted to converse and interchange ideas with their headmen; been, as a rule, unmolested by any of their number; and had, moreover, succeeded in taking notes of their ways and photographs of their persons, of which they might have surmised, after their own vague fashion, that, "faith, she'll prent them."

The reader will find in them much to instruct, interest, and amuse. He will notice that on one occasion—happily uncommon—when moving up to a hill fort belonging to a chief, Mrs. Bishop and her small escort were fired upon by several men "with long guns"—an anxious incident when "the whistle and thud of bullets" over and among them proved "that the tribesmen, whatever their intentions, were in earnest." Mrs. Bishop's medical knowledge was turned to account by these wild people, who asked if she was seeking hidden treasure or "searching for medicine plants to sell in Feringhistan." Three of the men who had fired at her became her patients, and she was called on to prescribe for a mare suffering from a kick:—

"She had an enormous swelling from knee to shoulder, could not sleep, and could hardly eat, and as she belongs partly to Isfandyar Khan, Aziz Khan.....distracted me by constant appeals to me to open what seemed an abscess. I had not the courage for this, but it was done, and the cut bled so profusely that a pad, a stone, and a bandage had to be applied. Unfortunately there was no relief from this venture, and Aziz 'worried' me out of my tent three times in the night to look at the creature. Besides that, he had about twenty ailing people outside the tent at 6 A.M., always sending to me to 'come at once.' He was told to wash the wound, but he would do nothing till I went out with my appliances, very grudgingly, I admit. The sweet animal was indeed suffering, and the swelling was much increased. A number of men



were standing round her, and when I told Aziz to remove the clot from the wound, they insisted that she would bleed to death.....till Aziz said, 'The *Khanum* shall do it, these Feringhi *Hakims* know everything.' To be regarded as a *Hakim* on the slenderest possible foundation is distressing, but to be regarded as a 'vet.' without any foundation at all is far worse. However, the clot was removed, and though the wound was three inches long there was still no relief, and Aziz said solemnly, 'Now do what you think best.' Very gradual pressure at the back of the leg brought out a black solid mass weighing fully a pound. 'God is great!' exclaimed the bystanders. 'May God forgive your sins!' cried Aziz, and fell at my feet with a genuine impulse of gratitude.....He said, 'We're a poor people, we have no money, but we have plenty of food. We have women who take out bullets, but in all our nation there is no *Hakim* who knows the wisdom of the Feringhis. Your medicines are good, and have healed many of our people, and though a *Kafir* we like you well and will do your bidding. The Agha speaks of sending a *Hakim* among us next year, but you are here, and though you are old you can ride, and eat our food, and you love our people. You have your tent, Isfandiyar Khan will give you a horse of pure pedigree, dwell among us till you are very old, and be our *Hakim*, and teach us the wisdom of the Feringhis.' Then, as if a sudden thought had struck him, he added, 'And you can cure mules and mares, and get much money, and when you go back to Feringhistan you'll be very rich.'"

Mrs. Bishop has much to say about Christian missions and missionaries in Persia and Asiatic Turkey. On her first arrival in Baghdad she was lodged in the Church mission house, a spacious and commodious native building, but "inconveniently crowded, with the medical and clerical mission families, two lady missionaries, and two guests." Of Dr. Sutton, who had worked in those parts as a medical missionary for many years, she speaks in the highest terms, adding instances of his practical benevolence and usefulness, and bearing personal testimony that "in two years in the East" she had not seen "any European welcomed so cordially" as he into "Moslem homes." Later on she was a guest at the Church mission house in Julfa, where Dr. Bruce—a fellow missionary with Dr. Sutton of the Church Missionary Society, a man of rare ability, energy, and intelligence, with an admirable Persian scholar—has laboured for twenty years, practically as well as ostensibly, among the Armenian inhabitants. After emerging from the Bakhtiari mountains and "doing" Burujird and Hamadan, she turned her steps towards that part of the Turko-Persian frontier of Kurdistan in which English missionaries were busying themselves under somewhat different conditions from those just mentioned. But there were 300 miles of country to be got over between her position and the Lake of Urmi, the desired goal, and this country was as little frequented by European travellers as were the passes into the Bakhtiari region. How she accomplished the nineteen marches into which the route is divided is pleasantly told, notwithstanding its inevitable chapter of minor annoyances; and the satisfaction which she expresses at the courtesy and civility of the local authorities is by no means the least notable passage in her record. Her experience of the Persian Kurds, who seemed to be bent on doing honour to

the English "*khanum*," invests them with a character which would scarcely be accorded them by the Persian subjects of the Shah, to whom, as to the Osmanli Turk, their very name denotes mischief. At Sajbulak, "the capital of Northern Persian Kurdistan," the residence of a governor, and having "a reputed population of 5,000 souls," where she came "upon the track of Ida Pfeiffer," she must have seen much to interest, if not altogether to charm, the eye and senses; but our enterprising traveller must have been thankful when "a march over low and much-ploughed hills, an easy descent, and a ford" brought her down "upon the plain of Urmi, the 'Paradise of Persia,' and to the pleasant and friendly hamlet of Turkman, where," she adds, "I spent the night and made the half-march into Urmi yesterday morning." She continues:—

"This plain is truly 'Paradise' as seen from the hill above it, nor can I say that its charm disappears on more intimate acquaintance. Far from it! I have travelled now for nine months in Persia, and know pretty well what to expect—not to look for surprises of beauty and luxuriance, and to be satisfied with occasional oases of cultivation among brown, rocky, treeless hills, varied by brown villages with crops and spindly poplars and willows, contrasting with the harsh barrenness of the surrounding gravelly waste."

Then follows a good description:—

"But beautiful Urmi, far as the eye can reach, is one oasis. From Turkman onwards the plain becomes more and more attractive, the wood-embosomed villages closer together, the variety of trees greater. Irrigation canals shaded by fruit trees, and irrigation ditches bordered by reeds, carry water in abundance all through the plain. Swampy streams abound. Fair stretches of smooth green sward rejoice the eye. Big buffaloes draw heavy carts laden with the teeming produce of the black, slimy, bountiful soil from the fields into the villages. Wheat, maize, beans, melons, gourds, potatoes, carrots, turnips, beets, capsicum, chilis, *bringals*, lady's fingers, castor-oil (for burning), cotton, madder, salsify, scorzonera, celery, oil-seeds of various sorts, opium, and tobacco all flourish. The orchards are full of trees which almost merit the epithet noble. Noble indeed are the walnuts, and beautiful are the pomegranates, the apricots, the apples, the peach and plum trees, and glorious are the vineyards with their foliage, which, like that of the cherry and pear, is passing away in scarlet and gold. Nature has perfected her work and rests. It is autumn in its glories, but without its gloom. Men, women, and children are all busy. Here the wine-press is at work, there girls are laying clusters of grapes on terraces prepared for the purpose, to dry for raisins; women are gathering cotton and castor-oil seeds, little boys are taking buffaloes to bathe, men are driving and loading buffaloes, herding mares, ploughing and trenching, and in the innumerable villages the storehouses are being filled; the herbs and chilis are hanging from the roofs to dry, the women are making large cakes of animal fuel (of which they have sufficient for export), and are building it into great conical stacks, the crones are spinning in the sun, and the swaddled infants bound in their cradles are lying in the fields and vineyards, while the mothers are at work. This picture of beauty, fertility, and industry is framed by the Kurdistan mountains on the one side, and on the other by long lines of poplars, through which there are glimpses of the deep blue waters of the Urmi Sea. These Kurdistan mountains, a prolongation of the Taurus chain, stern in their character, and dwarfing all the minor ranges, contrast grandly with the luxuriant plains of Sulduz and Urmi. As I passed northwards the

villages grew thicker, the many tracks converged into a wide road which was thronged with foot passengers, horsemen, camel and horse caravans, and strings of asses loaded with melons and wood. Farther yet the road passes through beautiful orchards with green sward beneath the trees; mud walls are on both sides, and over them droop the graceful boughs and grey-green foliage of an *elæagnus*, with its tresses of auburn fruit."

At Urmi Mrs. Bishop found herself among her countrymen and countrywomen, the members of the Archbishop of Canterbury's mission to the Assyrian Christians, together with American Presbyterian cousins and French Lazarists and sisters of St. Vincent de Paul. In the midst of such worthy surroundings she remained eight days, and gathered much information on the subject of the several Christian missions of Western Persia, and the work done and progress made by their respective agents. She then crossed the frontier into Turkey, and, staying some days at Kochânes, the residence of the Patriarch Mar Shimûn, "Catholicoes of the East," and in the neighbouring villages (a "region full of fear and danger, in which our co-religionists are the nearly helpless prey of fanatical mountaineers, whose profession is robbery"), she passed on through Kotranis to Van, Bitlis, Erzerûm, and Trebizond. Her account of the persecutions endured by the Nestorians from those who wish to stigmatize them as heretics is confirmatory of the reports which from time to time reach this country from that misgoverned province of Turkish Kurdistan, and cause fruitless questions to be put in Parliament. For part of the time during her exploration of these tracts she had the advantage of the guidance of Mr. Browne, a devoted member of the Archbishop's mission, of whom it is said that his power lay in his singular love for the people among whom his lot was cast and "almost complete absorption in their interests." It would be difficult to overrate the good work done by this gentleman and his colleagues, who elect to reside in the land of misrule and oppression, with the object of helping their fellow Christians in the East to replace their Church in its true position among the Churches of Christendom.

We must now take leave of Mrs. Bishop. Where there is so much to welcome and applaud it looks ungracious to search for flaws or to criticize. In her reported conversations with local magnates, from the Shah himself to the Khan of Rustami or a nameless Persian-speaking Kurd, the writer shows by a quasi "aside" that she does not accept all that is interpreted to her for more than its intrinsic value, which she leaves others to appraise, so that we need not say anything on that score. But there are here and there small questions of opinion raised which, like questions of spelling Persian words, might perhaps be remarked on without suspicion of captiousness. The instance given is rather to illustrate the general meaning than to substantiate a charge not formulated.

When, in the heat of summer, Mrs. Bishop expresses a longing for an "Edinburgh east wind, for drifting clouds and rain, and even for a chilly London fog," her sentiments are quite intelligible. But when she states that the Shah's palace at Tihiran is "very magnificent,"



does not the use of so strong a term convey the notion of splendour and solidity, inviting—especially in Persia—comparison with structures like those of Persepolis? As for the furniture, in this and minor palaces, the writer will find many to agree with her that much of it “vexes the eye more or less with its incongruity of form and colouring.”

The spelling of native words is upon the whole well managed, though not always consistent; and *atash kada*, *takht*, *tanûr*, *dariya-i-nûr*, *shâgird*, and *fâtihah* may have been intended for *atash-kardah* (vol. ii. p. 197), and the following transliterations in vol. i.: *takt* (p. 99), *tândûr* (p. 132), *dar-i-nûr* (p. 200), *shasgird* (p. 223), and *fâhtihah* (p. 297, note).

*Stories after Nature.* By Charles Wells. With a Preface by W. J. Linton. (Lawrence & Bullen.)

CHARLES WELLS was one of a singular little group of men who made distinguished failures at the beginning of this century. There was Thomas Lovell Beddoes, whose memory has been recently revived; there was, somewhat later in date, Ebenezer Jones, whose remarkable poetic work is of a kind that does not easily permit justice to be done to it; there was R. H. Horne, who, unlike the others of the company, wrote too much rather than too little; there were smaller men, like George Darley, who for a short time attracted more attention than they deserved, and then fell into a neglect not altogether merited; there was, finally, Charles Wells, the author of ‘*Stories after Nature*,’ a book of prose, and ‘*Joseph and his Brethren*,’ a drama in verse. Wells was born in London in 1800; he died at Marseilles in 1879. He was a friend of Keats, who addressed to him a sonnet of thanks for a gift of roses. It was in rivalry with Keats, according to the legend, that he wrote, at the age of twenty-four, the Biblical drama of ‘*Joseph and his Brethren*.’ Two years earlier he had published anonymously a little book, ‘*Stories after Nature*,’ now for the first time reprinted from the excessively rare original. Stories and play passed without notice, and Wells abandoned literature—at all events published nothing more; and after living first in Wales, then at Quimper in Brittany, he settled at Marseilles, where he died at the age of seventy-nine. It was only by the hazard of the second-hand bookstall that Wells’s two volumes were eventually recovered—the stories by Mr. W. J. Linton, who has written a rambling preface for the present reprint; the play by Rossetti, who showed it to Mr. Swinburne, Mr. Meredith, and others of his friends, all of whom tried in vain to find a publisher for so forgotten a poet. In 1876 ‘*Joseph and his Brethren*’ was reprinted with an enthusiastic introduction by Mr. Swinburne. Not till last year was a publisher found for the ‘*Stories after Nature*,’ and Mr. Bullen (who has learnedly edited many reprints in his time) has wisely limited the edition to four hundred.

For the ‘*Stories after Nature*,’ full of delicate grace, of romantic charm, as they are, cannot be compared, as literature, with ‘*Joseph and his Brethren*.’ That drama

is not a good drama, but it is a really great dramatic poem. Mr. Swinburne went so far as to draw a comparison between the character of Shakspeare’s Cleopatra and the character of Potiphar’s wife in Wells’s play. It is not, however, so much in characterization as in language that Wells may be said to attain to something of Shakspearean strength and savour. But it is with the verse of Shakspeare in his earlier period that we must compare the slow march-movement of the verse in ‘*Joseph and his Brethren*.’ The prose style of the ‘*Stories after Nature*’ is, in its own fashion, similarly archaic, but with the archaism of a particular period that was not (to our present way of thinking) over happy in its return to the antique. Every period has its idea, its ideal, of the archaic. To-day it is Mr. William Morris who sets us the pattern, and undoubtedly it is a pattern woven with learned skill and a nice sense of the art of speech. The archaism affected by Wells was somewhat after the fashion of Leigh Hunt, and might be described as an attempt to combine the style of the ‘*Decameron*’ with the style of the most metaphorical among the Elizabethans. The mixture is somewhat singular, sometimes effective, not always acceptable. The touches of Elizabethan colour are at times mere violent incongruities; they are at times curiously impressive. “Bright grandeur disarrayed” is a phrase that might have done honour to ‘*Joseph and his Brethren*,’ and it is of a passage in that play (the lines beginning “For household murder is a household rat”) that we are reminded in reading: “Aye, but household murders are dangerous things; they tell tales; they speak out after long being dumb: fifty years is not the date of their bond: they haunt the place, and then men dream of it.”

Wells chose from ‘*Hamlet*,’ as the motto for his book, the line which declares that “to be honest, as this world goes, is to be one man picked out of ten thousand.” The choice was a happy one, for the tales, with all their rouge and frippery of form, breathe a singularly clear and upright morality, and are rich in examples of noble manhood and gracious womanhood. It is in this sense that they may be said to be done “after Nature,” for they have certainly little enough of the semblance of ordinary reality. Generally healthy in idea, they have at the same time something morbid in their refining upon sentiment; their insistence upon the qualities of “delicacy,” “fine feeling,” and the like; their feminine or not quite manly fopperies of phrase. A playground of delicate fancies, a perfumed growth of hot-house flowers, these stories recall, in another art, the pictures of Simeon Solomon: exquisite, exotic, unreal, with a certain immaturity in design, a certain weakness in execution, but with the morbid loveliness of the artificial. It is not likely that the book will ever take a place in English literature—certainly not such a place as that occupied by ‘*Joseph and his Brethren*.’ But it will be remembered, let us hope, with other curiosities; it will be opened, from time to time, by those who are critical enough not to be too critical of the immature. And for these there will always be a certain charm in the quaintly-named narratives of ‘*Christian and*

his Companions; or, Patriotism and Liberty,’ of ‘*Edmund and Edward*; or, the Two Friends’—to name but two out of many. “But it was enough for him to hear even the music of freedom and liberty at a distance, as it were, singing in the wind”—how finely that is said! and it could be said, too, of the writer. And, to take another and last quotation, there is something of distinction, something of fine effect, in so representative a passage as this:—

“When Gustavus had recovered his voice, he said firmly, and in a manly tone, ‘Ye neither of you know me. That I am so mean in the opinions of my honourable companions is much, very much: but that I am so mean in my own is more. I am mad to think of what I have lost: I am glad that I am overtaken in my crime. Be it known to you, Lord Frederick, that in some senses you are the poorest of the two: for you are proud to wrench from humanity that which I loathe, and shall throw by. I know not why, but I feel you are out of my memory. I regret not to leave you, and hardly seem to have done you an offence. But to the greater and gentle Christian what can I say? Never enough—never half. I feel my heart aches, and thus will be peevishly revenged upon it—I will whisper thy name, and it shall usher me to heaven.’ So saying, he stabbed himself to the heart, and fell on his back, dead.”

*An Introduction to the Literature of the Old Testament.* By Canon S. R. Driver, D.D. (Edinburgh, T. & T. Clark.)

THE doubts concerning the Mosaic authorship of the Pentateuch did not take their rise in the present century. In an early document mentioned in the Talmud it was questioned whether the last seven verses of Deuteronomy could be the composition of Moses. As early as the tenth century of our era Saadiah accepted a dual authorship of the Decalogue. The keen-sighted Abraham ibn Ezra pointed out several passages in the Pentateuch which must have been written long after Moses, such as Gen. xii. 6, “And the Canaanite was then in the land.” He also observed the extensive use of Jehovah and Elohim in many chapters, but cautioned his readers against forming any conclusions on this account as regards variety of authorship. This, however, was done by Jean Astruc, a physician of Montpellier, in the year 1753, and on this the criticism of the present age is chiefly based; but the modern school found it necessary to enlarge the field of inquiry when they discovered that besides the Jehovistic writer, who is usually designated by J, and the Elohist author, called E, there are other documents in the Hexateuch (for Joshua is only a continuation of the Pentateuch, and must be considered as its sixth book), by the *rédauteur* of J and E, termed JE, the Deuteronomist termed D, and the priestly narrator, named P. These writers differ not only in their narratives, but also in their style, using different expressions and words, and critics now substantially agree as to the passages which belong to each, the differences between them consisting only in respect to a further distinction of documents one from another, a second and a third J, E, P, and D being postulated by many of them. The literature of this subject begins with Gesenius, and is being continually increased, not only by books, but still more by essays in various periodicals, chiefly German and Dutch, but



also French, Danish, Italian, and Hebrew. The literature concerned with other parts of the Bible is not quite so extensive, but it is large enough to plague the ordinary student.

A compact analysis of the history of the composition and tendency of the various Biblical books was felt to be a necessity, and Dr. Driver has had the courage to undertake the task in his present volume. A better scholar could scarcely have been chosen for the work. He is one of the most accomplished of Hebrew scholars, saturated with the genius of the language as well as acquainted with its vocabulary and grammar. He is extremely well versed in all departments of the critical literature dealing with the Old Testament, and he is a cautious critic, as he has proved by his comments on Judges, Samuel, and Isaiah. And, above all, his style is clear and precise, even when he hesitates to form a conclusion, and his method is excellent. The only fault we can find in his book is its too great condensation; but this deficiency he explains in the following words of his preface, where he summarizes also the scope of his work:—

"The work is not an introduction to the *Theology*, or the *History*, or even to the *study*, of the Old Testament; in any of these cases the treatment and contents would have been very different. It is an introduction to the *Literature* of the Old Testament; and what I conceived this to include was an account of the contents and structure of the several books, together with such an indication of their general character and aim as I could find room for in the space at my disposal. For it is not more than just to myself that I should state that by the terms of my agreement I was *limited in space*: I had to do the best that I could within an average, for the longer books, of 20–25 pages. There have been many, many matters on which I would gladly have given fuller particulars: there have been opinions which I should often have been glad to notice, or discuss more fully than I have done, if only out of respect for those who hold them: but my limits have forbidden this, and I have repeatedly omitted, or abbreviated, what I had originally written—sometimes, no doubt, to the reader's advantage, though not perhaps always so. Hence, while I am prepared to accept full responsibility for what I have said, for what I have *not* said I must put in a plea to be judged leniently."

As it is certain that Dr. Driver's 'Introduction' will soon require to be enlarged, we hope that he may then pursue his own way and fill up the gaps he hints at. To our regret we miss throughout the work any mention of M. Renan's 'Histoire du Peuple d'Israël,' and his prefaces to Job and Canticles; Graetz's 'Geschichte der Juden,' vol. i., which contains many suggestions on the structure of the text, besides a statement of his non-acceptance of the Jahweh-Elohistic theory, is also ignored; and so are M. Halévy's 'Recherches Bibliques' and M. Loeb's 'La Littérature des Pauvres dans la Bible.' Although in most parts of the book Dr. Driver agrees with the new school, he is often original and comes to different conclusions. He says rightly:—

"Where the premises satisfy me, I have expressed myself without hesitation or doubt; where the data do not justify (so far as I can judge) a confident conclusion, I have indicated this by some qualifying phrase. I desire what I have just said to be applied in particular to the analysis of the Hexateuch. That the 'Priests' Code' formed a clearly defined document, distinct from the rest of the Hexateuch,

appears to me to be more than sufficiently established by a multitude of convergent indications; and I have nowhere signified any doubt on this conclusion. On the other hand, in the remainder of the narrative of Gen.—Numbers and of Joshua, though there are facts which satisfy me that this also is not homogeneous, I believe that the analysis (from the nature of the criteria on which it depends) is frequently uncertain and will, perhaps, always continue so. Accordingly, as regards 'JE,' as I have more than once remarked, I do not desire to lay equal stress upon all the particulars of the analysis, or to be supposed to hold that the line of demarcation between its component parts is at every point as clear and certain as it is between P and the other part of the Hexateuch."

After having given in his introduction an account of the origin of the books of the Old Testament and the growth of the Canon, according to the Jews, Dr. Driver continues with chapters on the Hexateuch, the Prophets, and the Hagiographa. Each chapter is headed by a list of the literature belonging to it. This is not exhaustive, but the important books and essays bearing upon the subject are enumerated. In the case of the Hexateuch, each passage is referred to the source to which it is believed to belong, those belonging to P being specially enumerated at the end of the chapter on the Hexateuch; in Deuteronomy the narrator D is added, and a synopsis of the laws contained in it, as compared with those of the previous book, is appended, in order to exhibit the special characteristics of JE and D. This is followed by a detailed discussion of the date of the Priests' Code. "The arguments," says Dr. Driver, "are cogent, and combine to make it probable that the completed Priests' Code is the work of the age subsequent to Ezekiel . . . In its main stock," Dr. Driver goes on to say, "the legislation of P was not 'manufactured' by the priests during the exile: it is based upon *pre-existing Temple usage*, and exhibits the form which that finally assumed. Hebrew legislation took shape gradually; and the codes of JE, Dt, and P represent three successive phases in it." Indeed, P is often in contradiction with the legislation of Ezekiel. The literary differences between the three sources are pointed out with great fulness; the same minuteness is observed in the case of particular expressions and words used by the writers of the other Biblical books. In this department of study Dr. Driver is unrivalled. The *terminus ad quem* of J and E (critics differ as to which of the two is prior to the other) is 750 B.C. "The *terminus a quo*," says Dr. Driver, "is more difficult to fix with confidence." The language cannot help much, for "both [J and E] belong to the golden period of Hebrew literature." "All things considered," continues Dr. Driver, "a date in the early centuries of the monarchy would seem not unsuitable both for J and for E; but it must remain an open question whether both may not, in reality, be earlier."

In the case of the other historical books and the prophets, Dr. Driver follows, though with some independence of view, the latest critical school. Joel, he thinks, wrote after the captivity, and the unity of Zechariah he does not consider tenable. In the Psalms, Dr. Driver is more conservative than

the modern school; he admits a few Maccabean Psalms in the third book. In the fourth and fifth books some may be pre-exilic (amongst them the 110th), and others close to the exile, while several are post-exilic and even late in the post-exilic period. In the first two books there are ancient Psalms; but Ewald's list of Davidic Psalms is out of the question. Canticles Dr. Driver considers possibly a poem constructed upon a basis of fact, the dramatic form and the descriptive imagery being supplied by the imagination of the poet. The date is post-exilic, or, if the work be early, it must belong "to the north of Israel, where there is reason to suppose that the language spoken differed dialectically from that of Judah." Daniel must have been written not earlier than 300 B.C., and in Palestine; and it is at least probable that it was composed at the time of the persecution of Antiochus Epiphanes, B.C. 168 or 167. The date of Ecclesiastes cannot be determined, but it cannot have been written earlier than the later years of the Persian rule, which ended 332 B.C. From the language Dr. Driver has shown that the book must be as late as 300 B.C., if not later, and even orthodox critics in Germany have accepted it as a work of the age of Antiochus Epiphanes. There are no divergences of opinion about the late dates of Ezra, Nehemiah, and Chronicles.

#### ENGLISH DICTIONARIES.

*A New English Dictionary on Historical Principles.*—Vol. III. Part I. *E–Every*. By Henry Bradley. (Oxford, Clarendon Press.)

*The Century Dictionary.*—Vol. IV. *M–P*; Vol. V. *Q–Stroyl*. Prepared under the Superintendence of W. D. Whitney, Ph.D. (New York, the Century Co.; London, Fisher Unwin.)

*Webster's International Dictionary of the English Language.* Thoroughly revised and enlarged under the Supervision of Noah Porter, D.D. With a Voluminous Appendix. (Bell & Sons.)

*A Middle-English Dictionary: containing Words used by English Writers from the Twelfth to the Fifteenth Century.* By Francis Henry Stratmann. A New Edition, rearranged, revised, and enlarged by Henry Bradley. (Oxford, Clarendon Press.)

*Cassell's English Dictionary.* Edited by John Williams, M.A. (Cassell & Co.)

THE issue of the first part of the third volume of the 'New English Dictionary,' edited by Mr. Henry Bradley, marks an epoch in the history of this extremely valuable and interesting work. The Philological Society is to be congratulated on having secured the services of a scholar whom Dr. J. A. H. Murray would be the first to acknowledge as at least his own equal in the requisite qualifications for such an arduous undertaking. It is unfortunate that so far the advantage gained by doubling the editorship is counterbalanced by the delay in the publication of the rest of vol. ii., as part v. (Cast-Clivy) appeared in 1889, and part vi. is only lately out. The Philological Society would, therefore, have been well advised if Mr. Bradley had received instructions to avoid those errors in Dr.



Murray's system which have increased the unwieldiness of the work without enhancing its value. Seeing that a complete record of technical terms is not aimed at, nothing is gained by the insertion of such items of scientific jargon as—eclampsy, edriophthalmian, ekebergite, ekmanite, elasmobranch, elasmosine, eledone, emetia, emesis, emmenagogology, emmetropia, enostosis, entellus, epicoracoidal, ethene; or of such useless modern coinages as—echoy, educationable, embarrassedly, enormification, en-signhood, enspiritualize, ensynopticity, ethnagogue. Again, such early-obsolete Old English (Anglo-Saxon) words as *edmod*, *elchur*, *ethem*, are out of place in an English dictionary which does not profess to supply an exhaustive record of dialectic words. As Mr. Bradley does not derive *edition* from *ēdit-us*, *education* from *ēducāt-us*, whereas *action* is traced to "act- ppl. stem of *ag-ēre* to do," and *cession* to "*cessus* pa. pple. of *cēdere* to yield," we must conclude that the retention of such forms as *edificat-* ("ppl. stem of *edificāre*"), under *edificative*, is a sacrifice to uniformity with the work of his co-editor. However, the old mistake is retained as to *effosion*. We do not see why *efforce* is said to be adapted from French *efforceur*, but *enchant* to be adopted from French *enchante-r*. The press reader ought to have queried the hyphen in "*encharme-r*, f. *en* in + *charme*," close to "*enchāsser*...f. *en* in + *chāsse*." So again under *effluent* we find "f. *ex* out + *fluēre* to flow"; under *effluve*, "f. *ex* out + *flu-ēre* to flow." He ought also to have noted *d* immediately following *b* to mark a subsection under the fourth section of *enclose*, vb.; "*Raynold*" with the variant "*Raynald*" in the next column of p. 170; the omission of the stop denoting contraction after '*Hali Meid*,' under § 1a (*c* 1230) of the article *every*; and the omission of *c* before the date in the third citation of Barbour's '*Bruce*' under *Erse*. However, such inconsistencies and oversights are unimportant compared with the slips in revision and press reading which we found in part v., but have searched for in vain in the part before us. The derivation of *effeminate* (vb.) should be uniform with that of *effascinate* (vb.). Under *elaterium* we find the spelling "*Ecballium*" instead of *Ecballium*.

If we are carping at trifles the blame lies with Mr. Bradley, whose erudition and care have precluded serious animadversion. We note a few omissions; e.g., Caxton's "*emission* of assizes" is not recorded, nor the form *entrax* (anthrax), *et* (it), nor Holland's use of *enhuile* for *anneal*, nor the words *elephanty* (Holland), *enclisis* ('Century Dictionary'), *epicrisis* ('Cent.'), *epigastral* ('Cent.'), *emotion* (J. Shute), *etypical* ('Cent.', Webster), *eucyclic*, *euharmonian* (Holland), *evanesible* ('Cent.').

The first quotation to illustrate *epode* (1598) does not contain the word, which occurs, 1603, in Holland's translation of Plutarch's '*Moralia*.' Earlier illustrations might have been given in several cases; e.g., *ebriety* (1582) is in W. Prat's '*Africa*,' 1554; *emperatrice* (1542), used by J. Russell, 1447; *encheer* (1605), quoted from Spenser's '*Faerie Queene*' by Richardson; *eparchy* (1796) and *etheric* (1878), in Herbert's '*Travels*,' ed. 1677; *eschscholtzia* (1857), mentioned and indexed in Lindley's '*Veg. Kingd.*,' 1846; *estafette* (1792), used by Dudley Carleton,

1612; *estimator* (a 1665), in Cotgrave, 1611; *evangelium*, -on (1541), used by Tyndale, 1525. The first quotation for *erbium*, as it stands, does not answer to the definition. We cannot see why the forms *engineer*, *engenier*(e), are tentatively referred to Italian *ingegnere*, rather than to Old French *engignier* (Cotgr. *enginier*), which are cited as equivalents of *ingegnere*. The quotations offer no reason for the selection, as *ingenier*, *ingeneer* do not appear before the second half of the seventeenth century (Blount's equivocal *ingeniere*, 1637, apparently referring to an Italian), and then only in the professional sense. We treat this little matter *obiter* on account of its intrinsic interest, not as a criticism of Mr. Bradley's etymological work, which is as nearly as possible immaculate. An excellent piece of destructive etymology is that of *eagre*, which brushes aside the current explanations; while a positive gain is presented under *elope* by the citation of Anglo-French *aloper*, *alopement*, 1338, which upsets the current reference to Middle Dutch *ontlopen*. Under *enlist* the reader is told that the verb *list* is found to be earlier than, and is therefore not a lopped form of, *enlist*. The interesting word *elastic* seems fairly driven to earth in Pecquet's '*Dissertatio Anatomica*' (1651), where *elastica virtus* denotes the "impulsive force" of the atmosphere, and in the translation (1653), where "the Elastick (impulsive) faculty" is found, as well as the equivalents "*elater*" and "*elater*."

The development of the chronological use of *era* is interesting. We are told that it is found in inscriptions in Spain, Southern Gaul, and North Africa, prefixed to the Roman numerals giving a date calculated from the year 38 B.C., "*era* (æra) DXXXVIII." being equivalent to "No. 538," i.e., 500 A.D. This method of calculation, in vogue from the fifth century to the fifteenth, was called *æra Hispanica*, meaning "the Spanish reckoning of time from a fixed epoch." Hence spring the modern meanings of the word. It is possible that, when prefixed to numbers, *era* or *æra* indicated the nature of the date, and was in effect short for *ab æra Hispanica* or *secundum æram Hispanicam*.

The vast number of hitherto unregistered words which are garnered and illustrated in this instalment of the '*New English Dictionary*' may be inferred from the examination of five pages taken at random. We find—elementalist, elementaloid, elementarist, elementate, elementatened, elementative, elemently, eleot, elephancy, enchronicle, enchurch, encircler, encircular, encirculize, enclad, enclave (*adj.*), en clere, enclin, enclinant, eclipse, encluse, encoil, encolden, encolure, encomiac, encomiasm, encomiaster, encomiate, encomionize, encommend, encompany, encompasser, encompassure, encorbellment. The corresponding portion of '*The Century Dictionary*' contains the following articles which are absent in the '*New English Dictionary*'—elementoid, enchondrous, enchoric, enchoristic, encirclet (with *incirclet* quoted from Sir P. Sidney), enclave, vb. ("M.E. *enclaven*," without an instance), enclavement (Webster, 1890), enclisis, encoignure, encomiologic.

It would take a substantial volume to do justice to Mr. Bradley's work and to the collections on which he has so effectually laboured. Some faint idea of the magnitude

of the work may be gathered from the statement that the article on the adverb *ere* covers 2½ columns, and contains 150 quotations classified into 32 varieties of form or usage.

'The Century Dictionary' has proceeded with laudable punctuality on its course towards completion, without the slightest indication of falling off in any respect from the high standard of excellence set by the earlier volumes. We have before us two volumes extending from M to Stroyl. The advance made in amplitude of vocabulary is considerable, as may be shown by mentioning the new entries found on four or five pages, viz., repartment (Hellowes, tr. of Guevara's '*Letters*'), repastination (Evelyn), repercept (*Mind*), repercolation, rimulose, ritt-master (Wodrow and Sir W. Scott), rogament, rogerian (= a wig, Bishop Hall), roicond ('Destr. of Troy'), roid (*ib.*).

The two items of "Middle" English suggest the remark that the '*Century*' has made good use of the Early English Text Society's valuable publications and of other reproductions of early specimens of our language; for instance, *savo(u)rly* (*adj.*), *savo(u)rly* (*adv.*), *savory*, *savo(u)r*, *savo(u)ry* (given under the correct spelling *savory*), are all illustrated by fourteenth or fifteenth century quotations. However, the treatment of this branch of our vocabulary is by no means exhaustive, as *savelles* (= sand, pl.), from the translation of Palladius, is not given, nor is Wyclif's *sarpe* = pruning-hook. On the whole, it may be said that the history of words has not been traced satisfactorily; for example, no quotation is supplied under the verbal noun *sacking*, which is to be found in the translation of Polydore Vergil's '*English History*'; the earliest instances given of *mollify* are from Sidney and Raleigh, whereas Hawes and Barclay use the word; for *porcellane* = Venus's shell, Jevons only is cited, though Holland uses it; for the game *pall-mall* Pepys's *pelemele* is quoted, though Peacham's '*Compleat Gentleman*' (1622) has *pellemaille*; *propose* (sb.) is illustrated from Shakspeare, though its use by Richard III. in 1483 is recorded in Ellis's '*Original Letters*' (third series, vol. i. p. 111); *proprietary* (sb.), for which the '*Government of the Tongue*' is quoted, occurs in the Statutes under the date 1489; *recidivation* has a seventeenth century illustration, though *resydication* is in the translation of Pol. Vergil's '*English History*'; Spenser only is cited for *salve*, which is to be found in Chaucer and the translation of Pol. Vergil. Recent authors are cited for many words to be found in Shakspeare or Milton, or other standard authors of the sixteenth, seventeenth, and eighteenth centuries.

Numerous additions to the vocabulary might of course be suggested, such as—magnanime (J. Shute), magnificentie (tr. of Pol. Vergil), manchon (Florio), manger (= food), marcel ("the coin marcell," R. Eden), maracock and ma(y)cock (Capt. J. Smith and Beverley's '*History of Virginia*'), marmolle, mare clausum, menagery (= management), menalty (tr. of Perkins's '*Profitable Booke*'), moderatrice (Elyot), muchet (Holland), mustelle, napette, naturian, orthotomie (R. Bolton), paroli, pastewife, pendugim (Skelton), penetrator, pennet (Cotgr.), peripneumony, piell (Berners), pistoleteer (Digges), plumaciolo,



preservator (Elyot), premunize (Watson, 1602), predicator, præconsultor, quadrain, quistrowne (Stanyhurst), respiracle, resplendor.

The meaning "mutiny" is not mentioned under *mutine* (sb.), though we find it under the date 1578 in Procter's 'Knowledge of Warres'; while the meaning of *premium* in connexion with apprenticeship is unnoticed.

We have observed a few curious slips in the etymology. *Petronel*, for instance, is derived from Old French *petrine*, in spite of Florio's *pietronello*, whence the French *poitrinal* (Cotgr.) is probably derived by confusion with *poitrine* = breast; *phalaric*, of which *falaric* would be the etymologically correct spelling, is referred to *Phalaris*; *rate*<sup>1</sup> (= scold) is connected with Icelandic *hrat* = rubbish, Swedish *rata* = reject, whereas Prof. Skeat has shown that it is a lopped form of *araten*, from Old French *aratter*, a variant of *aretter*; and Spenser's *salve* (= salute) is derived directly from Latin *salve*, instead of from French *saluer*.

There are one or two exceptions to the remarkable freedom from clerical and typographical errors which characterizes this great work. Under *popularity* the accent of *popularité* is omitted; under *redingote* we find "Fr. *rédingote*"; *recapitulare* is designated as Late Latin under *recapitulate*, but as Latin under *recapitulation*; under *primogenitor*, instead of *primogenitus*, we find "*primogenitor*, first-born." The Late Latin *refrigerium* is defined "Cooling refreshment; refrigeration," and the following quotation from South is given: "It must be acknowledged, the ancients have talked much of annual *refrigeriums*." The sentence ought to have been finished thus, "Annual *Refrigeriums*, Respites, or Intervals of Punishment to the damned," with which the definition is hardly in harmony.

The exquisite taste and delicacy of the illustrations continue to be very important features of the work. The *sedilia* of Southwell Minster, the Louvre 'Tiber' (under *river-god*), the framed relief under *quadra*, the *octastyle* portico of the Pantheon, may strike the general reader as pre-eminently well selected and executed; while the -ologists, whose specialities are capable of illustration by picture or diagram, cannot fail to appreciate the liberal supply of the cuts with which specialists are severally concerned.

'Webster's International Dictionary' is an old friend with a new title, and to some extent a new face. Though it is undoubtedly more complete than the 'Complete Dictionary' of 1880, it has been well advised to drop the title "Complete," seeing that no dictionary can ever fairly claim it. Nearly all, if not all, of the numerous omissions which have been mentioned in our notices of the 'New English Dictionary' and of the 'Century' occur also in 'Webster's International'; but we have carefully tested this edition, and find that the editorial estimate of the thoroughness with which the work has been revised and of the extent of the additions—high as it is—is not exaggerated. The vocabulary has been considerably extended, in a great measure by the incorporation of items from the varied fringe of archaic, dialectic, technical, and colloquial terms, occasional coinages, and rare derivatives, which surrounds our language. Indeed,

there are rather too many words given than too few. We could, for instance, dispense with *amateurism* (for which the 'New English Dictionary' could only cite the *Tomahawk* and the *Field*), *ablastemic*, at least two of the four words beginning with *abirrit-* (e.g., *abirritate*), and *abiogenous*, *abiological*; but the inconveniences induced by the effort to beat the record as to the number of words registered are in this case minimized by the fact that the bulk of the dictionary is not appreciably increased (only by 165 pages) by the additions, owing to judicious excision and contraction. The work appears to be as independent as such work can be; for instance, we find *reborn* and *recapper*, which do not occur in Messrs. Cassell's 'Encyclopædic Dictionary,' while Cassell's *rebeaten*, *rebliss*, *reblue*, *recasket*, are omitted. As an instance of improvement in the body of articles we may mention *even* (adj.), to which its early use in the meaning "fellow," as in *even Christian*, has been added. Again, five different meanings have been added to the definitions of *record* (sb.), one being the sporting sense of fastest recorded time, &c., while the meaning "a musical instrument of soft tone" is left out. The etymology has been recast, and on the whole brought up to date, though we still find *evectics* connected with *evecton*, and *portcluse* explained as *portcullis*. The derivation of *lay* in *lay-figure* is omitted, as also is a reference to the second meaning of *layman*, which is from Dutch *leeman* = joint-figure. Milton's "tire of thunder" is explained "a tier," "a row," "a rank," and derived from Old French *tire*; but it means "a discharge," "a volley," and is from Sp. *tiro* = "a cast," "a shot," or the Italian *tiro* = "a shoot," "a cast"; cf. Florio (1598), "*Salua*, a volie or tire of ordinance." In the appendix the German form of the name Handel is given as *Handel*, but pronounced *händel*, so that the unmodified *a* is clearly a misprint. Another clerical error is *sans tâche*, the correct *tache* being given under *tache*. We may take occasion to mention a few unrecorded words which we have noted, without imputing their omission as a shortcoming on the part of the new Webster. Surely *bovril* and *Camembert* have elbowed their obtrusive way far enough for recognition in lexicons of the jargon called English. Mr. Gladstone's *innerness* might stand upon its creator's reputation, while Dr. Porter would have been justified in inserting *outerness* as a pendant. We have lately heard more than enough about the German *Hinterland*, a term which it takes a good many English words to define. As *dedans* is given, tennis-players may be pardonably indignant at the omission of *grille*. We have picked up here and there—disintraverse and librate, sb. (Folkingham, 'Art Survey'), engossip, gubernator, inauguratrix (Ouida), indicatrice, ineption, judicatrice (R. Copland, tr. of Guydo), latronage (Purchas), legitive (Berners), oblious, pourentrell (Cotgr.), in addition to the lists to which we have already alluded. There is a marked improvement in the number and the quality of the illustrations, which may be exemplified by comparing pp. 874-8 of the new dictionary with the corresponding part, pp. 793-6, of the last edition (1880). In this space we find new and improved cuts of lugworm, lumpfish, lungs (&c.), lungwort,

Canada lynx, lyrate leaf, and lyre-bird, while an ugly cut of a booted lynx is omitted, and a good Luna moth, a lycopodium, and a lygodium are added. The publication of this volume of 2,111 pages ought to be regarded with gratitude as a remarkable and beneficent achievement. The value and interest of the zoological cuts are much increased by the simple device of appending a fraction showing the linear proportion of the representation to the object represented.

Mr. Bradley's so-called new edition of Dr. Stratmann's dictionary of Middle English is practically a new work, which will, if possible, increase the high reputation of the editor for great learning and untiring industry. So far as the Old English element of Middle English goes the work is singularly full and free from error, and we could wish that the Romance words had been entirely omitted, seeing that the number inserted is so far from complete. It is really difficult to make out on what principle Dr. Stratmann selected the Romance and Latin words which he inserted in his later editions, while Mr. Bradley frankly acknowledges that he does "not profess to have followed any systematic method"; but from what he says we think that he does not quite realize that he has only touched the fringe of this portion of Middle English speech. For instance, he omits Chaucer's *animal* (adj.); he inserts *promission*, *promotion*, *proportion*, but omits Wyclif's (bread of) *proposition*; whilst to the words beginning with *pa-* might be added *pamphlet*, *parable*, *paraf* (paragraph), *parochial*, *partial*, *participation*, *pastlere*, *patroness*. However, 'Genesis and Exodus' seems to have been thoroughly searched, the only omissions we have noted being *preige* (prey) and *tribus* (tribes). Mr. Bradley has not only corrected and added largely to Dr. Stratmann's matter, but he has introduced vital improvements into his method. The new plan of marking the vowel quantities will be of real use to philological students. The "Explanation of References" provides more than nine pages of Middle English bibliography, with the dates of works or manuscripts and editions, which will be found very valuable, and affords some little idea of the vast amount of labour which has been expended upon the work.

'Cassell's English Dictionary' is a handy and excellently got-up volume of 1,100 pages, based upon the 'Encyclopædic Dictionary,' of which we have more than once spoken in very high terms. The symbols which are used to denote the different classes of words are singularly ingenious, a tiny spade standing for agriculture, a leaf for botany, a triangle for mathematics, a pick-axe for metallurgy; but they are not all quite so unmistakable. For instance, it is only the lucky who will be quick to associate a level pair of scales with law, and we cannot make out what the symbol for fine arts is intended for. It is annoying to have to refer to the Table, and a strain on the memory to remember the symbols, while very little space is saved by their use. We note that the symbol for medicine is appended to *kakapo*, but we do not see how a "nocturnal parrot" can be exhibited either medicinally or surgically, unless it be in the way of homœopathic treatment for insomnia.



There are a few omissions; for instance, *pinder* has a higher claim to be placed in a record of the English language than *Pindarism*, the *principal* (organ-stop) than the *fifteenth*, and *steeple-jack* than *hallelujah-lass*, from which we naturally turn to *Salvation-Sally*, which is not registered. The Egyptian measure *ardeb* is more wanted than the weight *adeb*, which is defined as "generally of 210 okes," while there is no article on *oke*. The game of *poker* is omitted, though *euchre* is inserted, a preference for which it is not easy to account. A noteworthy feature of the lists of foreign phrases given in the appendix is that many of the Latin phrases are furnished with full references.

*Three Centuries of Derbyshire Annals, as illustrated by the Records of the Quarter Sessions.*  
By the Rev. J. Charles Cox, LL.D. 2 vols. (Bemrose & Sons.)

THE county of Derby owes much to Dr. Cox's industry and research. He has already published several volumes of 'Notes on the Derbyshire Churches'; in these two handsome tomes he gives us the annals of the county for three centuries as he has gathered them from the records of the Quarter Sessions. It may be said by some, and perhaps with a little justice, that we need more of the evidences themselves than Dr. Cox gives us; but, in the meanwhile, it would be difficult to have a better summary of their contents than that which we are about to notice.

In the first place, we have lists of the lord lieutenants, the high sheriffs, justices of the peace, deputy lieutenants, coroners, clerks of the peace, and other county dignitaries, great and small, which are in themselves a great help to historical inquiry. Then Dr. Cox takes in hand the military resources of the district, beginning with the General Muster Roll of Derbyshire made in 1558, and going from it to the trained bands, the provision for maimed soldiers, and the militia. In 1745, when Charles Edward made his way into the county, six hundred volunteers came to the front, in two companies, under the command of the Marquis of Hartington of the day and Sir Nathaniel Curzon, and a subscription of more than 6,000*l.* was raised for their equipment. In 1800, when a French invasion seemed probable, the same martial spirit was evinced, and five clergymen took up arms, one of whom, Mr. Pole, of Radbourne, was colonel of the Derby volunteers. The day chosen for drill was usually Sunday, and Dr. Cox tells the story how the Rev. Joseph Bradshaw used to canter to the market-place of Belper in his major's uniform, and read a few of the Church prayers from horseback before the company went off to their drill. The curate of Matlock was bold enough to join the Methodists in preaching against such conduct, and was dismissed by his rector for doing so, whilst Mr. Bradshaw and his four clerical comrades started it every Sunday in scarlet coats with yellow collars and cuffs, and trousers of dark blue.

The ecclesiastical section of Dr. Cox's work is an interesting one. To show the state of the clergy he prints a list of the Derbyshire incumbents in 1602-3, by which

it appears that out of 138 only 30 were licensed to preach, whilst only 43 were graduates. There was a single doctor of divinity in the county, and he was not one of the preachers! The Roman Catholics were in great force. Many of the ancient halls and manor houses in the county were full of them, and, as a matter of course, for more than a century, beginning with the reign of Elizabeth, they were subjected to cruel and continuous persecution. Dr. Cox tells the following story of an incident in the family of Gerard of Etwell:—

"Sir Thomas Gerard, of Etwell, was summoned to London to answer a charge of recusancy before the Commissioners in 1561, but was allowed his liberty on promising to attend the services, though not the sacraments, in his parish church. On one occasion he was visited by his brother Nicholas, at that time a staunch member of the 'old religion' than the squire, and, being taken suddenly ill with a severe attack of gout in his legs on a Saturday, was compelled to stop over the Sunday at Etwell Hall. Sir Thomas Gerard, knowing that Elizabeth's spies in the village were closely watching the family, insisted on his brother, notwithstanding the most earnest protest, being carried in his chair into the family pew in Etwell Church. But the younger Gerard, though disabled in his legs, was quite a match for his brother. No sooner had the minister commenced the reformed service, than Gerard, at the top of his voice, commenced chanting the Psalms in the Vulgate; and the vicar, by the time Nicholas was well into the third Psalm, gave up the strife of tongues, and insisted on the bearers carrying him back to the Hall."

Dr. Cox gives some interesting particulars of the persecution, drawn from the State Papers and the county records. They make up the usual tale—the hunting of priests, with their capture and execution, the harassing and fining of the gentry and their families. Repression produced resistance, and the Roman Catholics established schools for the propagation of their faith, to confirm the courage of the steadfast, and to make up for the loss of those who gave way. In 1625 Sir Francis Coke writes to the Privy Council describing his visit to Castle Gresley. He saw there "six gentlewomen of very good fashion outwardly, and well apparelled, every one with a riband of green and another of white silk tied in a kind of knot upon her left arm." He naïvely observes, "I think these women were able to make more proselytes than twenty priests." Sir Francis had plumped upon a seminary for young ladies, and these were their teachers, but he did not know it. In 1675-6 the Roman Catholics for the diocese of Coventry and Lichfield were 1,949, a larger number than in any other but London. It is with somewhat of surprise that we learn from Dr. Cox there are now only twenty Roman Catholic chapels in Derbyshire, exclusive of those attached to private houses.

The principal gaol into which the recusants and other offenders were thrown was built in 1588 over the town brook, or sewer, of Derby, and was a miserable hole, vile with filth and evil things. The extortion of the gaolers forms the subject of many a complaint to the authorities. Dr. Cox prints a letter from the debtors in 1690, in which they say that their keeper had a way of turning in his pigs among them. They at least were fed, whilst the debtors

starved. The state of things was even worse than this in 1747, as is described in another complaint, but it is strange to our ears to hear that eightpence per week was considered to be an exorbitant charge for the diet and lodging of a debtor.

The articles, informations, and petitions are curious, as they usually are, and we are sorry that so few of them are printed. Royalists and Parliamentarians alike appear in them. In the reign of Charles II. a man is proceeded against for calling another "an old Conventicular rogue," a word for Dr. Murray's new 'Dictionary.' In 1634 we find our old friend Sir Cornelius Vermuiden, or Vermuyden (not Verminden), a partner in the Wirksworth lead mines, and losing ore by theft. In 1639 we have the music-master of the daughters of the Mayor of Chesterfield getting into trouble for taking away two pieces of cloth out of their father's shop, apparently in jest. There are a few cases of witchcraft of the usual character, and we have a collier of Belper charged with "snareinge fesants off a tree." How did he do it?

These are a few samples only of the varied and curious information contained in these interesting volumes, which are very pleasantly compiled and excellently printed. Would that every county had the like!

In vol. ii. p. 250 there is a facsimile of a warrant signed by the Earl of Shrewsbury. There is a postscript in his writing over which Dr. Cox has blundered. As we interpret the beginning of it, it runs, "Sir Fraunces, I praye you, gyue them warnyng that," &c., whilst Dr. Cox prints it, "Of favour I pray you that they charge that they," &c. It is not easy to read the cursive hand of this period.

#### NOVELS OF THE WEEK.

- The Wrong that Was Done.* By F. W. Robinson. 3 vols. (Hurst & Blackett.)  
*A First Family of Tasajara.* By Bret Harte. 2 vols. (Macmillan & Co.)  
*Cæsar's Column: a Story of the Twentieth Century.* By Ignatius Donnelly. (Sampson Low & Co.)  
*From Midsummer to Martinmas: a West Cumberland Idyl.* By Cuthbert Rigby. (George Allen.)  
*Tracked to Doom: the Story of a Mystery and its Unravelling.* By Dick Donovan. (Chatto & Windus.)  
*Vampires: Mademoiselle Réséda.* By Julien Gordon. (Ward, Lock & Co.)  
*The Story of Francis Cludde.* By Stanley J. Weyman. (Cassell & Co.)

It is always a triumph when the constructor of a story with a plot is able to beguile the reader into supposing that the incidents preceding the discovery exist on their own account, and are neither invented nor marshalled for the purposes of the plot. The moment that it becomes evident, as it sometimes does in the stories of Wilkie Collins, that the incidents before the discovery have a mechanical, and not an organic origin, a serious blow is dealt to artistic verisimilitude. Not that we yield to any one in appreciation of the admirable genius of one of the most lovable men of our time; but if Wilkie Collins's stories are compared with those of Mr. Walter Besant it will be seen in a moment



how much they would have gained by a little more attention to the fundamental law of narrative art, that the story should seem to have the *abandon* of real life. It is here where Mr. Robinson's true strength lies. His incidents, as a rule, seem to exist only for themselves until the discovery shows them to have been artistically marshalled. That this was not always so with him—that in his first novel, 'The House of Elmore,' his method was entirely different—shows that his vast practice as a story-teller has not been entirely lost upon him. We say not entirely lost, for it cannot be said that his practice of his art has been so fruitful of good results in other respects as it ought to have been. Though always readable and always interesting, his stories are always more or less tantalizing; they are sufficiently good to make the reader feel that they ought to have been better—sometimes that they ought to have been much better. Though he can hardly be said to claim the place of a fine inventor of plot, he is as an inventor of striking and suggestive episodes without any superior in contemporary fiction. Here, in this very facility, lies his weakness. A little of that ambition of which certain writers of fiction are so full would have secured for him the place which he has missed. Not only is he without ambition, apparently, but he lacks that artistic conscience which enables a man to do the best with the forces at his command. Having invented a situation so full of novelty and so rich in suggestion that many novelists would consider it strong enough for the basis of three volumes, he will touch it, often with great effect, and often, on the contrary, in the most ineffective manner, and then pass on to another situation equally novel and equally charged with suggestion. This gives to his stories the appearance of unrevised drafts—as, indeed, unrevised drafts they no doubt are. But then the ripe artistic fruit of which they seem to be the foreshadowing never comes. The motive of 'The Wrong that Was Done' shows Mr. Robinson at his strongest as an inventor of interesting episodes; but also it shows how very apt he is to leave these episodes undeveloped. The central thought of the story is at once so suggestive and so new that a novelist with more of the patience of the true artist would never have left it until he had worked it out, and this would have been to produce a notable work indeed. A girl brought up by strangers in blood—brought up in ignorance of both father and mother, and only knowing her father to have been an unmitigated scoundrel—falls in love with the man who, as she afterwards discovers, stands charged with the slaying of that father. Yet against this knowledge, and against the knowledge that the slaying was a case of justifiable homicide (the blow having been struck in self-defence against an assassin's knife), there struggles the old superstition of blood relationship—that superstition which was necessary for the building up of the earliest forms of civilization, but which in these times works in its exaggerated forms more wrong to the community than perhaps any other, hardening the heart against all appeals save those which can command the sanction of kindred. To dealing with the problem here

hinted at Balzac would have devoted as much literary energy as most novelists put into half a dozen novels. "Blood is thicker than water" all the world over, as we see in 'Sir Tristrem,' where Ysonde is with difficulty kept from stabbing Tristrem, on discovering that he had slain her kinsman Moraunt in fair fight. And even at the present hour a popular novelist asks the same question that Thomas the Rhymer would have asked. So far, however, and so deep as Mr. Robinson does go into this psychological problem he probes it intelligently and presents it admirably in a story which is extremely interesting. And, reverting to our opening remarks, the incidents preceding the discovery are so selected and so arranged that while the heroine's passion for her lover grows gradually, the great central fact of his standing charged with homicide is not revealed until the very moment when her passion has fully developed and it is too late for her to hope to control its course. There is a good deal of humour in the book, but, as in Mr. Robinson's other stories, the humour is apt to become too farcical.

'A First Family of Tasajara' is worthy of Mr. Bret Harte's reputation. It exhibits his great powers of description, of sketching character, of pathos, and of humour, all governed by his strong artistic reserve—a quality not often possessed by American novelists. The scene is laid, as it has often been before, in the neighbourhood of San Francisco, but Mr. Bret Harte has been able to find something still fresh and impressive to draw in this district which he has made his own. He has often shown his preference for simplicity in the development of events in his stories. His choice in this matter enables him to heighten the effect of his vigorous detail both in incidents and in scenery. Similarly by setting off humour against sentiment he escapes being too sentimental. He is a writer whose method, interesting as it is to examine, has proved to be too difficult for imitators, and the reader, while he can hardly fail to see its finish and its cleverness, finds it so unobtrusive that the matter is always fascinating.

Stories in which the scene is laid in the future are not often successful. When absolute freedom is given to the imagination one marvel is as easy to invent as another, and therefore writers who deal in these matters are apt to tickle their readers' fancy by a revelation of progress which may at least appeal to a natural human instinct. Mr. Donnelly has chosen a gloomy picture—the overthrow of civilization and the slaughter by anarchists of three-fourths of the human race. Ferocity of this magnitude requires to be described with some vigour, and it must be allowed that the author shows at times a command of suitably vigorous language. The name "Cæsar's Column" merely describes the culminating brutality of a leader named Cæsar, who builds a pyramid of human heads to "beat the pyramids of all the Cæsars." In a preliminary address to the public the author explains his earnest purpose, namely, to preach to the able and rich that neglect of suffering, indifference to the great bond of brotherhood which lies at the base of Christianity, and the worship

of mere wealth will lead to the destruction of civilization. He has pushed his lesson to the extreme of the ridiculous.

A very pleasant and legitimate idyl of Cumberland life has been put together by Mr. Cuthbert Rigby, who uses pencil and pen with equal freedom. He craves attention as "a new voice straining for a hearing," and, to judge from his first attempts, he need not give himself much trouble on that score, for with his double talent he can certainly produce an entertaining book. The story is well equipped with a heroine, a hero and an anti-hero, a villain, a comic character, and a chorus; there is motion in it and motive, though the motive is at times too weak for the action which is supposed to spring from it. There is crime, too. The two heroes, who are both in love with the heroine, are knocked on the head one after the other, and the puzzle is to find who committed the second assault. The reader knows who did it from the beginning; but he is expected to make believe that he does not, in order that certain stupid characters in the book may go on blundering for their allotted time. The bad man is not punished as he ought to be; and, indeed, Mr. Rigby has somewhat lacked the courage of his conceptions. If he cannot paint in more sombre hues it might be worth his while to leave the villain out of his next story.

In the first chapter of Mr. Donovan's story there is a "tragedy at St. John's Wood," and in the second chapter the reader is introduced to Calvin Sugg, detective. Coupling these things with the ample title and the spirited illustrations of 'Tracked to Doom,' the experienced novel-reader will know pretty well what to expect. The mystery of the preliminary murder is connected in some way with an innocent couple of lovers, who go through a great deal of trouble in consequence. The author contrives to make his plot continuously interesting, and he keeps it well in hand during the process of unravelling. With these qualities it matters, perhaps, very little how venerable his incidents and types may be.

Mr. Gordon's two stories have this merit amongst others, that they make no great demand on the most languid of readers. Their titles, and to some extent their subjects, are attractive; and, whatever else they may fail in, it is certainly not in human interest. They are lightly and freely written, not always in accordance with the strictest grammatical rules; but they carry one along from point to point, and display no inconsiderable knowledge of the world. Far worse stories have come from America of late years.

Mr. Weyman has chosen a suggestive period for the historical story with which he has enriched Messrs. Cassell's new series—the debatable ground of Mary's reign and Elizabeth's accession, when old forms of faith and old historical alliances were maintaining a precarious existence against the new forces, religious, political, and commercial, which, throwing the two nations into hostile camps, were to create new England and destroy old Spain. In those days of ferment such a desperate intriguer as Ferdinand Cludde—here introduced as the spy of Gardiner, but ready to betray his supposed co-religionists at the first hint of



a "new world," audacious, crafty, black-hearted, and red-handed, such a one as were many in his day—is, we know, no extravagant conception. The adventures of his son Francis, whose fortune it is to be thrown into collision repeatedly with his father, in mutual ignorance of their ties of birth, are admirably told. We get only a glimpse of the great Bishop of Winchester, but it is a striking one; and Sir Anthony Cludde and his household, his daughter Petronilla, and the romantic Duchess of Suffolk are all as natural as if we saw them with our bodily eyes. For the hero, who comes through all his troubles to be a prop of the Elizabethan throne, he is more a politician than a religionist, and therein, we venture to think, to a certain extent too modern for his day, though far from the walking gentleman of the nineteenth century who is so apt to stray into the strange pathways of historic fiction.

#### WORKS ON ECCLESIASTICAL HISTORY.

*History of the Free Churches of England, 1688-1891.* From the Reformation to 1851 by Herbert S. Skeats. With a Continuation to 1891 by Charles S. Miall. (Alexander & Shephard.)—Mr. Miall has taken up the brief which the late Mr. Skeats drew up and published twenty-three years ago, and he has made out an advocate's case with considerable skill and astuteness. If he were told that the first Nonconformists known in England were the adherents of the Papacy and the Church of Rome, he would probably do his best to traverse such a plea; yet the fact is so, whatever the Protestant Dissenter may affirm to the contrary. Mr. Miall takes no account of the Romanists; the "Free Churches of England," in his view, are the Protestants who have from time to time broken away from communion with the Established Church. His book is a careful and instructive history of the long struggle on the part of these "Churches" to assert themselves against the Anglican episcopate and all its dominant arrogance, and to claim for themselves political and social equality. He has drawn up a highly useful sketch which Churchmen and Dissenters alike will find a good book of reference, even though—as is true of all polemical works—it be necessary to read between the lines, sometimes to test startling assertions, sometimes to scrutinize the handling of facts marshalled with a good deal of dialectic craft, and sometimes to supplement the evidence brought forward by cross-examining the witnesses and calling other testimony into court. Such books as Mr. Miall's have their value, and as this interminable controversy is likely to go on for many a long day, and each side ought to know what the other has to say for itself, we recommend our rigid and very orthodox Anglican friends not to treat this volume with a supercilious contempt, as is too much their habit. Dissenters are bringing themselves into line with Churchmen in more ways than one. They are even wresting the highest prizes in theological learning at the universities from their hitherto privileged rivals. In literature and science they are coming more and more to the front; in political life they are everywhere in evidence—only in the world of art are they almost unrepresented. Socially they are not esteemed quite so highly as they esteem themselves. "Society" loves them not, but give them another generation or two and it is to be expected that "society" will find it necessary to admit them to the charmed circle. What will happen then? Perhaps a thoughtful reading of this volume may help us to give something like an answer to the question. At any rate, till we have acquired more familiarity than most of us have with the history of the "Free Churches," their heroes and champions,

their watchwords and their creeds, their stubborn tenacity of purpose, their unceasing warfare upon privilege and professional narrowness, and have learnt to see how much truth they have on their side, and what triumphs they have won for the principles which they proclaim, we are not likely to forecast the future of the "Free Churches of England," for the knowledge of the past is the best help for those who hope to be prepared for what may be coming.

*Acts of English Martyrs, hitherto Unpublished.* By John Hungerford Pollen, of the Society of Jesus. With a Preface by John Morris, of the same Society. (Burns & Oates.)—It is just a century and a half since Bishop Challoner published his 'Memoirs of Missionary Priests.....and of other Catholics of both Sexes that have suffered Death in England on Religious Accounts from the Year...1577 to 1684.' The book was issued anonymously, with no indication of the place where it was printed, and for at least a hundred years it was circulated almost exclusively among the English Romanists. During the last fifty years it has been reprinted more than once, and it has become to a large number of Roman Catholics what Fox's 'Acts and Monuments' till lately was to many worthy adherents of the Evangelical persuasion among ourselves, to wit, a favourite reading book full of delicious horrors adapted to stimulate devout enthusiasm and make the flesh creep. "Of late years," plaintively remarks Father Morris, "literary taste has so changed that it has fallen into neglect. The time has come when a new book is required to take its place. The Lives of the English Martyrs must be rewritten, and the present volume is a contribution towards that work and will make its execution comparatively easy."

As it stands, the volume is a supplement to Challoner, for its contents are almost entirely new. The archives of Stonyhurst, Oscott, Westminster, and other depositories of MSS. have been laid under contribution, not to mention the more accessible storehouses of documents open to all the world, and the result appears in the shape of fifteen chapters of Acts, which are offered to the faithful as a first instalment of harrowing but instructive recitals, to be followed by similar volumes if the faithful show a proper interest in the dreadful stories. It is to be hoped that the public may encourage the projectors of this Anglo-Roman martyrlogy to go on with their undertaking. Not that there is anything of any real historical importance left to discover. The hideous atrocities perpetrated by the priest hunters in the sixteenth century upon their victims have been exposed *ad nauseam*; the brutal Topcliffe could hardly be better known than he is; the treachery here and the nobleness there, the heroic steadfastness at the supreme moment, and the frequent breakdowns under inhuman torture when physical pain was no longer bearable—all these things we have had almost enough of. But it is well that all the evidence procurable should be printed. Moreover, here and there some unexpected illustration or quite new scrap of information is furnished which has a value of its own, as, for instance, the case of Mrs. White, condemned for harbouring priests, obtaining her liberty for money, and a similar deliverance being granted to a Mr. Horner on the same terms; or when we learn that a poor priest named Symonds actually suffered bravely at Tyburn in 1589, though Bishop Challoner had omitted his name from his catalogue of sufferers because tradition had handed down the belief that he had turned informer and spy. So much has been now published by the indefatigable industry of Father Morris and Mr. Foley that we of the heretical sects are not likely to absorb many more editions of these repulsive narratives. They are, however, original documents in a portable form for the specialist; and for the inner circle of the devout they are better

reading than the sickly lives of hysterical visionaries and ascetics with their miracles and their demonology and their multifarious superstitions. The 'Acts of English Martyrs' are, at any rate, true stories; the cumulative evidence of the simple and minute truthfulness of the narrators is overwhelming. In these cases there was no need of exaggeration; the facts needed no dressing up, they speak for themselves.

#### COOKERY BOOKS.

*Delicate Dining.* By Theodore Child. (Osgood, McIlvaine & Co.)—The English train cooks, the French artists; and the result is English cookery and French art. 'Delicate Dining' is an endeavour to educate the English mind and the English palate to an appreciation of that art. The great superiority of French over all other cookery is shown to lie in the thorough comprehension of the methods of seasoning. The distinction between seasoned meat and meat with seasoning matter is strongly emphasized:—

"Seasoning is the business of the Cook, and unless [*sic*] the relish is imparted to the food during the process of cooking it cannot be imparted afterwards. When your meat or vegetables are served on the table and on your plate, you will vainly sprinkle them with salt and pepper and sauces; you will simply be eating meat and vegetables and seasoning matter, but you will not be eating seasoned meat or seasoned vegetables."

We fear, however, that Don Quixote might have hoped for more success when tilting against windmills than might any enthusiast in cookery who, in a middle-class household, should enter upon a crusade against cruet-stands and salt-cellar. The use of "kitchen" wine and "kitchen" butter is also justly attacked as fatal to good cookery. Wine and butter are indispensable to the making of fine sauces; and equally indispensable to their success is the purity of the wine and the purity of the butter. The directions for making salad are admirable, as are the chapters upon sauces, and upon the making of tea and coffee. The orthodox compilation of confused recipes is pleasantly absent; indeed, 'Delicate Dining' is distinguished from all other works on cookery by its style, which is never dull and is often amusing. It is witty in anecdote and aphorism; and critical with a humorous turn of exaggeration. Even Erasmus is made to contribute to a literary treatment of the subject, which makes it interesting and "curious" reading for anybody. We ourselves would willingly abandon even the supreme luxury of a "delicate" dinner could we summon back the old scholar to behold his instructions to Prince Henry of Burgundy adorning the pages of even the most learned treatise on cookery. 'Delicate Dining' is a kind of higher handbook to the kitchen and dining-room; it is written with the science of a *chef*, with the colour of an artist.

*Family Cookery.* By Mrs. Sharman. (Hughes & Co.)—Mrs. Sharman, who is a first-class *diplômée* of the National Training School for Cookery, embodies in many of her recipes the method and teaching she received when herself a student at the School. Some of the recipes are original, and the little book can be recommended to teachers of cookery in technical institutes and to teachers holding country classes in connexion with the work of the County Council. It treats specially of the six principal methods of cooking, and the dishes given do not require expensive materials or materials which cannot be easily procured.

*North Midland School Cookery Book.* (Raithby, Lawrence & Co.)—This book is also addressed to teachers, and gives a reprint of the 'General Hints to Teachers of Cookery' issued by the Education Department. The authors (a few teachers of the North Midland School of Cookery) acknowledge their indebtedness to Miss Briggs, the Cookery Superintendent to the London School Board, for many of the General Rules,



which they have reprinted from the cookery book in use in the London Board schools. The book—which costs only sixpence—contains useful directions for cleaning the kitchen range, kitchen utensils, laying a fire, &c. A knowledge of these points, though elementary, is essential, and we would suggest that even still more attention should be paid to as elementary points in the actual branches of cookery. Should the book, for instance, reach a second edition, we should like to see space found for the inclusion amongst its other excellent recipes of one giving at least the ordinary methods of cooking a fowl. The importance of supplying the present omission is illustrated beyond question by the following incident, which occurred at some well-known “ladies’ flats.” A fowl which had been prepared for the dinner of one of the residents was observed to give forth a particularly unpleasant smell. The smell could not be accounted for by over keeping, as it had arrived from the country the previous day in perfect condition. Moved to inquiry by the indignation of her fellow residents, into whose rooms the objectionable odour had penetrated, the owner of the fowl discovered that the cause of the disaster was the ignorance of the cook—the fowl had not been drawn!

*Simple Recipes for Sick-Room Cookery.* By Mrs. Buck. (Raithby, Lawrence & Co.)—The price of Mrs. Buck’s book—two pence—brings it within the reach of all, and because of its price it should prove valuable to those who have charge of invalids, but are unable to afford the luxury of a nurse. The book is in its second edition, and has been revised and enlarged.

*Mary Harrison’s Guide to Modern Cookery.* (Sampson Low & Co.)—An interesting preface has been contributed by Sir Thomas Acland, dealing chiefly with the application of cooking to chemistry, and Miss Harrison herself has written an admirable introduction. The following passage seems to us worthy of notice. It is quoted by Miss Harrison from the will of a gentleman who left directions for the formation of a “College of Social and Domestic Science for Ladies”—

“There is an untold world of discomfort and misery consequent on the incompetence of the ladies of England for the discharge of their duties. So long as this evil saps the foundations of society social and moral progress will be tardy and unsatisfactory. The whole framework of society is more or less affected by it. Incompetent mistresses make bad servants, and bad servants make bad wives; and bad wives by their idleness, ignorance, and extravagance make bad homes, and bad homes drive men to ruin and taint the National Life.”

Miss Harrison’s book is what it claims to be—a complete guide to modern cookery, though upon one point we should like to offer a suggestion. The names for certain dishes have been given in both English and French, and many will find the double titles most valuable. But the system which is useful when applied to entrées and soups—all of which are so treated—would be equally applicable to entremets, vegetables, fish, game, &c. In most of these cases the English name only is given; for hors-d’œuvres the French name only. Chapters are devoted to table decorations, kitchen economies, the larder, the store-room, rules for cooking, for choice of meat, of poultry, and of fish. Preserves, the potting of meats and fish, the pickling of hams, and spicing of beef have been dealt with; and a special chapter is devoted to sick-room cooking. A good index and some blank leaves for manuscript recipes close an admirable book.

*Curious Old Cookery Receipts.* (Leadenhall Press.)—We fear this book must appeal to a very limited circle. There are not many of the general public likely to read a cookery book as literature; but there is no reason why an intelligent cook should not have his or her literature of cookery—historical, scientific, or humorous. Only some one duly qualified could fully appreciate such a book as this. Our forefathers were

not remarkable for pampered palates; still our ancestral housewives had a very shrewd idea of comfort, and it is quite possible that comparative cookery might find something suggestive or even admirable in these quaint receipts. Without, however, some such special knowledge, we ourselves should hesitate to embark upon a culinary venture recommended by a medicinal receipt like this:—

“An excellent Ointment. Take of oyle of scorpions 2 ounces, hedgehogs grease 1 ounce, badgers grease 1 ounce, bears grease 1 ounce, good salliet oyle half a pint, red lead 6 ounces, white lead 7, being finely ground boyl it very thick, and spread it on linen.”

It seems impracticable to any one except, perhaps, a curator at the Zoological Gardens.

#### ENGLISH LITERATURE IN BOHEMIA.

TILL recently the inhabitants of Slavonic countries, if they wished to acquire a knowledge of the English language and literature, were compelled to do so through the medium of German or French. And yet, if we look at some of their greatest productions in the present century, we shall find that it is English writers who have chiefly influenced them. If we take Russia, we see Zhukovski translating from Southey, Scott, Moore, and Byron. Pushkin, although a thoroughly original poet, bears traces of the school of Byron, and we know from his many allusions to the English poet how much he admired him. The same is the case with Lermontof. The full effect of English romanticism can be traced in Mickiewicz, the greatest poet of modern Poland, to say nothing of Slovacki and others; and the same is true of many of the minor nationalities.

Notwithstanding, till quite recently the Slavonic peoples had but few opportunities of acquiring English at first hand. This difficulty is now gradually disappearing. Good English-Russian and English-Polish dictionaries have appeared, and Prof. Mourek, of Prague, has come forward to help his countrymen. Till the time of his valuable and useful publications we had never been able to hear of more than two works calculated to assist the Czech student of English—the English grammar compiled by the late J. Maly for the use of his countrymen, and a Bohemian-English dictionary, published at Racine, Wisconsin, U.S., in 1876, and dedicated to the patriotic Czech, Vojtech Naprstek. We have not seen Maly’s grammar, but should be inclined to form a favourable opinion of it from some of its author’s other work in the same direction, especially his carefully executed versions of several of Shakspeare’s plays. Maly, with whom we were personally acquainted, was a true specimen of a man of letters, and did much to popularize good books among his countrymen. We believe that pecuniarily his career was not successful. He died in the public hospital at Prague in 1885.

The contributions which Prof. Mourek has made to the philological literature of his country are decidedly valuable. His dictionary (*Slovník Jazyká Anglického i Českého*), of which the English-Bohemian part has appeared, and the Bohemian-English is now in course of publication, is a most compact and useful compilation, as we can emphatically say after having frequently made use of it. It is printed in clear, bold type, and contains not merely the words in ordinary use in our language, but many to be found only in Shakspeare and the earlier poets: words like *princeps*, *barcock*, *ancient* in the sense of *ensign*, and dozens of others will be found fully explained. We have tested it by many expressions, not only in Shakspeare but Milton, which are not given in our ordinary dictionaries. It extends to 1,010 pages, and we do not hesitate to call it one of the most compact and complete works of the kind which have ever come under our notice. We are speaking now of the English-Czech part, but it is to be hoped that the professor will hasten to complete the other, for the ordinary Bohemian-English dictionaries leave much to desire. The

Bohemians have always shown an enthusiasm for English authors, as is proved by the many translations of English masterpieces in their literature, and they will now have excellent help for understanding it.

In a second work, *Učebné Listy Jazyká Anglického* (‘Aids in Learning the English Language’), the professor gives some most useful reading exercises for the acquirement of the colloquial language. The method adopted is that which is called the Robertsonian in England—tales with constant exercise upon them by way of dialogue and re-translation. Amusing anecdotes are carefully analyzed, those which give the greatest amount of colloquialisms being apparently chosen, and especially a tale from ‘Sketches by Boz,’ where the cockney expressions of the great English humourist have the fullest play. The pronunciation is also given of each word, and our capricious language is expressed as clearly as it may be in Bohemian orthography.

In the third book, *Prehled Dejin Literatury Anglické* (‘Survey of the History of English Literature’), Prof. Mourek reprints a valuable essay which he contributed to the Bohemian *Slovník Naučný*. This work is divided into eight chapters, beginning with ‘Beowulf’ and ending with our own days. A supplementary chapter tells the story of the development of English literature in the United States. The latter includes the early colonial authors, such as the “tenth muse” Anne Bradstreet, the wife of one of the governors, Cotton Mather, and others, and winds up with Walt Whitman. The account of Edgar Poe, which we may cite as a specimen, strikes us as clearly and incisively written, and we do not wonder that Prof. Mourek puts a note of exclamation after the surprising statement that Poe, in the course of his early wanderings, turned up at St. Petersburg, and had to be sent home by the assistance of the American Minister. Unless our memory fails us, later biographers of this most musical, but most erratic poet have shown the whole story to be a myth. Our critic’s remarks upon Tennyson, who is briefly summed up on p. 111, are absurdly severe (“He has neither conspicuous originality nor lofty range”), but the remarks upon the unsuitability of the Laureate’s plays for acting have some foundation in fact. But we have no space to go through the criticisms of our author, who is evidently well acquainted with his subject, and often condenses a great deal of valuable information in a few lines. A mere reference to the number of names in the index will fully justify our assertions. Among other branches of our literature, the Elizabethan dramatists are carefully treated. Here and there we remark the slight misspelling of a name; these slips, however, are inevitable, and the accuracy of the book as a whole is very striking.

In his last, and we might say most ambitious work—which has received the prize, and been published at the expense, of the Royal Academy of Sciences of Prague—Prof. Mourek has given a careful study of the use of the prepositions in Gothic: ‘Syntax of Gothic Prepositions’ (*Syntaxis Gotskych Predložek*). These are illustrated by extracts from the original Greek from which Ulfilas translated. No such work exists in our own language, and this is said in no disparagement to Prof. Skeat’s useful *Mæso-Gothic* glossary and grammar, for he has not attempted anything of the kind. With a few remarkable exceptions our language shows a great lack of original works on its philology. In the majority of instances they do not rise above the dignity of school-books, but the case is far different with regard to our literature, which has been copiously and accurately treated in many works, and we are glad that in his ‘Survey’ Prof. Mourek has a word of praise for Chambers’s excellent ‘Cyclopædia of English Literature.’

It is to be hoped Prof. Mourek may continue his scholarly and useful labours. As



Englishmen we are proud that our language has found so learned an interpreter: he has clearly mastered its lexicography, its philological principles, and we might almost say its richly varied eccentricities of expression.

#### OUR LIBRARY TABLE.

THE title of Yuan Hsiang-fu's book, which Mr. W. H. Wilkinson has translated, *Those Foreign Devils: a Celestial on England and Englishmen* (Leadenhall Press), is misleading. It suggests the idea that the work is a furious attack on foreigners, such as those, for example, which have lately emanated from that centre of hostility—Human. But, far from this being the case, it is a collection of rather prosaic notes gathered by the Chinese author when on a visit to this country. Several works of this kind have of late years been translated, either whole or in part, and as they all bear a strong likeness to one another, they begin to be wearisome. Chinamen are not imaginative writers. As chroniclers of passing events or of what they see they are unsurpassed, but as successive members of legations go through almost identical experiences in London, their diaries have a decided sameness. In the present instance Yuan gives a very fair description of his experiences. Some things shock his sense of propriety. The idea of a husband and wife walking arm-in-arm in the streets is contrary to every Chinese social canon, and the custom that women on meeting their parents should "apply their mouths to the right and left cheeks of the elder with a smacking sound" "is exceedingly strange." But in most matters the writer takes a decidedly commonplace view, and in no instance is he amusing. He describes in detail the structure of our houses, the nature of our furniture, the arrangement of our post-offices and public buildings, but he never says anything that has not been said before. It is only due to him to add that his notes were not intended for publication. Indeed, they seem to have been surreptitiously obtained by a friend who copied as many of them as he was able, before the manuscript was redeemed by the lawful owner. We have, therefore, only a portion of the work, and we may be grateful to the author for having been impatient for the return of his manuscript. But although the text is not worth much, Mr. Wilkinson's annotations are of considerable interest. The random assertions of the Chinese author afford him opportunities of explaining the wide gulf which separates Western and Eastern civilizations, and his footnotes, which are both numerous and full, supply a really good idea of Chinese notions on everyday subjects. Apart from Mr. Wilkinson's share in the volume the work is disappointing. We long to find in its pages some faint glimmering of the wit and fancy which abound in Morier's 'Hajji Baba,' but we look for it in vain.

MR. MARCUS BENJAMIN, who writes a preface to Myrtilla H. N. Daly's "paraphrase" of Charron's 'De la Sagesse' under the title of *A Treatise on Wisdom* (Putnam's Sons), observes that this book "requires no apology for its existence." We should have said that it required a very great deal. It would appear from Myrtilla H. N. Daly's own "prefatory note" that she first heard of Charron through Buckle, whose overpraise of Montaigne's pupil and plagiarist is well known. This "led to an effort to secure a copy." That if she went to the first French bookseller in New York he would either hand her a copy over the counter or procure it without any difficulty in the ordinary course of trade does not seem to have struck Myrtilla H., so she engaged in "a long search," and at length "a quaint and rare translation by Samson Lennard was found in London." She then proceeded to "give the crystallized thought without its massive setting." Mr. Marcus Benjamin's knowledge may be gauged by the fact that he

talks of "the naturalism of *Holbach and Rousseau*," by the other fact that he merely refers to "the influence of Montaigne," and is evidently quite ignorant that great lumps of 'De la Sagesse' are Montaigne treated pretty much as Miss or Mrs. Daly has treated Charron himself. Neither paraphrast nor introducer seems so much as to have heard of the *locus classicus* of Pope in English, or to know anything about Charron's peculiar position in French literature and history as a *politique* or trimmer. Of course, though the book is vastly overrated both by Pope and Buckle, there is a good deal of wisdom in 'De la Sagesse.' Its very eclecticism and imitativeness secure that, and we are not disposed to deny that a return to the sententious wisdom of the sixteenth and seventeenth centuries is a wholesome counter-agent to some mental disorders of our day. But the dose can hardly be exhibited well by paraphrasing an old translation on the principle of giving the thought without its setting. Indeed, it is not superfluous to observe that with a very careful and rather double-minded writer like Charron such a plan, unless carried out with great skill and knowledge, is likely to be misleading.

It cannot be needful at this time of day to say much about the matter of Maurice de Guérin's *Journal*, a new translation of which, by Jessie P. Frothingham, accompanied by a version of Sainte-Beuve's universally known essay, has just appeared (Chatto & Windus). Most competent judges are, we believe, now agreed that if either of the Guérins had much interest it was Eugénie, not Maurice; that the original craze for them was partly accident, partly the result of Sainte-Beuve's action; and that the subsequent echo of it by Mr. Matthew Arnold was (as he, indeed, himself in a measure admitted) due to one of those capricious exaggerations by youthful readers of matter in a foreign language which are by no means uncommon, and from which no lovers of literature, however critical the gods may have made them, are quite exempt. Still, there will no doubt always be a largish class of readers who think they relish, and a smaller one of those who really do relish, the half-genuine, half-affected, and sometimes wholly maudlin meditations and lucubrations of Maurice de Guérin about nature and God and man, and so forth. To these, if they cannot read French, this little book will be useful. The translation is fairly done, and the mechanical presentation agreeable.

MESSRS. KEGAN PAUL & Co. have brought out a pretty volume of *Selected Poems of Robert Burns* in their "Parchment Library." The selection has evidently been made for the drawing-room, and some of Burns's most characteristic pieces have been omitted and poor ones admitted. Mr. Lang is, of course, not responsible for this. His introduction is pleasantly written, as might be expected, and is good as far as it goes; but surely he is mistaken in supposing that Burns became disgusted with the French Revolution as soon as Wordsworth and Coleridge.

MR. ROBERT BLACK has deserved well of those interested in the history of English racing by his volume *The Jockey Club and its Founders* (Smith, Elder & Co.). He has evidently bestowed time and trouble on its compilation, especially in identifying the owners of horses, and above all in tracing their connexion with the famous club. He clearly proves that that club did not originate in any desire to improve the condition of the turf or any ambition to legislate for it, but simply—like Brooks's, Boodle's, and the other clubs in St. James's Street—in the wish of certain persons of rank to enjoy the company of their friends and exclude the crowd that invaded their society. As an instance of the easygoing way in which things were managed a hundred and twenty years ago, it may be worth mentioning that the celebrated Solon, grandson of the Godolphin Arabian, after he ceased to

run at Newmarket, was used by Lord Rockingham as a charger. Mr. Black also points out, as has been pointed out before, that the Duke of Wellington's charger, Copenhagen, was not, as is commonly supposed, a thoroughbred, although he both ran and won races. There is an immense deal of information in Mr. Black's book, and it is pretty sure long to maintain its place as one of the standard works devoted to the annals of horse-racing.

THE *Collections*, 1891, of the Minnesota Historical Society, Vol. VI. Part II., contain some curious and interesting matter, which serves to explain how the interest in these societies is maintained. An early stage in a Western state, which is without history, is to form an Historical Society—why, we here scarcely understand. In this present part are several papers on the personal adventures of early settlers, which are of a romantic character. From a new memoir, by Mr. J. F. Williams, of General Hastings Sibley, we learn that a man remarkable in the West departed this life in the last year. The States, as we know, abound with remarkable citizens, but from time to time, as in General Sibley's case, there are men whose acts are really deserving of commemoration. The reminiscences of Mr. Adams illustrate in a lively way passages relating to the early settlement not only of Minnesota, but of Manitoba. A narrative which reads as a tale is the autobiography of L. Taliaferro, a U.S. Indian agent, partly illustrating Indian life. A contribution relating to antiquity is the bicentenary commemoration of Hennepin, an early Mississippi explorer. The taste for records leads the members of these societies to pursue genealogical researches, and many have libraries better provided for such purposes than some of our public libraries at home. This is the case with the Minnesota Society.

THAT serviceable periodical *Amateur Work* (Ward, Lock & Co.) has completed the third volume of its new series.—Mr. Punch has sent his half-yearly volume (through Messrs. Bradbury, Evans & Co.), containing many admirable cartoons by Mr. Tenniel, several of Mr. du Maurier's delightful satires on society, such as 'Country-House Pets,' and other things attractive and amusing.

*The Clergy List* has improved considerably since it passed into the hands of Messrs. Kelly & Co. It is a well-arranged and trustworthy work of reference.—Another admirable handbook is *Hart's Annual Army List* (Murray), a carefully edited volume, widely known for its accuracy and comprehensiveness.—We have also received the first number of *Minerva*, a calendar of the universities of the world: a useful little volume, compiled by Dr. Kekula and M. K. Trübner, the German bookseller at Strasbourg. How did the authors arrive at the figure 1027 for the "Hörerzahl" at Cambridge? and why has the "Candidatenzahl" at London been converted into a "Hörerzahl" on p. 280?—*The Era Almanack* for 1892 does Mr. Ledger credit. Besides a variety of letterpress, useful and amusing, it contains some interesting portraits of actors and actresses of the past.

THE Edinburgh Bibliographical Society, founded in 1890, has issued the first number of its *Proceedings*, containing a selection of printed papers: (1) 'Notes on the Life and Works of John Watson, Printer, with a Hand-list of Books and Pamphlets printed by him, 1697-1722,' by Mr. J. S. Gibb; (2) 'Bibliography of the Book of Common Order of the Church of Scotland,' by Mr. W. Cowan; (3) 'Bibliography of the Lives of Two Scottish Capuchins, John Forbes (1570-1606) and George Leslie (Father Archangel), c. 1590-1637,' by Mr. T. G. Law; (4) 'Is the "Arithmetica" of Jordanus Nemorarius (Paris, 1496) the First Book with the Printing of which a Scotsman was Connected?' by Mr. John Scott, C.B.



THE first number has appeared of a work of great interest to students of Armenian. It is a catalogue of the Armenian MSS. in the great libraries of Europe and Asia, and is the work of the Rev. Agop Dashian, of the Mechitarists of Vienna.

WE have on our table the catalogues of several libraries—that of the Church House, in which the later modern critical theology is conspicuous by its absence; those of the public libraries at Bristol, Redland Branch (Bristol, Hemmons); Kimberley, a creditable collection (Clowes & Sons), catalogued by Dr. P. M. Lawrence; Lewisham (Perry Hill Branch), compiled by Mr. Goss (Lewisham, Berryman & Sons); Leicester, supplementary catalogue (Leicester, Buck, Winks & Son); Nottingham, Class List No. 17; and Wigan (letter E), compiled by Mr. Folkard (Wigan, Platt). We have also received the reports of the free libraries at Belfast, Birkenhead, Bradford, Cambridge, Cheltenham, Leeds, Manchester, and Swansea. Several of these complain of a decline in the circulation of their books.

OF the new editions on our table the most notable is a new issue of *The Tragic Comedians* (Ward, Lock & Co.), introduced by an excellent account of Lassalle, contributed by Mr. Clement Shorter. The portrait of Mr. Meredith, which serves as frontispiece, utterly fails to reproduce the characteristic vivacity of his expression.—Messrs. Clowes & Sons have reprinted Mr. Ashworth's excellent translation of Prof. Gneist's valuable *History of the English Constitution*.—Messrs. Macmillan have reissued Mr. Marion Crawford's *Khaled*, and added *Mark Lemon's Jest-Book* to the cheap reissue of their "Golden Treasury Series."—An excellent little selection of *Cavalier and Courtier Lyrics*, with notes by Mr. Sharwood Smith and an introduction by Mr. Dircks, forms a welcome addition to the "Canterbury Poets" of Mr. W. Scott.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Alford's (B. H.) *Nutford Place Sermons*, cr. 8vo. 3/6 cl.  
 Allen's (Rev. A. J. C.) *Church Catechism, its History and Contents*, cr. 8vo. 3/6 cl.  
 Bonney's (Rev. T. G.) *Christian Doctrines and Modern Thought*, Boyle Lectures, 1891, cr. 8vo. 5/ cl.  
 Brooke's (Rev. S.) *Short Sermons*, cr. 8vo. 6/ cl.  
 Browne's (Sir T.) *Religio Medici*, and other Essays, with Introduction by D. L. Roberts, 32mo. 3/ cl.  
 Clarke's (R. F.) *Pilgrimage to the Holy Coat of Treves*, 4/ cl.  
 Hughes-Games's (Ven. J.) *The One Book, a Treatise on the Unique Character of the Bible*, cr. 8vo. 3/6 cl.  
 Mather's (Rev. Z.) *The Christ of the Heart and the Christ of History*, and other Sermons, cr. 8vo. 5/ cl.  
 Plater's (E. A.) *The Holy Coat of Treves*, cr. 8vo. 2/6 cl.  
 Preachers of the Age: *Ethical Christianity*, by Rev. H. P. Hughes, cr. 8vo. 3/6 cl.  
 Pulpit Commentaries: *Job*, by Rev. T. Whitelaw and Rev. G. Rawlinson, royal 8vo. 21/ cl.  
 Sacred Books of the East: Vol. 32, *Vedic Hymns*, translated by F. Max Müller, Part 1, 8vo. 18/6 cl.

## Law.

- Cherry's (Prof. R. R.) *An Outline of Criminal Law as regards Offences against Individuals*, 8vo. 6/ cl.

## Fine Art.

- Perrot (G.) and Chipiez's (C.) *History of Art in Persia*, 21/ cl.

## Poetry and the Drama.

- Goldsmith's (O.) *Poems and Plays*, edited by A. Dobson, 2/6  
 Lamb's (C.) *Dramatic Essays*, ed. by B. Matthews, 12mo. 2/6  
 Maeterlinck's (M.) *The Princess Maleine, a Drama in Five Acts*, Introduction by H. Caine, cr. 8vo. 5/ cl.  
 Ross's (J. D.) *Burnsiana, a Collection of Literary Odds and Ends relating to Robert Burns*, Vol. 1, sm. 4to. 2/6 swd.  
 Walkley's (A. B.) *Playhouse Impressions*, cr. 8vo. 5/ cl.

## Music.

- Ainger's (A. C.) *Eton Songs*, 4to. 30/ cl.

## History and Biography.

- Carlyle's (T.) *Lectures on the History of Literature*, edited by Prof. J. R. Green, cr. 8vo. 5/ cl.  
 English Men of Action: *Montrose*, by M. Morris, cr. 8vo. 2/6  
 Old England, *Sketches of English History*, by E. A. W., 3/6  
 Queen's Prime Ministers: *Viscount Palmerston*, by the Marquis of Lorne, cr. 8vo. 3/6 cl.  
 Russell (H.) and Gattie's (W.) *The Ruin of the Soudan*, 21/ Shelley (Percy Bysshe), a Monograph, by H. S. Salt, 2/6 cl.  
 Twenty-five Years of St. Andrews, by A. K. H. B., Vol. 1, 8vo. 12/ cl.

## Geography and Travel.

- Morant's (G. C.) *Chili and the River Plate in 1891*, 3/6 cl.  
 Neaves's (H.) *Homeward Bound after Thirty Years, a Colonialist's Experiences*, 8vo. 7/8 cl.  
 Ritchie's (J. E.) *Brighter South Africa, or Life at the Cape and Natal*, cr. 8vo. 5/ cl.

## Science.

- Bastable's (C. F.) *The Commerce of Nations*, cr. 8vo. 2/6 cl.  
 Davis's (N. S.) *Consumption, How to Prevent It and How to Live with It*, cr. 8vo. 4/ cl.  
 Flower's (W. H.) *The Horse, a Study in Natural History*, 2/6  
 New Departure in Astronomy, by E. H., cr. 8vo. 2/ cl.  
 Steven's (J. L.) *The Pathology of Mediastinal Tumours*, 4/6  
 Worthington's (A. M.) *Dynamics of Rotation*, cr. 8vo. 3/6 cl.

## General Literature.

- Alexander's (Mrs.) *A Crooked Path*, cr. 8vo. 3/6 cl.  
 Barlow's (J.) *Bog Land Studies*, cr. 8vo. 3/6 cl.  
 Beattie's (T. R.) *Pambaniso, a Kafir Hero*, cr. 8vo. 6/ cl.  
 Fenn's (G.) *The New Mistress*, cr. 8vo. 3/6 cl.  
 Hatton's (J.) *Cigarette Papers for After-Dinner Smoking*, 6/  
 Hungerford's (Mrs.) *A Life's Remorse*, 12mo. 2/ bds.  
 Latt's (T. C.) *Memorials of Auld Lang Syne*, small 4to. 2/6  
 Macnicol's (E. R.) *Dare Macdonald, a Romance of the Riviera*, cr. 8vo. 5/ cl.  
 Mariani, or Twenty-one Days, by Horace Victor, cr. 8vo. 6/ cl.  
 Maynard's (Mrs. N. C.) *Was Abraham Lincoln a Spiritualist?* cr. 8vo. 7/6 cl.  
 Reade's (C.) *A Perilous Secret*, 12mo. 2/ bds.  
 Robinson's (F. M.) *Mr. Butler's Ward*, cr. 8vo. 3/6 cl.  
 Russell's (W. C.) *Miss Dines's Jewels*, cr. 8vo. 2/ bds.  
 Schubert's (O.) *Countess Erika's Apprenticeship*, translated by Mrs. A. L. Wister, cr. 8vo. 5/ cl.  
 Through the Red-Letter Windows and The Old River House, by Theodor Hertz-Garten, 2/ cl. (Pseudonym Library.)  
 Ward's (Mrs. H.) *History of David Grieve*, 3 vols. 31/6 cl.  
 West's (B. B.) *Half-Hours with the Millionaires*, cr. 8vo. 6/  
 White's (A.) *The Destitute Alien in Great Britain*, 2/6 cl.  
 Winter's (J. S.) *The Other Man's Wife*, cr. 8vo. 2/6 cl.

## FOREIGN.

## Theology.

- Darstellungen aus dem Gebiete der Nichtchristlichen Religionsgeschichte, Vols. 4-6, 7m. 50.  
 Frette (S. E.) *Notre Seigneur Jésus Christ, sa Vie et ses Enseignements*, 12fr.  
 Hase (K. v.) *Kirchengeschichte auf der Grundlage Akademischer Vorlesungen*, Div. 3, Part 1, 7m.  
 Hengstenberg, sein Leben u. Wirken, dargestellt v. T. Schmalenbach, Vol. 3, 7m.  
 Kattenbusch (F.) *Lehrbuch der Vergleichenden Confessionskunde*, Part 3, 5m.  
 Nitzsch (F. A. B.) *Lehrbuch der Evangelischen Dogmatik*, Part 2, 9m. 60.

## Fine Art and Archaeology.

- Curtius (E.) *Die Tempelgiebel v. Olympia*, 2m.  
 Kraus (F. X.) *Die Christlichen Inschriften der Rheinlande*, Div. 2, Part 1, 20m.  
 Zay (E.) *Histoire Monétaire des Colonies Françaises*, 20fr.

## Philosophy.

- Avenarius (R.) *Der Menschliche Weltbegriff*, 4m.  
 Beiträge zur Geschichte der Philosophie d. Mittelalters, v. C. Baumeister, Vol. 1, Parts 1 and 2, 4m. 75.  
 Windeband (W.) *Geschichte der Philosophie*, Parts 3 and 4, 5m. 50.

## History and Biography.

- Böhmer (J. F.) *Regesta Imperii*, Div. 3, Part 1, 12m.  
 Grotefend (H.) *Zeitrechnung des Deutschen Mittelalters u. der Neuzeit*, Vol. 1, 16m.  
 Hausrath (A.) *Arnold v. Brescia*, 3m.  
 Hoernes (M.) *Die Urgeschichte d. Menschen*, Part 20, 0m. 50.  
 Jeremias (F.) *Tyrus bis zur Zeit Nebukadnezars*, 1m. 20.  
 Karpeles (G.) *Allgemeine Geschichte der Litteratur*, Part 13, 2m.  
 Kuntze (J. E.) *Gustav Theodor Fechner*, 6m.  
 Kurzgefasstes Handbuch der Geschichte, Vol. 1, 3m. 60.  
 Büchler (A.) *Untersuchungen zur Entstehung u. Entwicklung der Hebräischen Accente*, Part 1, 3m. 60.  
 Jahrbuch d. Vereins f. Niederdeutsche Sprachforschung, 1890, 4m.  
 Libanii *Apologia Socratis*, rec. Y. H. Rogge, 3m. 60.

## Science.

- Philippson (A.) *Geologische Karte d. Peloponnes*, 28m.

## General Literature.

- Goethe's Werke, hrsg. im Auftrage der Grossherzogin Sophie v. Sachsen, Div. 1, Vols. 4, 9, and 46, Div. 4, Vol. 9, 14m. 40.  
 Hase (K. v.) *Vaterländische Reden*, 10m.  
 Ludwig's (O.) *Gesammelte Schriften*, 6 vols. 23m.

## NET PRICES.

6, Fawcett Street, Sunderland, Jan. 9, 1892.

IN your notice of Archbishop Tait's life in to-day's issue you express a desire to know what retail booksellers think of books being published at net prices. I am a retail bookseller, and have watched with considerable interest the introduction of this system. For my part, I say at once that I am glad of it, for it not only gives us provincial booksellers a profit, whereas under the wretched threepence in the shilling discount system we get practically none, but it tends to spoil the undercutters who advertise "discount off all books."

I find no trouble with even the hardest of bookbuyers when the price is marked net on the covers, as Messrs. Macmillan do with their books, or when there is a slip attached inside, as by Messrs. Longman in the 'Light of the World.' I prefer the latter course as sometimes a cover gets torn or dirty and has to be destroyed, and then we have no visible proof to show that the book is a net one.

I think most provincial booksellers will agree with what I have written. I cannot answer for the London retailers. JAS. PATTERSON.

## DR. REEVES.

DR. WILLIAM REEVES, Bishop of Down, Connor, and Dromore, was born at Charleville, co. Cork, in 1816. He was educated at Trinity College, Dublin, and was ordained in 1838, afterwards becoming Perpetual Curate of Kilconriola, Vicar of Lusk, and Dean of Armagh before he succeeded Dr. Knox as bishop of the see which, as he used often to point out, is continuous with the two ancient kingdoms of Dalriada and Dalnaraidhe. In 1847, while resident at Ballymena, the chief town of the parish of Kilconriola, in county Antrim, he published 'The Ecclesiastical Antiquities of Down, Connor, and Dromore,' a quarto showing at once great research and minute local knowledge. Ten years later he edited with copious notes St. Adamnan's 'Life of St. Columba,' with notes containing exhaustive researches into every point of the history of the saint and his island. Carlyle, who was minutely acquainted with the book, commended it for its thoroughness and for the light which its editor had thrown upon life in the west in the sixth century. At the same time Reeves had worked at 'The Acts of Archbishop Cotton' in a Visitation of Derry in 1497. He printed in 1851 an account of the beautiful Ultonian manuscript known as Codex Maelbrihte, and the year before a history of the churches of Armagh. He also described the 'Book of Armagh,' the most ancient manuscript in Ireland, containing much Irish, and purchased it from Mr. Brownlow for the University of Dublin. A treatise on the rule of the Culdees, an account of the Isle of Santa, an essay on Octavian del Palacio, a short history of Lusk, an account of the bell of St. Patrick's will, and many other historical essays, were the product of his marvellous industry. He copied most of the Codex Kilkeniensis, and filled several folio volumes with a transcript of the records of the see of Armagh. He was editing the 'Book of Armagh' at the time of his death. He had collected materials for a life of the Rev. Samuel Burdy, the biographer of Skelton, and generously placed them at the disposal of the writer of the life in the 'Dictionary of National Biography.' He was unsurpassed in knowledge of the ecclesiastical and local history of the north of Ireland. In general learning he was the worthy successor of Jeremy Taylor and of Bishop Percy of the 'Reliques,' and in special Irish knowledge surpassed Sir James Ware. It is to be regretted that his industry did not include a study of the Irish language, but of Irish palæography his knowledge was exhaustive. He was a most generous man of learning, and no scholar ever consulted him in vain. He died in Dublin on Tuesday last.

## 'WALFORD'S COUNTY FAMILIES.'

Ventnor, Isle of Wight, January, 1892.

I WAS rather astonished a few days since by receiving from a noble lord, who shall be nameless, a copy of a huge and flaming prospectus of a scheme in which a most cool and unwarrantable liberty is taken with my name by a total stranger. The prospectus is signed "J. Rochelle Thomas," and it is headed "A Request to the Landed Gentry and County Families of the United Kingdom." It goes on to say it is "required to complete a national unique copy of 'Walford's County Families' illustrated throughout with portraits and views for presentation to the British Museum"; and it professes to appear "under the patronage of Her Majesty the Queen, their Royal Highnesses the Prince and Princess of Wales, the Dukes of Connaught and Cambridge, and the Duchesses of Albany and Fife," as well as of thirteen other dukes and duchesses, ten marquises and



marchionesses, over fifty earls and countesses, and about a hundred other peers and peeresses. The ambitious projector adds a request for help, in the way of photographs, &c., towards forming "a gigantic collection of topographical views and of personal portraits" such as "were never even approached in extent before," promising "to present it as a free gift to the British Museum, for the benefit and pleasure of future generations." He adds: "My idea is to possess for every entry in 'Walford's County Families' photographs of the residence and also of the owner or occupier and his lady, as now existing." He next proceeds to ask for a contribution of "the nominal sum of five shillings" from each noble lord and squire. He estimates that the work when complete will "occupy over two hundred huge volumes," and declares that for his labour of love in "collecting, classifying, binding, and indexing" this mass of material, he shall consider himself "amply remunerated in the satisfaction arising from the contemplation of a monumental work brought to a successful termination by the aid of those who respond to his request."

As I have edited the 'County Families' for upwards of thirty years, and have never been ambitious of puffing my book into vulgar notoriety, will you allow me to say publicly through your columns that, although my name has been thus freely adopted by Mr. Thomas, I know nothing whatever of this scheme? The prospectus has been sent to me by one of those very noblemen whom he includes in his list of "patrons," but who has no more confidence in it than I have, and who naturally asks what I know about it.

At all events, I trust that I may be allowed publicly to wash my hands of all share in it and of all connexion with it.

EDW. WALFORD, M.A.,  
formerly Scholar of Balliol Coll., Oxford.

#### THE BOOK SALES OF 1891.

##### I.

ALTHOUGH the past year would seem to have been productive of rather more than the average number of sales by auction, the importance of the books submitted for competition has been no greater than usual. An avalanche of rare and costly volumes similar to that which in 1887 tumbled into the arms of the "Literary Antiquary," as Washington Irving described a particularly disdainful, yet always hungry bookworm of his acquaintance, cannot be reasonably expected to occur very often, and perhaps, on the whole, it is not at all surprising that even high-class catalogues prove to be built up for the most part of old friends to be found in every library worthy the name. From these the ideal *helluo librorum* turns with undisguised contempt: he rejoices in exceptions, and can hardly be induced to follow the rule; and since his desires are as unlimited as his determination is redoubtable and his purse full, he has set a fashion which, in one respect at least, is unchangeable. It has long been recognized that a "good sale," in the technical application of that expression, is one that abounds in books but rarely seen, still more rarely sold, and good for some hundreds of pounds each at the least. Books of this importance have always been regarded as the aristocracy of the library, and the desperate anxiety to secure them, almost at any price, raises something more than a suspicion that these old and for the most part forgotten volumes are fast slipping away from private custody to that of the world's great public libraries, where they will, in the ordinary course of events, lie embalmed till they crumble into dust. It is some little satisfaction to know that many a scribbler now being sent to apparent oblivion by pastrycooks and cheese-mongers will at that remote period rise again in fragments and flourish in learned immortality, and perhaps, after all, this regiment

of quaint and curious volumes will never be depleted, for the great gaps made by time are filled up again by the same lavish hand, and each new recruit becomes a veteran at last. There is no denying, however, that one large public library is more voracious in the long run than a hundred Burtons, and it is this fact which mainly accounts for the increasing scarcity at auction of books of a certain class—instructive works like the 'Aberdeen Horn Book,' for example, which, as the catalogues usually inform us, is "an A B C." Messrs. Sotheby, by the way, disposed of a copy of this primer for 26l. 10s. at the commencement of the season. It consisted of four 8vo. leaves printed at Aberdeen, by E. Raban, in 1625, and must have belonged to some seventeenth century truant, for it was in "matchless preservation."

The Brayton Ives Library, dispersed at New York in March, and shortly reported in the new volume of *Book Prices Current*, was, in this one respect of abounding in rare and curious books, the most noticeable collection that has been brought to the hammer for many years. An original copy of Aristotle's 'De Animalibus,' Venice, 1476, folio, realized \$800, and an imperfect example of the Mazarin Bible no less than \$14,800. It was originally reported that this book was perfect, but a subsequent announcement left no doubt that some fifteen leaves were in facsimile. Burns's 'Poems,' first edition, Kilmarnock, 1786, sold for \$430, and a copy of the famous 'Epistola' of Columbus, 1493, \$410. There are several editions or reprints of this rare letter all of the same date, and this particular copy was the Roman edition of Aliander de Cosco's translation, which in common with other issues, whether of Rome, Paris, Bâle, or Florence, is examined and commented upon in brief by the late Henry Stevens in his 'Recollections of Mr. James Lenox of New York.' The 'Mundus Novus' of Columbus was represented at this sale by five different issues, from the first, "without the triangle" and undated, to the reprint of 1507. In all these cases the prices realized were high, ranging from \$150 for a copy of the fourth issue to \$1,075 for a copy of the third, which, though undated like most of the others, may be known from the circumstance of its having forty-five lines to the page Higden's 'Polychronicon,' 4to. 1482, printed by Caxton (imperfect), brought \$1,300, and a good copy of the 1476 edition of Justinian (Venice, Jacobus de Rubeis), \$165. Shakspeare was well represented as follows: 'Venus and Adonis,' 1596, 18mo., \$1,150; 'Mid Sommer Nights Dreame,' first edition, 1600, \$725; 'King Lear,' second edition, 1608, \$425; 'Romeo and Juliet,' fourth edition, n.d., \$535; 'Merry Wives of Windsor,' second edition, 1619, \$790; 'Richard III.,' seventh edition, 1622, \$270; 'Faure E. M., the Miller's Daughter of Manchester' (by many, not to say most, attributed to Robert Greene), 1631, \$225. A First Folio, perfect, but a little short, brought \$4,200; a Second Folio, perfect, \$400; a Third Folio, perfect, but with the portrait from the fourth impression, \$950; and a Fourth Folio, also perfect, \$210. Shelley's 'Queen Mab,' 1813, 8vo., realized \$190, a high price even for this rare volume; and several plays of Shirley from \$47 to \$55 each. It is worthy of note that at the beginning of the century a piece like Shirley's 'Hide Park,' 1637, which now fetched the equivalent of 10l. 10s., could have been got for the odd shillings or less. Capt. J. Smith's 'Generall Historie of Virginia,' with its engraved title, portrait of the Duchess of Richmond by William Pass, portrait of Matoaka by Simon Pass, and four maps, sold for \$315. A copy of the *editio princeps* of Tacitus, Venet., n.d., realized \$135; and of the first edition of Virgil with a date, Venet., 1470, \$3,000. Concerning the first edition of all, that printed by Sweynheym & Pannartz at Rome without date, and adjudged to be the scarcest of all the ancient classics, not more than seven copies can

now be traced, and only two of these have been sold by auction during the last hundred years. One, though imperfect, realized 4,101 fr. at the La Vallière sale at Paris in 1784, and the other 590l. at the Hopetoun House sale in February, 1889. The Brayton Ives copy of the second edition would, therefore, appear to have sold well.

This New York sale was, however, much too extensive for anything like a full notice. At the beginning of the season Messrs. Sotheby, having knocked down the 'Aberdeen Horn Book' as previously mentioned, sold on the same day 'The Poeticall Essayes of Sam Danyel,' 1590, 4to., 23l., and Davenant's 'First Day's Entertainment at Rutland House,' 1657, 9l. 5s. This latter rare piece describes one of the performances which took place at private houses during the prohibition of theatrical entertainments. Two of Greene's productions, 'Arcadia or Menaphon' and 'Tullie's Love,' each printed in 1616, 4to., realized 11l. the pair (they should be worth more some day); and a very fine copy of Milton's poems in the original sheepskin, 1645, 8vo., 65l. 10s. In March a copy of the 'Compleat Angler,' 1653, in the original binding (5½ by 3½ in.), brought, in conjunction with Cotton's companion work, 1676, no less than 310l., the highest price ever realized at auction for these two little volumes. During the same month the famous library of the late Mr. W. H. Crawford, of 'Lakelands,' was dispersed, and here the great prize was Voragine's 'Legenda Aurea,' translated and printed by Caxton in 1483. The book, however, was imperfect, and only realized 465l. At the same sale an imperfect copy of the 'Myrrour of the World,' 1481, folio, brought 160l. This work is noticeable as the first printed by Caxton with woodcuts.

Dotted about the catalogues, though often at great intervals, are many items interesting to the literary antiquary, e.g., the edition of the 'Polychronicon' printed by Peter Treveris at Southwark in 1527, folio, 14l. 10s.; the 'Vita' of St. Jerome, printed by L. di Rossi at Ferrara in 1497, folio, 24l. 10s.; Edmund Spenser's 'Complaints,' first edition, 1591, 4to., 16l.; Zacharie Boyd's 'Last Battell of the Soule in Death,' 2 vols., 1629, 8vo. (imperfect), 15l.; Bunyan's 'Holy War,' first edition, with White's portrait and the curious folding plate, 1682, 8vo., 32l.; the 'Constitutions' of Pope Clement V., printed on vellum by Schoiffer in 1467, 52l.; the 'Worldes Hydrographical Discription,' by Davis of Sandrudge, 1595, 8vo., 81l.; Jonathan Hull's curious 'Description and Draught of a New Invented Machine' for driving vessels against wind or tide in a calm, 1737, 8vo., 11l. 10s.; Allot's 'England's Parnassus,' 1600, 8vo., 18l. 15s.; Herrick's 'Hesperides,' 1648, 8vo., 15l. 10s.; and a copy of the first genuine author's edition of 'Hudibras,' which must on no account be confounded with the small 12mo. edition. This was in 3 vols. small 8vo. (6¾ in. high), 1663-78, and realized 21l., which was certainly not dear as books of this class go.

That modern school which aims at the collection of choice works of comparatively recent date had much engrossing material last year; and this is a school, moreover, which is always ready to welcome the earlier efforts of any new author who succeeds, for any reason, in rising above the common level. The copy of the first edition of 'Robinson Crusoe,' 3 vols., 1719-20, may have been worth 55l.; but if so, the earliest edition of the 'Arithmetic' published by Cocker, 1671, 8vo., was surely cheap at 3l., though this is perhaps more of an antiquaries' book than anything else. Gray's 'Poems,' first edition, 1768, 8vo., not quite uncut, brought 12l.; and another copy of Shelley's 'Queen Mab,' 1813, 12l. 12s. The difference between this price and that realized at the Brayton Ives sale is noticeable, for the London copy had the genuine title and last leaf, containing the imprint, which



were rigorously suppressed by the author. Lamb's 'Tales from Shakespeare,' first edition, 1807, produced 18l. 15s.; and another edition of 1816, 10l. 10s. (boards, uncut). A full set of Mr. George Meredith's novels, together 31 vols., in the original cloth, sold for 12l. ('One of our Conquerors' has been published since); and a collection of fourteen original copies of Byron's separate works, in uniform half-morocco, for 6l. 10s. This lot did not, of course, include any of the rarer pieces, such as 'The Waltz,' 4to. 1813, a copy of which recently appeared in a bookseller's catalogue marked at 3s. 6d., and was afterwards sold at third hand for 50l.

J. H. SLATER.

#### THE WASHINGTONS OF MAIDSTONE.

New York, December, 1891.

THE subjoined interesting document has come into the possession of Mr. Grenville Kane, of Tuxedo, New York. He purchased it at an auction of miscellaneous autographs in Boston, and there is no reason to suppose that it was ever in the possession of any member of the family in Virginia. Had it been it would surely have been included in the many sales of their papers in recent years.

The late Conway Robinson, in his 'History of the High Court of Chancery and other Institutions of England,' says (Preface, xi): "As to officers of the High Court of Chancery, in Elizabeth's reign, it appears as to Laurence WASHINGTON, of Sulgrave, in Northampton county, that this second son—also named Laurence—was entered of Gray's Inn in 1571, called to the bar in 1582, had a country residence at Jordan's Hall, Maidstone, and was Registrar of the Court of Chancery from March 25th, 1593, until the end of that reign; that he was in King James's first Parliament (1603) a member for Maidstone, and, assisted by deputies, continued personally to discharge the duties of Registrar until his death on December 21st, 1619, at his house in Chancery Lane; that he was then succeeded in the office of Registrar by his son, Laurence WASHINGTON, who was, in 1627, knighted by King Charles I., and held the office until 1643, when he died at Oxford, and was buried at Garsden, his residence in Wiltshire." So far Robinson.

In a volume of burial certificates at the Heralds' College, London (1. 22, p. 18), is entered:—

"Laurence WASHINGTON, of Maidstone, Co. Kent, Gent., Registrar of his Maties High Court of Chancery (2d son of Laurence WASHINGTON, of Soulegrave, Co. North., Gent., by his ux: the daughter of Wm. Pargiter, of Gretworth, Co. North., Gent.), ob. Dec. 21, 1619, at his house in Chancery Lane, London, and was buried in parish church of..... in Maidstone aforesaid the 24th same month. He married 2 wives—the 1 was Martha d. of Clement Nuse of Haddam, and 2d wife Mary d. Sir Thomas Scott (no issue)."

This daughter of Sir Thomas Scott was the widow of Richard Argall. Sir Laurence WASHINGTON married Anne, daughter of William Lewyn, D.C.L. His son Laurence married a daughter of William Guise, their daughter (Elizabeth) being the first Lady Ferrars.

It will be observed that while both of the signers of this document spell their name with ss, only one s is used in the endorsements. Unfortunately the seals are only traceable in stains.

MONCURE D. CONWAY.

To all Xria'n people to whom this present writinge shall come Laurence WASHINGTON the elder of Maydstone in the County of Kent Esquie and Laurence WASHINGTON the younger of Maidstone aforesaid gent sonne and heire apparent of the said Laurence WASHINGTON the elder sende greetinge in our Lord God everlastinge. Whereas the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger by their dede indented beareinge date the eight and twentieth day of Januarie now last past before the date of these presents for and in considerac'on of the some of three hundred pounds of lawfull money of England to them by Samuell Warcop of ffulbrooke in the County of Oxon Esquie before the sealeinge and

delivery of the same Indenture well and truelie in hand paid, have graunted aliened bargained solde and confirmed, unto the said Samuell Warcop his heires and assignes for ever All their and ether of their reverc'on and reverc'ons remaynder & remaynders of and in the third pte of a moytie of all & singular those the Manno<sup>s</sup> & Lop<sup>ps</sup> of ffulbrooke and Westalhill with the rights members libties and appurten'ces thereof in the sayd County of Oxon', and all their and ether of their reverc'on and reverc'ons remaynder & remaynders of and in the third pte of all and singular mesuages lands tenements meadows pastures feedings woods underwoods rents reverc'ons services & hereditaments whatsoever with their appurten'nts in the pishe of ffulbrooke or els where in the said Countye of Oxon to the said third pte of a moytie of the said Manno<sup>s</sup> & Lop<sup>ps</sup> or to ether of them belonginge incident or appteyninge or accepted reputed or taken as pte pcell or member thereof, And alsoe all their & ether of their reverc'on & reverc'on remaynder and remaynders of and in the third pte of a moytie of all that chiefe capitall mesuage or manc'on house commonlie called or knowe by the name of Paynes house scituate lyeinge and beinge within the parrishe of Taynton neare unto Swynebrooke in the said Countye of Oxon' And the third pte of a moytie of all and singular the lands meadows feedings rents reverc'ons service rights royalties members appurten'ces to the same chiefe capitall mesuage or mancon house called Paynes house belonginge or appteyninge or used letten or occupied with the same, And alsoe the third parte of a moytie of all and singular other lands ten'tes and hereditam'ts scituate lyeinge & beinge in the parrishe of Taynton or els where in the sayd Countye of Oxon' wch late weare the lands of Thomas Howse a'l's Calcott gents. And all and singular other the mannors mesuags lands tenements and hereditaments of the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger in ffulbrooke Taynton & Westalhill in the County of Oxon' aforesaid All and singular which said Mannors Lop<sup>ps</sup> lands tenements and hereditaments beforementioned weare late pcell of the possessions of Samuell Cocke late of ffulbrooke aforesaid Esquie deceased. To have and to hold unto the said Samuell Warcopp his heires and assignes to the sole and proper use and behoofe of the said Samuell Warcopp his heires & assignes for ever Uppon Proviso or condic'on conteyned in the said Indenture that yf the said Samuell Warcopp his heires or assignes should not well & truelie content & paye unto the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger their heires or assignes the some of one hundred & ffyfte poundes of lawfull money of England att one entyre payment uppon the fflowe and twentieth daye of June then next ensueinge the date of the said Indenture in the Com'on dyneinge hall of Graise Inne in the County of Midd's then the said Indenture and everie Article clause and thinge therein conteyned should cease & be utterly voide as by the said Indenture more at large appeareth Sythence which (vid'lt) uppon the said fflowe and twentieth daye of June, the said Samuell Warcopp did well and truelie paye unto the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger the some of one hundred and ffyfte poundes of lawfull money of England in the Com'on dyneinge hall of Graise Inne aforesaid accordinge to the provise or condico'n above menc'oned, as by a Memorandu' endored uppon the backside of the said Indenture yt doth and maye alsoe appear Nowe therefore knowe yee that wee the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger for the considerac'on aforesaid have remised released and quite claymed and by these presents doe for us and our heires for ever remise release & quite clayme unto the said Samuell Warcopp in his quiet & peaceable possession & season now beinge and to his heires & assignes All the state right tytyle interest condic'on clayme and demaunde whatsoever wh<sup>h</sup> wee the said Laurence WASHINGTON the elder & Laurence WASHINGTON the younger or ether of us, or heires of us or ether of us now have maye canne might should or of right ought to have of in or to the said manno<sup>s</sup> or Lop<sup>ps</sup> mesuage lands ten'ts and hereditaments beforemenc'oned, or of in or to every or anye pte or pcell thereof Soe that nether wee the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger or ether of us or heires of us or ether of us anye estate right tytyle interest condic'on Clayme or demaunde whatsoever of in or to the said Manno<sup>s</sup> or Lop<sup>ps</sup> mesuages lands ten'ts and hereditaments beforemenc'oned or of in or to anie pte or pcell thereof shall or maye at anye tyme or tymes hereafter have challenge or demaunde But thereof and therefrom, and of and from everye parte and pcell thereof shalbe utterly barred and excluded for ever by these presents And wee the said Laurence WASHINGTON the elder and Laurence WASHINGTON the younger and our

heires the said Manno<sup>s</sup> & Lop<sup>ps</sup> mesuages lands tenements and hereditam'ts abovemenc'oned and everye pte and pcell thereof unto the said Samuell Warcopp and his heires against us and our heires shall & will warrant & for ever defende by these presents In Wyttnes whereof wee the said Laurence WASHINGTON the elder & Laurence WASHINGTON the younger have to this our present writinge sett our hands & seales the seaven and twentieth daye of June in the yeares of the raigne of our gracios sovereigne Lord James, by the grace of God of England Scotland ffrance & Ireland Kinge defendo<sup>s</sup> of the ffayth S<sup>c</sup>. (that is to saye) of England ffrance and Ireland the Twelveth and of Scotland the Seaven and ffortieth Anoq Dni 1614

LAUR: WASHINGTON LAUR. WASHINGTON J

#### Endorsements:—

"Washington to Warcop 27 Junij 12 Jas."

"The release of Laurence Washington [obliteration] & Laurence Washington to Samuel War Coppe." N° 20 [?].

"The conveyance of y<sup>e</sup> eldest sister of a 3<sup>d</sup> pt of a moyty."

"A Release of a Morgage from Washington to Warcop."

"N° 21."

"Sealed & delived in the presence of us, Thomas Giles, Ferdinando Wyther."

#### 'THE CHILDREN.'

THERE has been a discussion as to who wrote that notable poem 'The Children,' long ascribed to Charles Dickens. When I was in New York in 1889 Mr. E. C. Stedman, the first living American critic, and editor of the "Library of American Literature," introduced to me Mr. Charles M. Dickinson, editor of the *Binghampton Republican*, N.Y., as the real author of the poem. In my 'Younger American Poets' I included this poem with Mr. Dickinson's name attached, he having himself told me that he was the author. But I have just received from Melbourne the subjoined letter. Perhaps your readers can clear the matter up satisfactorily.

DOUGLAS SLADEN.

To D. B. W. Sladen, Esq.

C/o Mrs. F. C. Dalgity, Yaroopna, Mary Street, Kew, Victoria, Nov. 11, 1891.

SIR,—There is a charming poem entitled 'The Children' which has often been ascribed to England's greatest novelist—Charles Dickens. Knowing the great interest you take in the growth of Australian literature (which you evinced by editing 'Australian Poets,' &c.), I ask you at some future time to give the world the name of the real author of the poem I allude to. His name is Zachariah Sutcliffe. He died in indigent circumstances in Melbourne last year. Some years ago, when I bought a pamphlet of his poems, I remarked that I had always thought Charles Dickens wrote 'The Children'. Thereupon Mr. Sutcliffe produced an autographic letter from Charles Dickens, thanking him for sending him a copy of the poem, and expressing great admiration of it. I think you will agree with me that the writer of 'The Children' should have a place among Australian poets. Australian writers must ever be grateful to you, for no one before you ever thought of publishing an 'Australian Poets.' I am, sir, yours truly,

SARAH WELCH

(Authoress of 'The Digger's Grave,' 'The Dying Chorister,' &c.).

P.S.—By this mail I send a copy of the poem 'The Children,' and also some newspaper cuttings you may find of service. I am having a successful career as professional nurse in Melbourne.

#### THE ORIENTAL CONGRESSES OF 1892.

22, Albemarle Street, Jan. 13, 1892.

AMONG the latest adhesions to the Ninth International Congress of Orientalists, which is to meet in London in September next under the presidency of Prof. Max Müller, are those of La Section Orientale de la Société Impériale Russe d'Archéologie, and the Asiatic Society of Japan; together with those of the following Russian Oriental scholars:—Messieurs D. Chvolson, Prof. à l'Université de St. Pétersbourg; S. Oldenburg, Privat Docent à l'Université de St. Pétersbourg; W. Radlof, Membre de l'Académie Impériale des Sciences; Baron V. von Rosen, Prof. à l'Université de St. Pétersbourg, Membre de l'Académie des Sciences; C. Salemann, Membre de l'Académie



des Sciences, Directeur du Musée Asiatique ; V. Shukowski, Prof. à l'Université de St. Pétersbourg ; Baron W. Tiesenhausen, Membre de la Commission Impériale Archéologique ; and V. Wassiliw, Prof. à l'Université, Membre de l'Académie des Sciences.

ROBERT K. DOUGLAS,  
Hon. Sec. of the Ninth International  
Congress of Orientalists.

### Literary Gossip.

It is said that our best-known journalist will shortly start a new periodical, to be called *Sala's Journal*.

MR. NEWNES, the founder of *Tit-Bits*, is, it is rumoured, going to bring out a journal called *The Million*, the chief feature of which will be that the illustrations will be in colours.

WE are glad to hear much better accounts of the health of Mr. Frederick Chapman, the well-known publisher, whose serious illness has during the last seven or eight weeks caused considerable anxiety to his many friends.

MR. RUDYARD KIPLING has returned to England.

M. RENAN's fourth volume of the 'History of Israel' has grown so much that it will be divided into two parts. Both will appear towards October next, along with a complete index of the four volumes.

MR. A. W. BLACK writes :—

"It may be of interest to note that the late Sir G. B. Airy should be credited with a work not referred to in any of the recent obituary notices of the deceased astronomer, viz., a brochure on the topography of Scott's 'Lady of the Lake.' This little work was the result of a careful examination of the Trossachs and Callander district by Airy, who evidently engaged in the labour of attempted identification of the ground with the poem as a summer recreation. The brochure was appended to an edition of 'The Lady of the Lake' some twenty years ago."

THE news of Walt Whitman received by post as we went to press was of the gloomiest. Although he has thrown off the bronchial distress which was the first indication of his serious condition, he remained up to the 4th inst. in a state of singular weakness and prostration, which left his friends no room for hoping that he was not upon his death-bed. He is watched day and night by nurses who never quit him together ; and his young friend Mr. Horace Traubel is in constant attendance at the house in Mickle Street, Camden, New Jersey. Mr. Whitman's magnificent constitution is at length giving way. One of the most significant symptoms is that the poet, who has taken for years the keenest interest in his large correspondence, no longer even asks what letters have arrived, and frankly avows that he would now gladly "shake off this burden," and go to his rest.

MR. SAMUEL BUTLER, the author of 'Erewhon,' is going to lecture at the Working Men's College on the 30th inst. on 'The Humour of Homer.'

MESSRS. MACMILLAN & Co. have in preparation for early issue an 'Indian Imperial Book of Dignities,' consisting of a biographical and statistical dictionary of the ruling princes, chiefs, nobles, and titled and decorated persons of the Indian empire.

The book will be compiled and edited by Sir Roper Lethbridge.

A WELSH lady has written to the editor of *Temple Bar* that she is sorry that she must give up *Temple Bar* because of the irreverence of Maarten Maartens's title. The title that has shocked her so much is 'God's Fool.'

MR. J. JACOBS's 'Jews in Mediæval England' may be expected about Easter.

THE death of Mr. Bush at the age of seventy-five recalls to mind the old controversy on the subject of discount, Messrs. Bickers & Bush being among the principal of the undersellers whom the association endeavoured to crush. When Mr. Bush retired from the firm in Leicester Square he set up for himself at Charing Cross ; but he was not successful, and had to close his shop. He was a man of more than ordinary ability.

A VOLUME of selections from Hafiz, translated by Mr. Justin Huntly McCarthy, is in the press and will be issued by Mr. Nutt.

SIR FREDERIC GOLDSMID is going to give a lecture in the theatre of University College, London, next week, on 'Persia, its Language and Literature,' in connexion with the School of Oriental Studies.

MESSRS. WOODALL, MINSHALL & Co. write :—

"Will you be good enough to state that the Rev. Elias Owen's essay on Welsh Folk-lore, mentioned in the *Athenæum* of Saturday last, is now being published in parts by Messrs. Woodall, Minshall & Co., of Oswestry and Wrexham?" Mr. Vincent Evans writes to us to the same effect.

A TRANSLATION of M. Xavier de Montépin's 'Porteuse du Pain,' made specially for the *Weekly Times and Echo* by Capt. the Hon. Roger Gordon Molyneux (the brother of the Earl of Sefton), will commence serial publication in that journal on the 23rd inst.

THE copyright and all rights in the works of the late Mr. Edwin Waugh, the Lancashire author, will be offered under the hammer on the 5th of next month. The sale will include the engraved plates illustrating the works and the library left by Mr. Waugh.

A NEW weekly newspaper will be commenced in Edinburgh next month, entitled *The Beacon*, a name of evil omen. It proposes to oppose strongly the disestablishment of the Church of Scotland.

'WOMAN'S INFLUENCE IN THE EAST, as shown in the Lives of Queens and Princesses of India,' by Mr. John Pool, is announced for immediate publication by Mr. Elliot Stock. The work will have an introduction by Sir Lepel Griffin.

THE last number, vol. xlv. 3, of the *D.M.G.* (*Journal of the German Oriental Society*), contains an elaborate article by Prof. Vambery on 'The Intellectual Life of Persian Women.' It supplies a long list of poetesses, beginning with princesses of the imperial house. Specimens accompany each name, and translations into German verse. The last portion applies to the most distinguished living poetesses of Iran. As many of these ladies are of Turkish descent, Khajar and others, of course it throws some light upon Turkish character, and we know there are many Turkish poetesses also. Altogether

the article gives a picture of the character and capacity of Oriental women very different from that popularly accepted here.

A CORRESPONDENT writes :—

"An advertisement in your columns having informed me that the January number of the magazine called *The Bookworm* had among its 'contents' two articles on subjects which interested me—'Lamb's Literary Remuneration' and 'Coleridge and Lamb'—I ordered a copy. A glance at the first showed me that it was not an article at all, but an extract from a recent catalogue of Messrs. Sotheby ; the second I found to be a couple of notes rolled into one, 'From a Philistine Book-room,' taken bodily from the *Anti-Jacobin* of the 21st November last ! Both were already in my scrap-book. The acknowledgment of the latter borrowing is made in the artless manner peculiar to the inferior press, not at the head, but, parenthetically, in the middle of the article—'observes the *Speaker*'—and besides this blunder there is another—inexcusable to scissors-and-paste—in the text. I should like to know if I have been fairly treated. I think not ; for the advertisement was framed in a way to indicate that the articles were original matter and not snippings from an auction catalogue and a popular newspaper. If my view is wrong, the editor of the *Bookworm* will be glad of an opportunity of setting me right ; if I am right already, the publisher will no doubt return my sixpence, and mend his ways."

THE death is reported of Oscar Schwebel, the historian of Berlin and the Mark of Brandenburg. He was born in Berlin, studied theology and philology at the University, and worked for some years in the Mark as a clergyman and a teacher. He was an expert in the culture-history, folk-lore, legends, and antiquities of his native city and the Mark. Besides a long series of books on the subject of which he was a master, he wrote many essays in the *feuilleton* and *Sonntagsbeilage* of the *Berlin National Zeitung*.

THE Turkish Government has made a grant to an existing Constantinople publication, the *Servet (Prosperity)*, in order that it may increase its industrial information, and that it may become an illustrated paper. For this a manager is to be engaged in the West.

THE oldest Arabic dictionary after that of Khalil, the 'Kitâb al-Af'al' of Ibn al-Kutiyeh (who died in the year 967 A.D.), discovered in Sicily by the late Michele Amari, will soon be issued by the Jesuit press at Beyrout.

AN authorized English translation of Prof. H. H. Wendt's 'Der Inhalt der Lehre Jesu' ('The Teaching of Jesus') will shortly be published by Messrs. T. & T. Clark, of Edinburgh. The translation will have the benefit of Prof. Wendt's revision.

MR. JUSTICE HOLMES, Judge of the Supreme Court of Massachusetts, has just published at Boston, for the benefit of his friends, some of those speeches and addresses that have made his reputation as an orator. Judge Holmes, who is the only surviving son of Dr. O. W. Holmes, is the author of 'The Common Law,' which is considered by those who understand it a work of genius, and he is known not only in his own country, but to the whole English-speaking legal world, as a most learned and accomplished lawyer.

VOLTAIREANS will be sorry to hear of the death of M. Desnoiresterres, the author of



'Voltaire et la Société Française au XVIII<sup>me</sup> Siècle.'

THE decease of Cardinal Manning is an event that we cannot leave altogether unchronicled. He took a first class at Oxford; published, while an Anglican clergyman, four volumes of sermons which were much admired; and after his secession to Rome produced a great number of books and pamphlets on ecclesiastical subjects, more particularly about the Vatican Council and the temporal power of the Pope. He could not be called a learned theologian, for his nature was practical rather than speculative, and he had no turn for critical investigations. His views were those of the Ultramontane school. With wider views of Catholic dogma he had not the slightest sympathy.

THE Twelfth Report of the Historical Manuscripts Commission, Manuscripts of the Duke of Rutland (2s.), is the most interesting Parliamentary Paper of the week.

## SCIENCE

*Garden Craft, Old and New.* By the late John D. Sedding. With a Memorial Notice by the Rev. E. F. Russell. (Kegan Paul & Co.)

HERE is a book that will please many classes of readers. It reveals so much of the character of the author that the introductory memoir, sympathetic as it is, is well-nigh superfluous. The biography, if it may be so called, though far from eventful, is unusually interesting as a character study. Literary men will admire the freshness and vigour of the author's style, his quaint and forcible illustrations. Artists will appreciate the honesty of purpose and freedom from affectation which were associated with a marked tendency towards conventionalism. Gardeners will be interested in reading the criticisms of an outsider who will command their respect, if not always their full acquiescence; and the general reader will feel, after the perusal of these pages, that if the architect could be a little more of a gardener, and a gardener a little more of an artist, we should then get an ideal landscape gardener. We shall have to wait a long time, we fear, before we realize this ideal; in the mean time the present volume may be recommended to all classes of readers, in the full assurance that they will derive both pleasure and profit from its perusal. The basis of the book, as we learn from the preface, was

"a brief treatise on the technics of gardening delivered to my brethren of the Art-Workers Guild.....the essay had no sooner arrived with me at home, than it fell to pieces, lost gravity and compactness, and became a garden plaything, a sort of gardener's 'open letter' to take loose pages as fancies occurred. So have these errant thoughts, jotted down in the broken leisure of a busy life, grown solid unawares and expanded into a would-be serious contribution to garden literature."

This passage sufficiently explains the motive of the writer. How he proceeded may be further exemplified by another citation:—

"So now having in this short preamble discovered something of the rich variety and many-sidedness of the subject, I proceed to write down

three questions, just to try what the yoke of classification may do to keep one's feet within bounds: (1) What is a garden, and why is it made? (2) What ornamental treatment is fit and right for a garden? (3) What should be the relation of the garden to the house?"

In his reply to the first question the author's view of a garden is that of a work of art, of a picture. It is for him no mere place for repose and recreation of spirit, still less is it a paradise for the naturalist. The marvellous workings of plant-life for him are almost as if they were not, or rather they are looked at wholly from the sensuous point of view of abstract beauty. "So we arrive at these conclusions," says the author, after some pages of discussion: "a garden is made to express man's delight in beauty and to gratify his instincts for idealization." Very true, so far as it goes; but only a halting, imperfect presentation of the truth.

Passing on to the consideration of the ornamental treatment that is fit and right for a garden, the author treats the subject from the point of view of an architect almost exclusively. The garden must not be a mere transcript from nature; it must be conventionalized and adapted to the house, of which it really forms part. With such views it is natural that the author should lean to the geometric designs of the Renaissance period, and even boldly assert his liking for the clipped yews and other curiosities of the topiarian artists. With such opinions it is consistent that he should have scant sympathy with the Kents, the Browns, the Marnocks. For Repton he has more admiration. He condemns the arrogant dogmatism of some modern exponents of the natural as contrasted with the artificial styles, and criticizes sundry passages from the 'English Flower Garden' of Mr. Robinson with the remark, "How sweetly doth bunkum commend itself."

Such passages as this illustrate the old antagonism between naturalism and artificiality, and would be painful were it not that, in answering the third question which the author proposed to himself, he shows himself at once more tolerant and more "sweetly reasonable":—

"It is of the utmost importance that art and nature should be linked together, alike in the near neighbourhood of the house and in its far prospect, so that the scene, as it meets the eye, whether at a distance or near, should present a picture of a simple whole, in which each item should take its part, without disturbing the individual expression of the ground. To attain this result it is essential that the ground immediately about the house should be devoted to symmetrical planning, and to distinctly ornamental treatment; and the symmetry should break away by easy stages from the dressed to the undressed parts, and so on to the open country, beginning with wilder effects upon the country boundaries of the place, and more careful and intricate effects as the house is approached. Upon the attainment of this appearance of graduated formality much depends. One knows houses that are well enough in their way, that yet figure as absolute blots upon God's landscape, and that make a man writhe as at false notes in music, and all because due regard has not been paid to this particular. By exercise of forethought in this matter the house and garden would have been linked to the site and the site to the landscape; as it is, you wish the house at Jericho."

This reads very much like a transcript from Repton; but, whether or no, it will

command a fuller measure of approval than any advocacy of extremes or addiction to any one style under all circumstances. "All is fine that is fit," quotes the author with approval when he is not in controversial mood, and

"what an eclectic principle is this! How many kinds of style it allows, justifies, and guards! the simplest way or the most ornate; the fanciful or the sweet austere; the intricate and complex, or the coy and unrestrained. Take it as true as Gospel that there is danger in the use of ornament—danger of excess—take it as equally true that there is an intrinsic and superior value in moderation, and yet the horn gardener shall find more paths, old and new, that lead to Beauty in a plot of garden ground than the modern stylist dreams of."

As a further example of the author's way of treating his subject we are tempted to quote the following passage. He is speaking of the relation between Art and Nature:—

"On this point there is a distinct analogy between the guiding principles of Art and Religion. Art and Religion both signify effort to comply with an ideal standard—indeed, the height of the standard is the test of each—and what makes for innocence or faultiness in the one makes for innocence or faultiness in the other.....To apply this to a garden. Untaught, lawless Nature may present things indiscriminately as they are—the casual, the accidental, the savage—in their native dress or undress, in all their rugged reality, and not be ashamed. But the artist gardener, knowing good and evil, exercising free will in his garden craft, must choose only what he may rightly have, and employ only what his trained judgment or the unwritten commandments of good taste will allow. There you have the art of a garden."

In this passage we have a singular exemplification of that ignorance of Nature that the conventional artist is so apt to display. "Untaught, lawless Nature," forsooth! Is it possible to imagine a greater perversity of the truth than these words convey? We can imagine such an epithet as applicable to Art, but to Nature as a manifestation of the Omniscient—never.

## ASTRONOMICAL NOTES.

A NEW astronomical observatory has recently been inaugurated in connexion with the Brown University in the State of Rhode Island, the donor being Governor Herbert W. Ladd, after whom it is to be called the Ladd Observatory. It is situated on the summit of a hill in a sparsely settled part of the city of Providence, one mile to the north of the other college buildings and about two hundred feet above the level of the sea. The principal instrument of the observatory is an equatorial of 12.2 inches aperture and 15 ft. focal length. The spectro-scope is of especial excellence, and was made by Brashear. It is supplied with prism and grating, comparison and reversion apparatus, and camera attachment. The first Director is Mr. Winslow Upton, Professor of Astronomy at the Brown University, which, it will be remembered, acquired that name in 1804. An account of the inaugural ceremony is given in the number of the *Sideral Messenger* for last month, and we can but echo the concluding expression of hope that the future history of the new institution "may be in keeping with its auspicious beginning."

Two small planets were found to be registered on photographic plates employed in stellar observation by Dr. Max Wolf, of Heidelberg, on the 22nd and 23rd of last month. Subsequent examination by Herr A. Berberich showed that



one of these was Sapietia, No. 275 (discovered by Dr. Palisa at Vienna on the 15th of April, 1888), but that the other was, in all probability, a new discovery, and will reckon as No. 323 in a general list. It was observed by Dr. Palisa on the last day of last year.

The twelfth part of Proctor's *Old and New Astronomy* (which has been edited and completed since the author's lamented death by Mr. Ranyard) has recently appeared. The information is particularly full on the distribution of the stars and nebulae in the heavens, and on some peculiar structures in the Milky Way, respecting which, it will be remembered, Mr. Ranyard has communicated some very interesting articles in recent numbers of *Knowledge*. We are informed that the concluding part (xiii.) of 'Old and New Astronomy' will shortly appear, with the index to the whole work. It is published by Messrs. Longman.

#### PROF. DE QUATREFAGES.

THE distinguished French naturalist Jean Louis Armand de Quatrefages, who died on Tuesday, the 12th inst., was born on February 10th, 1810, at Berthezenné, in the Department of the Gard. After taking a distinguished degree in medicine at Strasbourg, he became professor of zoology at Toulouse; but finding provincial life unsuited to his tastes, he settled in the capital, and in 1850 obtained a professorship at the Lycée Napoléon. Five years later he was called to the chair of Anthropology and Ethnology at the Museum of Natural History, and henceforth his life was devoted to work at the Jardin des Plantes. Prof. de Quatrefages was a copious and elegant writer, known popularly by such works as his 'Souvenir d'un Naturaliste,' of which an English translation in two volumes appeared in 1857. He contributed to the 'International Scientific Series' a volume entitled 'The Human Species,' which was published in 1879. The deceased professor was well known as an opponent of many of the views of Mr. Darwin. De Quatrefages's 'Crania Ethnica,' first published in 1875, and subsequently extended with the co-operation of M. Hamy, is recognized as a standard work. His 'Études des Races Humaines' was written when he was on the verge of eighty years of age. In 1879 Prof. de Quatrefages was elected a Foreign Member of the Royal Society.

#### SOCIETIES.

**GEOLOGICAL.**—Jan. 6.—Mr. W. H. Hudleston, V.P., in the chair.—Messrs. E. S. B. Biddell, J. C. S. Burdett, J. Evans, W. J. R. Cowell, F. McKnight, C. Parker, T. A. Rickard, and F. E. Streeten were elected Fellows; and Major J. W. Powell, a Foreign Correspondent of the Society.—The following communications were read: 'On a New Form of Agalacrinites (*Lepidodiscus milleri*, n. sp.) from the Lower Carboniferous Limestone of Cumberland,' by Messrs. G. Sharman and E. T. Newton; 'The Geology of Barbados, Part II. The Oceanic Deposits,' by Mr. A. J. Jukes-Browne and Prof. J. B. Harrison; and 'Archaeopneustes abruptus, a New Genus and Species of Echinoid from the Oceanic Series in Barbados,' by Mr. J. W. Gregory.

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—Jan. 6.—Mr. C. H. Compton, V.P., in the chair.—A large number of antiquities belonging to various members was exhibited, among which the following may be noted: Mr. B. Winstone, a very fine milk-white glass medallion of Sir Hans Sloane. Mr. Winstone also showed to the meeting one of the office books of the Commissioners of the River Stort, containing early minutes of proceedings.—The Chairman described some interesting brasses in the church of Ringwood, Kent, of which rubbings were submitted for inspection.—Mr. J. M. Wood produced some hard Roman mortar from Colchester, and he also described some of the original lead piping used by Sir Hugh Myddleton at Sadler's Wells. The metal is half an inch thick, formed of plates hammered into shape and jointed in a remarkable manner without soldering.—Mr. Watling exhibited drawings of curious Elizabethan paintings on the pillars of St. Clement's Church, Ipswich.—Mr. Earle Way produced several Roman and mediæval remains recently found at South-

wark, including a large number of fine blue spherical Roman beads.—A paper, by Mr. Andreas E. Cockayne, on the antiquities of Derbyshire, was read by Mr. W. de Gray Birch in the author's absence. It treated for the most part of the evidences of the existence of man in prehistoric times, and the recent discoveries were passed in review.—The Chairman read a note on the date of the foundation of Furness Abbey.—The concluding paper was on a find of Roman remains at Caerleon. These consist of the remains of former buildings, roofing tiles stamped with the legionary mark LEG II. AUG. pottery, coins, &c. They have been found in excavating for a house for Mr. T. Parry on the common.

**ZOOLOGICAL.**—Jan. 5.—Prof. A. Newton, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during last November and December. Amongst these attention was called to four spotted-billed pelicans (*Pelecanus manilensis*), received from Calcutta, and to a second specimen of the Formosan fruit-bat—a species originally described from an example received alive by the Society in 1873.—Dr. E. C. Stirling exhibited some specimens of the new Australian marsupial (*Notoryctes typhlops*), and gave a short account of the habits of this remarkable animal, as observed in a specimen recently kept in captivity by one of his correspondents.—Mr. E. Hartert exhibited a series of eggs of the common and other cuckoos, mostly collected by himself and his friends, and made remarks on the question of the similarity of the eggs of the cuckoos to those of the owners of the nest in which they are deposited.—Letters were read: from Dr. F. A. Jentink, on the recent acquisition by one of his correspondents in Java of additional specimens of the rare bush-rat (*Pithechirus melanurus*),—from Dr. J. Anderson, on a small collection of mammals, reptiles, and batrachians made during a recent visit to Algeria and Tunisia,—by Mr. F. E. Beddard, on the earthworms collected by Dr. Anderson during the same expedition: amongst them were examples of a new species of the genus *Microcolex*; a second new species of the same genus, based on examples collected by Mr. E. B. Poulton in Madeira, and proposed to be called *M. poultoni*, was also described,—from Mr. R. I. Pocock, on some Myriopoda and Arachnida collected by Dr. Anderson during the same expedition,—by Mr. M. F. Woodward, on the milk dentition of *Procyon* (*Hyrae*) *capensis*, in which the author showed that Latoste's canine has a counterpart in the lower or mandibular series, and he described for the first time two small vestigial upper incisors; he concluded that the teeth named belong collectively to the first or milk set, and that the formulation of the incisors of this genus as  $\frac{2}{1}$  is probably due to the occasional persistence of the second upper milk-incisor,—and by Mr. O. Thomas, on the species of the Hyracoidae, of which order he had lately examined a large series of specimens. The author recognized fourteen species of this group of mammals, all of which he proposed to refer to one genus (*Procyon*). Besides these, four geographical subspecies were recognized. A new species was described as *P. latostei*, from Senegal.

**COLONIAL INSTITUTE.**—Jan. 12.—Mr. H. J. Jourdain in the chair.—The following gentlemen were elected Fellows: Col. W. J. Engledeu, Messrs. J. S. Anstruther, J. Duthie, W. Heath, and J. H. Rumney.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 12.—Mr. G. Berkeley, President, in the chair.—It was announced that nine Associate Members had been transferred to the class of Members, and that thirty-six candidates had been admitted as Students.—The monthly ballot resulted in the election of thirty-four Associate Members and of one Associate.—The paper read was 'On Weighing Machines,' by Mr. W. Airy.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—Jan. 12.—*Anniversary Meeting.*—Mr. P. Le Page Renouf, President, in the chair.—The Secretary's report for the year 1891 was presented.—The following are the officers and Council for the current year: *President*, Mr. P. Le Page Renouf; *Vice-Presidents*, the Archbishop of Canterbury, the Archbishop of York, Right Hon. W. E. Gladstone, Lord Halsbury, Ven. J. A. Hessey, Sir A. H. Layard, F. D. Mocatta, W. Morrison, Sir C. T. Newton, Sir C. Nicholson, Rev. G. Rawlinson, Sir H. C. Rawlinson, and Very Rev. R. P. Smith; *Council*, W. A. Tysen Amherst, Rev. C. J. Ball, Canon Beechey, Rev. E. B. Birks, A. Cates, T. Christy, Rev. A. J. Delattre, C. Harrison, Rev. A. Löwy, Rev. J. Marshall, Prof. Maspero, A. Peckover, J. Pollard, F. G. H. Price, Prof. E. Schrader, and E. T. Whyte; *Hon. Treasurer*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Sec. for Foreign Correspondence*, Rev. R. Gwynne; *Honorary Librarian*, W. Simpson.

**ARISTOTELIAN.**—Jan. 11.—Mr. S. H. Hodgson, President, in the chair.—Mr. L. T. Hobhouse was elected a Member.—Mr. B. Bosanquet read a paper on 'The Permanent Meaning of the Argument from Design.' The writer began by alleging that while the hypothesis of a supreme intelligence does not assist the interpretation of nature, the rejection of that hypothesis is also entirely without effect on the principal problem, viz., What is the probable relation of nature as a machine to man and his purposes, which form a part of this machine? The evidence of exact science, though increasing in range, is wholly inadequate to the necessities of action, and, technically speaking, itself rests upon a conviction as to the point in dispute, the reasonableness of nature. The ascription of waste and failure to the organic world and the less evolved types of men was criticized as anthropomorphic, depending on moral ideas which had no reality for the lives thus characterized; and the separation of man from nature, so as to escape crediting nature with his intelligence, was also commented on as a relic of supernaturalism, and it was urged that, in all the greater achievements ascribed to man's will, nature and not man is the author of the design, which no conscious will has ever contained. The opinions of Kant and Herbart were referred to, and a position analogous to theirs supported. The paper was followed by a discussion.

**SHORTHAND.**—Jan. 5.—Mr. T. R. Wright, President in the chair.—Mr. P. C. Robinson was elected a Fellow and Mr. W. Coleman an Associate.—A new alphabet on the script, or longhand, slope was explained by Mr. E. Pocknell. He claimed that it was on a more simple arrangement than the German script systems, and could be written phonetically or orthographically, with joined vowels or without them; that it could be used as a notation for the teachers of languages; and that it was capable of combining the principles of abbreviation of both the geometrical and script schools. Some practical details were criticized, but, on the whole, the alphabet was received with satisfaction.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 8.—Recent Information as to the Lower Races of Man, Mr. E. B. Tylor.
- Victoria Institute, 8.—The Weak Side of Natural Selection, Mr. J. W. Slater.
- Institute of British Architects, 8.—Award of the Prizes and Studentships for 1891-92.
- Surveyors' Institution, 8.—The Four-Course System, with Desirable Variations, Mr. E. Morris.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Geographical, 8.—Journey through North Korea into Manchuria, Mr. C. W. Campbell.
- TUES. Royal Institution, 9.—The Brain, Prof. V. Horsley.
- Statistical, 7½.—The Recent Agricultural Depression as exhibited in the Rental of an Oxford College, and the Financial Position of a leading London Hospital, Mr. L. E. Price and Dr. J. C. Steele.
- Civil Engineers, 8.—Further Discussion on Mr. W. Airy's Paper 'On Weighing Machines.'
- Zoological, 8½.—Notes on the Anthropoid Apes, from Specimens lately Living in the Society's Garden, Mr. F. E. Beddard; 'A Remarkable Sirenia Jaw from the Oligocene of Italy, and its Bearing on the Evolution of the Sirenia,' Mr. R. Lydekker; 'Descriptions of and Notes on Coleoptera collected by Mr. J. Whitehead on Kina-Balu, Borneo; Families Hispidæ, Erotylidae, Endomychidae, Lycidae, Lampyridæ, &c., Rev. H. S. Gorham; 'Coleoptera collected by Mr. W. Bonny in the Aruwimi Valley, Central Africa,' Rev. H. S. Gorham and Mr. C. J. Gahan.
- WED. Entomological, 7.—Annual Meeting; Election of Council and Officers and President's Address.
- Geological, 8.—Hornblende-schist, Gneiss, and other Crystalline Rocks of Sark, Rev. E. Hill and Prof. T. G. Bonney; 'North Italian Eryzoa: Part II. Cyclostomata,' Mr. A. W. Waters.
- Cymrodorion, 8.—Early History of the Welsh Church, Mr. J. W. Willis-Bund.
- Society of Arts, 8.—Spontaneous Ignition of Coal, and its Prevention, Prof. V. B. Lewes.
- Microscopical, 8.—Annual Meeting; President's Address.
- British Archaeological Association, 8.—Sutton in Holderness and the Abbey of Meaux, Mr. T. Blashill; 'Dorothy Manners (née Vernon) of Haddon Hall,' Mr. A. E. Cockayne.
- THURS. Royal Institution, 3.—Greek Sculpture, Dr. A. S. Murray.
- Royal, 4½.
- Society of Arts, 4½.—From Tien-Shan to the Pamirs; Experiences on the Russo-Chinese Frontier, Mr. H. Jones.
- London Institution, 7.—The Wagner Festival Performances at Bayreuth, Mr. C. Armbruster.
- Numismatic, 7.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Linnean, 8.—Additional Notes on the Tick pest in Jamaica, Mr. D. Morris; 'Development of Cactaceæ, containing Cells of *Eucumia ulmoides*, Oliver, Mr. F. E. Weiss; 'Lichens of Manipur,' Dr. J. Müller.
- Chemical, 8.—Estimation of Oxygen in Water, Mr. M. A. Adams; 'A Pure Fermentation of Mannitol and Dulcitol,' Messrs. F. E. Frankland and W. Frew; 'Luminosity of Coal-gas Flames,' Mr. V. B. Lewes; 'Magnetic Rotation of Dissolved Salts,' and 'Dissociation of Liquid Nitrogen Peroxide,' Mr. W. Ostwald.
- Antiquaries, 8½.
- Historical, 8½.—The Evolution of the Family, Mr. O. Browning.
- FRI. United Service Institution, 8.—The Phonograph for Naval and Military Purposes, Col. G. Gouraud.
- Physical, 5.—Driving of Electromagnetic Vibrations by Electromagnetic and Electrostatic Engines, Prof. G. F. FitzGerald; 'Supplement to Goldstein's,' Prof. S. P. Thompson.
- Philological, 8.—A Dictionary Evening, Report by Dr. J. A. H. Murray.
- Royal Institution, 9.—The Composition of Water, Lord Rayleigh.
- SAT. Royal Institution, 3.—Induction Coil and Alternate Current Transformer, Prof. J. A. Fleming.
- Botanic, 8½.—Election of Fellows.

#### Science Gossip.

MR. MURRAY is going to bring out a new edition of the late Prof. Moseley's 'Notes by a Naturalist on Board the Challenger.' Only one



edition was published in the author's lifetime, and that at the price of a guinea. The new edition will be much cheaper, and include the author's latest corrections and a portrait and brief memoir of him.

THE Council of the Royal Meteorological Society have arranged to hold an exhibition of instruments, charts, maps, and photographs relating to climatology at 25, Great George Street, from March 15th to 18th.

MESSRS. CASSELL & Co. will publish in a few days 'The Year-Book of Treatment' for 1892. The contributors will include Dr. B. J. Baron, Dr. A. E. Garrod, Mr. Malcolm Morris, Dr. E. S. Reynolds, and others.

THIS year's Naturforscher-Versammlung will be held at Munich from September 12th to 17th, and the German Society for "Oeffentliche Gesundheitspflege" will meet at Würzburg from the 17th to the 20th of the same month.

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, R.W.S., Secretary.

The VICTORIAN ERA.—An EXHIBITION OF PORTRAITS and OBJECTS of INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

## ARCHITECTURAL LITERATURE.

*Bungalows and Country Residences: a Series of Designs and Examples of Recently Executed Works.* By R. A. Briggs, A.R.I.B.A. (Batsford.)—*Sketches of Village Buildings.* From Designs by Jas. Williams. With Notes. (Bentley & Son.)—These two books differ much in quality, but have this in common that they are really architects' trade catalogues. They are addressed only to the employing public, who are intended to draw from them conclusions to the advantage of the authors. Whether it be good for English architecture, either as an art or as a profession, that such books should be published is a point which we will not now discuss; but we commend it to the consideration of the Institute to which one, at least, of the writers belongs. The interest of the books to us lies in the evidence they afford as to what it is that architects looking for public patronage think will prove most attractive. And in this we find something that is hopeful, but much that is discouraging. It is good that men should not be content with the utilitarian dulness which satisfied our fathers, and should ask that the houses built for them should have some individual character of their own. And the number of really good houses built in England within the last few years shows that if a man values good architecture, and is willing to pay for the good construction which is a necessary condition of it, he need have little difficulty in getting what he wants. But generally John Bull and his wife, when they have a mind to have their house "artistic," would fain also have it cheap. And Mr. Briggs has set himself to work to show how very cheaply he may have it. His book is a collection of sketches of houses, with plans and estimates of the cost. And, if the figures can be trusted, the prices are, even under the conditions which Mr. Briggs has assumed, remarkably low. We can, indeed, scarcely believe it possible that the "bungalow" shown on plates xiv. and xv. could be built, even in the flimsiest way, for 900*l.* But we contend that "artistic" work done under these conditions is really rubbish, and we are the bolder to say so because Mr. Briggs has shown by some of his plates that he can do good work when he has a fair chance. He asks in his preface, "What is a bungalow?" and he does not supply a clear answer; but we gather from what he says that it is something between a house and a booth, and that it can only be built by dodging

the by-laws of local boards, and, for the safety of adjoining property, it should be placed at least thirty feet from the boundary of its site. By dint of clever sketching Mr. Briggs can make the outside of such a thing look picturesque enough on paper; but an attempt to draw an interior betrays at once the poverty and hollowness of the whole affair. The proper epithet, we learn, is "cosy," and the essential elements of cosiness appear to be bare boards underfoot, bare joists overhead, and an "ingle nook," which things suggest draughts, noise, and general discomfort, not to be mitigated by the free exhibition of "Liberty" pots and cheap Oriental nicknacks. Mr. Briggs condemns the vulgarity of the average builder's house. Is there not some savour of vulgarity in these "artistic" affectations?—Mr. Williams appeals rather to the landowner and resident in the country than to the dweller in the suburbs, amongst whom Mr. Briggs seeks his clients. Cheapness is not a point with him, and his designs have a more substantial look than those we have been finding fault with. But there is an unreality all the same. The attempt is to make believe that all the buildings are old ones, and as regards small cottages, it is sometimes tolerably successful on paper, although little regard seems to have been paid to the conditions of modern life in such places. The sketches are curiously unlike an architect's work. There is some skill in the use of light and shade, but the perspective is generally faulty, and the detail is slurred over or misdrawn as it is by sketchers who do not understand it. The notes occupy thirty-four pages. Bad grammar, commonplace sentiment, and often downright twaddle, make them tedious reading in spite of toned paper and coloured ink; and probably no one but a reviewer will get through them. Both books have dedications, to give them dignity in the eyes of those to whom they are addressed.

*Architectural Perspective, with Hints on Pen-and-Ink Drawing.* By F. O. Ferguson. (Crosby Lockwood & Son.)—Mr. Ferguson tells us in his preface that he "has considered only the practical side of the subject," and that he has "found the theory difficult to understand." Nevertheless, with the simple confidence characteristic of the "practical man," he undertakes to teach the said subject. The book is a series of descriptions, with figures, of the simpler processes used by architects in setting out perspective drawings, and it may perhaps be of some use to "the novice," who crops up in every other paragraph, if he happens to understand the language used by his instructor "the writer," which we admit we sometimes do not. We suppose the literary style is practical, and that the writer has found the theory of English composition difficult to understand.

DR. PASPATI.

5, Bank Buildings, E.C., Jan. 7, 1892.

A LETTER received from Patras to-day brought the news of the death in Christmas week of my friend Dr. A. G. Paspatis at Athens. Dr. Paspatis must always hold the first place as the pioneer of Byzantine antiquaries. His Byzantine studies and his work upon the palaces must, from the circumstances in which they were written, always remain the most important works upon these subjects.

The fortunate circumstance that he was present at Constantinople during the construction of the Thracian Railway through the city, and his careful examination of the buildings destroyed in the course of the construction and excavation, make the chapter of his Byzantine studies dealing with this subject invaluable. But Dr. Paspatis did not confine his studies to the antiquities of Constantinople; he wrote a learned and exhaustive work upon the Eastern gipsies. He also took a lively and intelligent interest in the revised English translation of the Bible, particularly of the New Testament.

His knowledge of the language of the New Testament and also of his own and the English language made him anxious that some person perfectly acquainted with modern Greek should be associated with the Company of Revisers of the New Testament, believing as he did that in many material points the Greek of the New Testament was capable of being illustrated by modern Greek. At his request, and entirely sympathizing with his views, I attempted without success to impress them upon an important member of the Company. Shortly after the revised version was published Dr. Paspatis prepared a very instructive paper criticizing (and, as it seemed to me, very justly) some of the newly translated passages, and was very anxious to publish it here. But the interest in the version had even then passed away, and I do not think his paper was ever published, in this country at all events.

For the last few years of his life he lived in Athens, but he always maintained his interest in Byzantine antiquities, and those who, like myself, continue this study will much miss him and his friendly assistance—may I add also his bright and affectionate smile?

EDWIN FRESHFIELD.

THE ROYAL ACADEMY.—WINTER EXHIBITION.  
(Second Notice.—The British School.)

SINCE we saw it last, Reynolds's *Mrs. Braddyll* (No. 107), one of the most sympathetic and beautiful of his ladies' portraits, has been—we will not say "restored," much less "re-painted"—refreshed and made less dry and flat. By no means an elaborate or solid piece of painting, or more than an admirable sketch in a noble style and on a large scale, it is one of the latest, but likewise one of the most original, of Sir Joshua's works. The lady sat to him in January, 1788, when he was sixty-six years of age, and again in February, 1789; that is only five months before the master ceased painting altogether because his sight had failed. After this portrait was taken from the easel Sir Joshua produced but little, and chiefly amused himself with cleaning and touching pictures; Gainsborough's race was likewise ended, and the sparkling star of Lawrence was about to rise in place of their steady and splendid lights. About this time two other members of the lady's family had sat to him in Leicester Square. One hundred guineas was paid in 1787 for the portrait of 'Master Braddyle,' the somewhat faded beauty's son, the famous 'Master Braddyle' leaning on a Vase, which J. Grozer engraved in 1784. Mr. Braddyle, the lady's husband, paid in 1789 a hundred guineas for his own likeness, which was exhibited in 1788 with 'General Heathfield,' now in the National Gallery, and the Duke of Devonshire's 'Lady Elizabeth Foster.' The first payment of fifty guineas for 'Mrs. Braddyle' was made in July, 1789. A group of Mr. and Mrs. Braddyle and their only son (Thomas Richmond Gale), which Cotton mentioned, was No. 52 of the Manchester Art Treasures, 1857, and was lent by the Rev. W. C. Randolph to the Academy in 1890. 'Mrs. Braddyle' was first exhibited (under that name) at the British Institution in 1850; it belonged to Lord Charles Townshend's valuable collection, which was sold in 1854, when this picture realized only 200 guineas from the late Marquis of Hertford; Sir R. Wallace lent it to the Bethnal Green Museum in 1872. S. Cousins's brilliant print of it is a modern masterpiece of mezzotint. The lady was Jane, daughter and heir of Matthias Gale, of Catgill Hall, Cumberland, in which county the Braddyls had long been seated at Conishead Priory. 'Master Braddyle' belongs to Lord Rothschild, and was at the Academy in 1784 and 1886. *The Earl and Countess of Ely* (109) was painted by Reynolds in 1781, when, July 20th, a first payment of 115*l.* was made. The portraits do not seem to have been exhibited till now. The design is so stiff and awkward as to suggest that



my lord is in the act of leading my lady to the gallows. The flesh is dull and rather opaque. This picture is either a much repainted original, or that copy which Eleanor, Lady Eglinton, had of Sir Joshua for a hundred guineas. We suspect that Reynolds did little more than take the money for this canvas.

*Mrs. Seaforth and Child* (134) is the last of the Reynoldses, but it is not now in the state in which it was when, in 1787, Sir Joshua sent it home, or when in the same year J. Grozer engraved the well-known mezzotint of it as 'Lady and Child.' The name is, of course, wrong; the matron was the daughter of Proby, Dean of Lichfield, and married in 1782 Mr. F. H. Mackenzie of Seaforth, Chief of Kintail, who was, in 1797, created Lord Seaforth and Baron Mackenzie of Kintail. In 1787 he was known as "Seaforth," and doubtless Reynolds, in January, 1786, knowing no better, entered the sittings in his pocket-book as those of "Mrs. Seaforth and Child." The child, Mary Frederica Elizabeth, married first Admiral Sir Samuel Hood, and secondly Mr. James Alexander Stewart, who assumed the name of Mackenzie. Her portrait, by Lawrence, was No. 18 in the Grosvenor Gallery, 1888, in reviewing which we gave her history. The chubby child, whom Scott addressed in some picturesque and well-known verses, clasps her pleased mother's chin with one hand, and seems to be crowing with delight. The design is worthy of Reynolds's best time as a painter of children, and in the unaffected air of the matron there is "nature to the life"; her face was probably much faded, and has been indifferently repainted. The carnations, where they have escaped time and the restorer, are in what was whimsically called the "boiled in brandy" stage of Sir Joshua's flesh-painting. This picture was in the Wilson and Secrétan collections of Paris.

Bonington's *Coast Scene* (18), which Lord Iveagh has lent, is a charming piece, and fit to introduce the visitor to a group of noble landscapes which adorn this exhibition. The view is one of Bonington's favourite coast, that near Calais. The tide is low and the weather is clear and bright. The sunlight reveals the level golden sands and calm sea of turquoise blue; a party of fishermen, with their pony, are placed in front, and there are ships in the distance. It is a typical example, and, as is not unfrequent with Boningtons, slightly faded. A noble Turner, instinct with his highest motives, and solidly painted in his severer style, *The Victory bringing Home the Body of Nelson* (22), lent by Sir D. Currie, comes next. It is a masterpiece with a sorrowful purpose. It belonged to Mr. Fawkes, of Farnley Hall, and was formerly known as the 'Victory beating up Channel, in three positions, a fresh breeze.' It is, in fact, a triple portrait of the same ship, and as such we described it in "The Private Collections of England," No. XLVII. The three great ships are moving over a dark sea. The land is seen just above the horizon, and tinged with a pallid lustre that emphasizes the sombre tints of the waves. The bows of two of the ships point in opposite directions, one of them being in shadow against the lighted sky, the other in light against the shadowed sky; the third vessel is in front view, with a wannish sunlight full on her, while, slowly rolling as she advances to us, she ploughs the dark surges; her topsails and topgallant sails are furled. The clouds are rich in tints subtly graded in tone, and their forms are harmoniously disposed in the composition, the stern simplicity of which is eminently expressive. The tints, which were selected to emphasize the character of the subject, comprise pale ash, purple rose, dim cold grey, and ruddy white; while reflecting the clouds, the water shimmers in silvery light, or glows with sullen red. The sea, in its motion, general and local colour, modelling and breadth of effect, is inferior to none of Turner's painting. This fine example

of his genius has never been exhibited till now. It is, like nearly all his works of the period c. 1808, in excellent preservation, and retains all the harmony of its coloration and the veracity of its original chiaroscuro. Its presence here, as a loan from Sir Donald Currie, indicates the breaking up of yet another historical collection of works of art.

In every way a contrast with this sincere poem in painting, *Queen Adelaide disembarking at Southampton* (23) is a fallacy; it looks as like Venice as Southampton, and it requires robust faith in Turner to see anything like nature in it. Its ruinous state forbids criticism of Turner's purpose in painting it. It formerly belonged to Mr. Barrett, of Queen Anne Street, and afterwards to Mr. Leyland. The *Lake of Geneva* (108) belonged, like the 'Victory' picture we have described, to the Farnley Hall collection, and, although in fair condition and very charming indeed, is not to be compared with it for virility of execution and sentiment. It is a view of Chillon, with Montreux in the mid-distance; some figures are dancing on the foreground shore near a "composition" of fir trees and other elements which indicate the development of conventional sentiment in Turner's mind. It has faded to some extent, and thus lost a little of its silvery tints, while its execution is somewhat thin. It is doubtless an example of the master's middle period, say c. 1817, when Turner's style was in a state of transition. Unless it was among the pictures Mr. Fawkes, the painter's "old Fawkey," was accustomed to admit the public to see at his house in Grosvenor Place, this interesting work has not been exhibited till now. Lord Leconfield's *Sea-Piece* (131), from Petworth, is a famous example of Turner's finest epoch, illustrating some of his noblest motives; it has darkened a little, but remains in harmony throughout. Its subject is a turbulent sea and a large ship at anchor in the middle distance, whose plunging motion is finely indicated and in keeping with the stormy sky. The *View of Petworth House*, better known as 'The Lake in Petworth Park' (133), a picture of dewy morning and golden light, is a superb specimen of the "olive" stage of Turner's art, as broad, serene, soft, and tender as a poet could wish, exquisite in its colouring, and in tone magical. The charm of the placid waters of the great pool in front, its rich reflections of the shallops floating on the still surface, and the subtle grading of the light have won for this masterpiece a great renown. It was No. 158 in the Academy of 1810, when it appeared with the two views of Lowther Castle which were here in 1891 (Nos. 131 and 135), and were described in "The Private Collections of England," No. VIII. *Walton Bridges* (140) is silvery, warm, and pure, but the composition is a little confused. Still it is one of Turner's finest studies of a serene sunset sky and air saturated with soft light. 'Hurrah for the Whaler Erebus!' is the better-known name of Turner's *The Whale Ship* (19), which when it was at the Academy in 1845 provoked a good deal of discussion. It is undoubtedly startling, and yet it is full of vigour, intensely original, and indicating a rare knowledge of an atmosphere in which dense white mist is surcharged with sunlight. The rainbow has faded, and the ruddy flush which originally touched the edges of the mist and clouds is now a dull orange, while some of the more delicate cerulean tints and certain points of light have suffered much from time or changes of the pigments; otherwise this remarkable picture, on which, if we mistake not, Mr. Ruskin expatiated with delight, has not deteriorated so much as at first sight appears to be the case.

If John Crome's landscapes have little of the poetry of Turner's finest work, yet his genuineness, firmness, and simplicity are attractive. Unluckily, Mr. Broadwood's *Landscape* (28) is an indifferent Crome, rather hot in colour and

somewhat mannered and monotonous; the gloom of rainy weather is sympathetically enough represented, but in a conventional and rather scenic fashion. On the other hand, *Yarmouth Beach* (39) is charming in its brightness and purity, while *Yarmouth Harbour* (42) is truly representative of Crome's best mood. It is sunny, clear, and firmly touched. The presence in this exhibition of Frederick Walker's *Sunny Thames* (32) seems to suggest that the painter has already become a classic. The subject is the charm of soft, somewhat misty sunlight falling upon a well-designed group of graceful boys and girls assembled beside the river, its bank of glowing orange marl and the deep-toned verdure of the meadow being beautifully like nature. The lad who lolls back upon the grass watches his line and float with almost Grecian grace, but his legs are too long. The bright, clear, topaz-like stream, the broad and soft illumination, and the elegance of the figures—which is worthy of Stothard—add to our regret that this lovely idyl was never finished. A capital etching of it was published not long ago. Cotman is fairly represented by Sir C. Tennant's *Landscape* (35), which, although partial fading and darkening have altered the balance of its coloration and chiaroscuro, retains plenty of glow. The style is masculine, broad, and true. The materials of the picture are a lofty down, windmills and cottages standing out distinctly against the ruddy gold of sunset. The scene is near Norwich. With this may be grouped Sir Charles Robinson's *Alder Car, Trowse, Norwich* (38), a minor specimen of the East Anglian School. The work of Joseph Stannard, a pupil of Crome, with some individuality of his own, but seldom seen on these walls, this capital sketch of a pond and woodland in rainy weather attests the influence of his master, and still more of Constable. In fact, not a few Stannards have been sold as Constables. A moderately good, but by no means excellent Constable is No. 137, representing the *Opening of Waterloo Bridge*. Amidst some delightful painting and glittering light and colour, there are many parts—such as the buildings on our left, with their hot shadows and coarse colouring—which were undoubtedly due to the lamp in its most smoky state. No doubt Constable's sketch made in the open air for this subject was—like those lent by Mr. Gibbons (No. 52, 'Sea-Piece, with Jetty') and Mr. H. Reeve (No. 55, 'The Chain Pier, Brighton') to this exhibition in 1890—far finer, more delicate, and purer than this heavily handled picture with its crude surface—defects which bring it within the range of comparison with Müller's hardly inferior *tour de force*, 'Eel-Bucks at Goring' (11), to which we have already alluded, and for which the best apology is the obviously untrue tale that it was painted in an hour. No. 137 was painted in 1823-4, and worked upon long after that date. It was bought in at Mr. C. Birch's sale, 1853, for 252*l.* The sketch, which belonged to Mr. Burnett, realized only 98*l.* in 1882. Of the picture, which seems to have troubled him exceedingly, Constable wrote in 1825: "My 'Waterloo,' like a blister, began to stick closer and closer, and to disturb my rest at night." The house on the left is that of Lord Pembroke, on visiting which in 1829, when the picture was well advanced, Constable "added two feet to my canvas." Finished at last, it was No. 279 at the Academy in 1832, and Leslie remarked of it: "He had indulged in the vagaries of the palette knife (which he used with great dexterity) to an excess. The subject challenged a comparison with Canaletti, the precision of whose execution is wonderful, and the comparison was made to Constable's great disadvantage; even his friend Mr. Stothard shook his head, and said, 'Very unfinished, sir,' and the picture was generally pronounced a failure." Leslie thought better of it, but Constable seems subsequently to have admitted that



in this and other instances "he cut his own throat with the palette knife." The reader can decide whether Stothard or Leslie was right.

Geddes's sketch for a portrait of *Sir Walter Scott* (37) shows a deft and free touch, but despite its cleverness and skill, he produced a face in which nearly every fine element of the original is minimized or eliminated. Better than this is W. Dobson's *William Harvey* (41), so called, a beautifully painted head, of the authenticity of which we have considerable doubts, for we fail to see any likeness between it and C. Jonson's fine work belonging to the College of Physicians or the likeness Van Dyck (?) painted. The latter, however, we know only in McArdell's and Faithorne's prints. The portrait in the Academy represents a man of thirty years of age or so, so that, if it is a portrait of Harvey, it must have been painted c. 1608, or two years before Dobson was born! There must be something wrong in all this, for, even granting the man to be forty, Dobson can hardly have painted such a picture at eight years of age. If he be fifty, the case is not much improved by attributing it to Dobson at eighteen. It may be a Dobson, though we prefer to think it French, and it is more like Cardinal Richelieu than Harvey or any other Englishman. The *Portrait Group*, by Zoffany (99), an awkward composition of four full-length figures (one of whom was the father of Turner's friend Mr. Hawksworth Fawkes, of Farnley Hall), attitudinizing stiffly in the gowns of gentlemen commoners of Christ Church, Oxford, and looking as if they were inlaid on the hardest of landscape backgrounds, is nevertheless as sincere, learned, and bright a piece of prose as one could wish to see.

### Fine-Art Gossip.

THE Fine-Art Society has named to-day (Saturday) for the private view of an "Exhibition of Sketches and Pictures from Nature," about sixty in all, and including some important landscapes by Mr. H. W. B. Davis. The public will be admitted on Monday next. On the same dates Mr. Dunthorne, of Vigo Street, opens an exhibition of water-colour drawings by Mr. T. Pyne, representing views "Round the Vale of Dedham."

It is intended shortly to cover with a glass roof the Central Court of the South Kensington Museum, and devote the hall thus gained to the reception of articles in which the Circulation Department is concerned.

In the Library at South Kensington there have just been placed a number of excellent drawings by the late Mr. Ambrose Poynter, father of the Academician, and well known as an accomplished and scholarly architect. They comprise sketches and studies from old buildings in the Ile de France, at Fontainebleau, Coutances, Caen, Evreux, Rouen, and other cities and towns in Normandy, including houses, churches, streets, and architectural details, drawn with firmness, clearness, and considerable dexterity. They have been lent to the Art Department by A. Poynter's son and daughter.

A NOBLE addition was made last week to that magnificent collection of casts from sculptures of all ages and countries which is one of the finest and most instructive portions of the Museum at South Kensington. In the South Court students will find a full-size cast of the lofty and elaborate monument of Carlo Marsuppini by Desiderio da Settignano, now in the church of Sta. Croce at Florence, and one of the finest tombs in the world. It is the crowning instance of Desiderio's "delicate, sweet, and captivating" taste, research, and exquisite skill. Marsuppini, secretary to Pope Eugenius IV., died in 1455, and his statue represents him as lying on his back with his hands crossed the one above the other over a book, which is placed upon his breast. The

placid face and well-arranged limbs and drapery of the scholar emphasize the motive of the work, which is that of perfect easeful rest after toil and suffering. A richly embroidered coverlet lies under the figure, which is raised on a finely designed sarcophagus, decorated with exquisite foliage, while elegant branches of the vine form handles. The statue is placed in a stately and lofty arched recess: within a circle in the tympan the Virgin and Child appear in bold mezzo-relief. On the cornice of the monument, one on each side of the arch, are two genii holding a long garland, the ends of which extend down the sides of the pilasters which enclose the recess. On each side of the base of the monument stands a graceful and spirited statue of a naked boy, who supports before him a shield with armorials.

MR. ARTHUR DASENT contributes to the January issue of the Berks Archaeological Society the first instalment of an exhaustive inventory of the ancient sacramental plate of Berkshire, the compilation of which has been engaging his close attention for the past two or three years. The introductory chapter deals with the treasures of St. George's Chapel, Windsor Castle, where is preserved, amongst other rarities, a Tudor alms-dish of the year 1556, than which none earlier is known to be in use in England.

ON the 11th inst. died in Paris, at the age of seventy-six years, the distinguished historical and genre painter M. Carl Louis Muller, Member of the Institute, whose fame became world-wide through his large picture 'L'Appel des dernières Victimes de la Terreur.' Painted in 1850, it was for a long time in the Luxembourg, until it was removed to the Louvre, where it now is. Muller was born in Paris, December 22nd, 1815, and in 1831 entered the École des Beaux-Arts, which was then in charge of Léon Cogniet and Gros. He made his *début* in the Salon of 1834 with a *genre* painting entitled 'La Promenade.' After this he produced many portraits and illustrations of religious subjects. Among his more important works are 'L'Entrée de Jésus à Jérusalem,' which was in the Salon of 1844; 'Haydée,' 1848, now in the Musée de Lille; 'Lady Macbeth,' 1849, now at Amiens; 'Marie Antoinette à la Conciergerie,' 1857; 'Proscription des Jeunes Irlandaises,' 1859, now at Lyons; 'Une Messe sous la Terreur,' 1863; and 'Le Jeu,' now at Lille. To him were confided the decoration of the Salle des États in the Louvre, and the paintings in the cupola of the Pavillon Denon in the same palace. In 1850 he was appointed to direct the artistic school of the Gobelins. He won a Medal of the Third Class in 1838, a Medal of the Second Class in 1846, and a First-Class Medal in 1848; he had a Première Médaille at the Exposition Universelle, 1855, the Legion of Honour in 1849, and became an Officier in 1859; in 1864 he was elected to fill the eighth *fauteuil* of the Institut. Of course this distinguished artist is not to be confounded with Prof. Karl Müller, professor at Düsseldorf, who was born in 1818, and has frequently exhibited in Paris and London.

M. LE DOCTEUR FOUQUET, who lives at Cairo, and has already made some very important gifts to the Louvre, has again offered to the State a considerable number of interesting examples of the same kind, being specimens of Arab art in the Middle Ages. Most of these relics were procured at old Cairo, from the rubbish heaps which have often furnished choice relics of many sorts. The new collection includes rare enamels, mosaics, cups, flagons of a fine order dating before the foundation of the glass works at Venice, bracelets, amulets, enamelled lamps, incense burners, and inscribed articles in glass. These gifts have been accepted, and they will be placed in the Département du Moyen-Age, that of the Renaissance, and that of Sculpture Moderne.

It is proposed to erect in his native place, Le Mée, near Meulan, a monument to Chapu, the illustrious French sculptor. It will consist of three *steles* of marble, on one of which is a medallion portrait of the artist, on another a similar portrait of his father, on the third a portrait of his mother. A reproduction of Chapu's 'Immortalité,' now in Père la Chaise, accompanies his own portrait on the central *stèle*.

BAD news comes from Jerusalem. The Turkish Government has voted 2,624*l.* Turkish for the repair or restoration of the sanctuaries of the patriarchs Abraham, Isaac, Jacob, and Joseph in the village of Haili. This looks serious, and the Palestine Exploration Fund may have its attention drawn to the various dangers of restoration.

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Sir Charles Halle's Concerts. Popular Concerts.

TO Sir Charles Halle is unquestionably due in large measure the widespread interest aroused in the works of Hector Berlioz during the last decade in this country. His persistent and eventually successful efforts to popularize 'La Damnation de Faust' led to inquiries concerning the other choral and instrumental works of the gifted though extravagant French composer, and one by one they have been presented to the public. That they have not invariably met with acceptance is easily to be accounted for, and in some cases—as for example the 'Messe des Morts'—the unfavourable verdict of amateurs generally must meet with the approval of musicians. In another instance, religious prejudice can alone be advanced in explanation of a curious failure. We refer, of course, to the beautiful work 'L'Enfance de Christ.' That Berlioz's operas are still suffering total neglect is characteristic of a nation which satisfies its musical aspirations through the medium of the concert platform rather than the stage. These remarks are suggested by the two performances of 'Faust' given under Sir Charles Halle on Friday and Saturday last week. For these he brought his Manchester choir, as well as his orchestra, to London. It was interesting, of course, to hear again the Lancashire choralists who made so strong an impression eleven years ago; but 'Faust' was then a novelty, while of late many excellent performances have been given not only at St. James's and the Albert Halls, but by several of our large suburban musical societies, and to this fact must be attributed the slight sense of disappointment which was undoubtedly felt last week. The Manchester basses are remarkably fine, and the remaining contingents sing with faultless precision; but the quality of tone was rather hard and metallic, and the softer passages needed more delicacy. The orchestra, however, was beyond all praise. Not even at the memorable performance at Birmingham last October were Berlioz's picturesque accompaniments more brilliantly played. Mr. Edward Lloyd was unfortunately unable to sing through illness, but Mr. Barton McGuckin was an efficient substitute, and Mr. and Mrs. Henschel were, as usual, faultless, at any rate in their artistic reading of the parts of Mephistopheles and Marguerite respectively.



Signor Piatti made his first appearance at the Popular Concerts this season on Monday evening, and advantage was taken of the occasion to present a new sonata for pianoforte and violoncello from his pen. This is the fourth work of its kind from the same source brought forward within the last seven years at Mr. Arthur Chappell's performances, and it possesses similar characteristics to its companions, quietness and elegance in phrasing being more noticeable than breadth and vigour. In the present instance, however, special justification for the character of the music is found in its title, which is 'Sonata Idillica.' The first movement, *andante* in G, and the third, *allegro ma tranquillo*, of course in the same key, are both in orthodox form, somewhat abbreviated. The middle section, in E minor, is a brief movement in the *scherzando* style. In all three prominence is given to the violoncello, but the writing for both instruments is flowing and refined rather than brilliant. The sonata was, of course, interpreted to perfection by such artists as the composer and Miss Fanny Davies, and, equally of course, was most warmly received. The pianist gave as her solo Mendelssohn's Capriccio in F sharp minor, Op. 5, which, in spite of her admirable performance, she did not succeed in making attractive. The remaining instrumental works were Mozart's Divertimento in B flat for strings and horns, and Beethoven's Trio in D, Op. 70, No. 1. Mr. Brereton gave an artistic rendering of Handel's somewhat difficult aria, "Furibondo spira il vento," from 'Partenope.'

### Musical Gossip.

THE directors of the Philharmonic Society have completed some of their arrangements for the ensuing season. As usual, seven concerts will be given, the dates being March 10th and 24th, April 7th and 27th, May 11th, and June 1st and 15th. The list of works to be performed includes, besides familiar symphonies, concertos, &c., Dvorák's 'Triple Overture,' Miss Dora Bright's Fantasia in C minor for piano and orchestra, and Grieg's baritone scena 'Der Einsame,' all for the first time. Among the items by English composers are Mr. Cliffe's 'Cloud and Sunshine,' Mr. Cowen's suite 'The Language of Flowers,' Dr. MacKenzie's 'La Belle Dame sans Merci,' a selection from Sir Arthur Sullivan's 'Tempest' music, and Prof. Stanford's overture 'The Queen of the Seas.' The artists already engaged are Madame Sophie Menter, Miss Dora Bright, M. De Greef, Mr. F. Lamond, M. Sapellnikoff, Herr Joachim, M. Ysaye, and Herr Hugo Becker. The programme of the first concert will consist entirely of the works of Mozart. The directors further announce that they have determined to curtail the programme as far as practicable, even to the exclusion of vocal music. On the whole, the scheme so far as it has been completed is calculated to give general satisfaction.

THE first performance in London of Dr. Hubert Parry's magnificent 'De Profundis' will be given on Monday evening next by the Highbury Philharmonic Society. The very interesting programme will include Mr. Corder's charming cantata 'The Bridal of Triermain,' Grieg's 'At the Cloister Gate,' and a selection from 'Die Meistersinger.'

GOLDMARK'S symphony 'A Rustic Wedding' was revived at Sir Charles Halle's Manchester concert on Thursday last week. Frau Sophie Menter played Rubinstein's Concerto in G,

No. 3. The distinguished pianist, who has not appeared in London for some years, will give two or three recitals at St. James's Hall later in the season.

GRIEG has arranged a second suite from his music to Ibsen's play 'Peer Gynt,' and it has been performed with marked success at Christiania, opinions being expressed that it is quite equal to the first suite in attractiveness.

THE Oratorio Society of Augsburg has just celebrated the twenty-fifth anniversary of its foundation with a performance of Handel's 'Messiah.'

MR. RISELEY has forwarded us a copy of the paper on 'The Development and Progress of Local Orchestras in Great Britain,' which he read at the annual conference of the National Society of Professional Musicians at Newcastle-on-Tyne last week. The writer is correct in his views of the generally unfavourable condition of orchestral music in this country, but he is in error in stating that concerts in London "are as badly attended this season as they were last," for both Mr. Henschel and Sir Charles Halle are meeting with considerably increased support, though of course there is room for further improvement. The Richter and Philharmonic concerts have flourished for several years; and the Crystal Palace concerts this season have been uniformly well attended. Reports to the contrary can only have emanated from those who have not taken the trouble to attend the performances and thus make themselves acquainted with the facts. Mr. Riseley is on surer ground when he advocates the establishment of church orchestras. Here is a field open to the thousands of amateurs who are now devoting time to the study of orchestral instruments, and the only inimical influence to be encountered is the prejudice of ecclesiastical authorities, which there is reason to believe is steadily on the wane. The proposal that municipalities should contribute towards the establishment of local orchestras is not likely to meet with a ready response, and an appeal to the House of Commons or to the Throne would be simply hopeless. The policy of *laissez faire* is that which we have pursued as a nation, with respect to music, for several generations, and there is small likelihood of a change. The conference seems to have been, on the whole, a decided success, and we are pleased to learn that the Society is increasing in numbers and influence.

FORTY-EIGHT new operas were produced in Italy last year, but of these thirty-one were only operettas. The numbers are below the average, and the theatres devoted to Italian opera outside the peninsula have decreased from twenty-nine in 1885 to nineteen at the present time.

THE centenary of the birth of Rossini is to be celebrated in various forms at Pesaro. The announcements include performances of 'Guillaume Tell' and 'L'Amico Fritz,' historical and modern concerts, and competitions for local and international musicians.

A BOHEMIAN musician, Baron Rodolphe Prochazka, has seized the occasion of the Mozart centenary to write a pamphlet concerning the composer's experiences in Prague. It is to include documents hitherto unknown, or, at any rate, unpublished.

### CONCERTS, &c., NEXT WEEK.

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|--------|-------------------------------------------------------------------------------------------------------------------|
| MON.   | Highbury Philharmonic Society, Corder's 'Bridal of Triermain,' Parry's 'De Profundis,' &c., 8, Highbury Athenæum. |
| TUES.  | Popular Concert, 8, St. James's Hall.                                                                             |
| —      | Mr. and Mrs. Henschel's Vocal Recital, 3, St. James's Hall.                                                       |
| WED.   | —                                                                                                                 |
| —      | London Ballad Concert, 3, St. James's Hall.                                                                       |
| —      | Royal Choral Society, 'The Golden Legend,' 8, Albert Hall.                                                        |
| THURS. | Finsbury Choral Association, Prof. Bridge's 'The Inchoate Rock,' &c., 8, Holloway Hall.                           |
| —      | Miss O'Reilly and Miss Peck's Chamber Concert, 8, St. Peter's Institute, Buckingham Palace Road.                  |
| FRI.   | Wind Instrument Chamber Music Society, 8.30, Royal Academy of Music.                                              |
| —      | Sir Charles Halle's Orchestral Concert, 8.30, St. James's Hall.                                                   |
| SAT.   | Popular Concert, 3, St. James's Hall.                                                                             |
| —      | Burns's Birthday Concert, 8, St. James's Hall.                                                                    |
| —      | Mr. H. Bauer, Miss E. Bauer, and Mr. H. Walenn's Concert, 8.15, Hampstead Conservatoire.                          |

### DRAMA

*Curiosities of the American Stage.* By Laurence Hutton. (Osgood, McIlvaine & Co.)—Mr. Hutton's volume is gossiping rather than critical. Concerning American dramatists, actors, and theatres it supplies much interesting and acceptable information, and the illustrations with which it abounds add to its attraction. To being a history it makes no pretence, and it does not even aim at being a record. Its headings are practically five: "The Native American Drama," "The American Stage Negro," "The American Burlesque," "Infant Phenomena of America," and "A Century of American Hamlets." These headings Mr. Hutton rather whimsically calls acts, and the first act he divides into many scenes, such as "The Indian Drama," "The Revolutionary and War Drama," "The Frontier Drama," &c. In some of his "acts"—"American Burlesque" and "Infant Phenomena of America," to wit—we find ourselves unable to take much interest, and we would rather have had ampler information concerning the rise of the drama, even at the risk of the entire excision of these. It is curious to find in the account of "American Hamlets" no one actor looking in the least like the Hamlet that would ordinarily be conceived. Fechter, who figures as an American Hamlet, looks the least ideal of all. Most of them bear unmistakable traces of age. The same would doubtless hold true of an equal number of English Hamlets. The book is likely to be popular, and perhaps in a second edition may be enlarged.

### Dramatic Gossip.

MR. GOLLANCZ is going to publish in the "Tudor Library" of Mr. Nutt the original draft of 'Gismond of Salerne in Loue,' from the only known MS., the calligraphy and the full rubrication of which will be faithfully reproduced. In an appendix Mr. Gollancz will print the hitherto unedited Latin academic play of 'Romeus et Julietta,' and will discuss the origin and history of the academic play in sixteenth century England.

MESSRS. MACMILLAN & Co. have in the press a volume of plays and miscellaneous poems by Mr. J. Hosken, including the drama 'Phaon and Sappho,' of which an account is given by Mr. Andrew Lang in the current number of *Macmillan's Magazine*.

'THE NEW WING,' by Mr. H. A. Kennedy, which now constitutes the chief attraction at the Strand, is a three-act farce, not particularly brilliant or original. Upon its first production, a couple of years ago, at the same house, it was felt to be thin. Some alteration has accordingly been made; without doing much to strengthen the plot. An attempt to supply a species of actuality is made by presenting the heroine as a young lady of Socialistic tendencies, who regards all property as a wrong, and dwells with ununction upon the merits of the working man. Playing upon her weakness, a young baronet, who is also an architect, disguises himself as an artisan, and so succeeds in carrying off her affections while he is supposed to be papering the walls of the new wing in her father's house. Neither very luminous nor very mirthful is all this. Mr. Edouin succeeds, however—as a working man of venal and bibulous propensities, with a rooted conviction that no maiden can say nay to a plumber—in showing some admirable comic gifts, and carries the burden of the piece upon his shoulders. Miss Beatrice Lamb is the heroine; and Mr. Standing and Miss Nina Boucicault take part in the representation.

Few subjects in poetry seem less promising for the purpose of the dramatist than Longfellow's 'Courtship of Miles Standish.' Mr. Frankfort Moore has seen his way to extract



from that unpromising theme a four-act play, entitled 'The May Flower,' and has found in Mr. Edward Compton a manager enterprising enough to mount it in adequate fashion and take part in its performance. Miss Fortescue, specially engaged, looks all that is delightful as the maiden. Neither she nor Mr. Compton can make anything out of characters which are wearisome, and no species of delivery can reconcile the audience to the prosaic speeches it is the apparent object of the dramatist to supply. Mr. Lewis Ball and Mr. Blakiston are concerned in the interpretation.

'THE SHOWMAN'S DAUGHTER,' a three-act domestic drama of Mrs. Hodgson Burnett, produced at the Royalty, goes near tenderness, but, missing its mark, slides off into space. The public is now more sophisticated than in the days in which plays such as 'Uncle Dick's Darling' could hold continuous possession of the stage. We refuse resolutely, if reluctantly, to accept Mrs. Burnett's dramatic postulate that a father worshipping his daughter as his one joy in life can keep her at school so long that she does not know his appearance. Supposing us even to grant this, her behaviour is unsympathetic, and that of the father idiotic. In 'Père Goriot,' by Balzac, the sacrifice of a father for his child is consummated, and the story is immortal. Of that story 'The Showman's Daughter' seems an unconscious travesty. The whole is disfigured, moreover, by much exaggeration. A lady of birth and rank is guilty in it of vulgarity and snobbishness that overstep the bounds of caricature.

'THE COLLABORATORS,' a "dramatic joke" by Mr. Haddon Chambers, now precedes 'The Honourable Herbert' at the Vaudeville, and is briskly played by Messrs. Sydney Brough and Dodsworth.

'HEARTSEASE,' Mr. Mortimer's version of 'La Dame aux Camélias,' has been given at afternoon representations at the Olympic, with Miss Hawthorne as Marguerite Gautier and Mr. Fuller Mellish as Armand Duval.

SHOULD the news from America prove true, and Miss Ada Rehan have indeed seceded from the Augustin Daly Company, the promised opening of the new theatre in London will be shorn of most of its interest. The company includes some good actors, but, deprived of Miss Rehan and Mr. Drew, will inspire no very great anxiety among London managers.

MISS KATHARINE RODGERS, news of whose death reaches us from America, was at one time an actress of fair melodramatic endowment. She was in October, 1865, at the Princess's, the original Susan Merton in Reade's 'It is Never too Late to Mend.' She also appeared as Barnaby Rudge, and as Grace in Boucicault's Princess's drama 'The Rapparee; or, the Treaty of Limerick.' Her chief success was obtained as the heroine of Boucicault's much debated drama of 'Formosa; or, the Railroad to Ruin,' August 5th, 1869.

MR. HARE, who has been confined to the house with the epidemic, has, it is pleasant to learn, been permitted to resume at the Garrick his original character in 'A Fool's Paradise.'

JULIUS ROSEN, one of the most fertile and inventive of German dramatists, has just died at Graz. He was born at Prague in 1833, and spent some years in the Civil Service. He has written over a hundred *Lustspiele*, several of which still retain their favour on the German stage. He was lately Oberregisseur at the Thalia-Theater in Hamburg.

TO CORRESPONDENTS.—A.—F. D.—A. B. M.—W. L. A.—E. M. J.—J. Q.—received.

ENQUIRER.—No. 3301, January 31st, 1891.

No notice can be taken of anonymous communications.

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By order of the Council,  
FRED. E. HILLEARY, Town Clerk.

Town Hall, West Ham, E., 21st January, 1892.

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Contents.

- H. GRAETZ, the JEWISH HISTORIAN. By I. Abraham.
- DR. FRIEDLANDER on the JEWISH RELIGION. By C. G. Montefiore.
- NOTES on HEBREW MSS. in the UNIVERSITY LIBRARY at CAMBRIDGE. II. By S. Schechter.
- JOHN PFEFFERKORN and the BATTLE of the BOOKS. By Dr. S. A. Hirsch.
- NOTES on HEBREW WORDS. I. By Prof. W. Robertson Smith.
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- BIBLIOGRAPHY, 1890-91. By Dr. A. Neubauer.

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SATURDAY, JANUARY 23, 1892.

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As regards the most important, and, indeed, the only really important item in this list of desiderata—an exposition of the leading idea of every poem and its key-note—one may be pardoned for feeling a little surprise that, whatever Dr. Berdoo may have thought when he began his task, he did not realize when he had completed it that the work had been already done—thoroughly and authoritatively in Mrs. Sutherland Orr's 'Handbook,' and less completely and authoritatively, but with an independent critical insight to which Dr. Berdoo makes no pretensions, in Mr. Arthur Symonds's 'Introduction to the Study of Browning.' At all events, it is impossible to help regretting that Dr. Berdoo did not recognize this. With regard to his labours in the other and less important departments, no student of Browning, however he may estimate the results, can fail to sympathize with Dr. Berdoo's aim and with his unselfish devotion in the pursuit of it. Nor will any be disposed to cavil if Dr. Berdoo, like St. Paul, "boasts himself a little" in describing what he has gone through. The apostle's appeal to the Corinthians is not more pathetic.

"As for my own qualifications for the task I have undertaken, I can only say that I have attended nearly every meeting of the Browning Society from its inauguration; I have read every book, paper, and article upon Browning on which I could lay my hands, have gone over every line of the poet's works again and again, have asked the assistance of literary friends in every difficulty, and have pegged away at the obscurities till they seemed (at any rate) to vanish."

And all have vanished, apparently—all but fifteen, for that is the number of the conundrums gathered under the heading "Unsolved Difficulties," for the solution of which Dr. Berdoo "solicits the aid of his learned readers." So insignificant a residuum would have been creditable in the case of Dr. Watts's hymns—in that of Browning's works it seems miraculous.

It would be ungenerous, and even unfair, to say that it is all a fond delusion, for Dr. Berdoo has worked hard, and has lighted up some dark and dim places, as well as many which are neither dark nor dim to the average intelligence. But all that is for edification in his thick volume could have been, with every kind of advantage, got into a very thin one. The process of retrenchment would have been even easier than the expansion, and if Dr. Berdoo is to win the praise which is his due it will have to be gone through remorselessly. The pruning-knife will have to be applied first to the paraphrases of the numerous poems which tell their own story plainly, and next to the numberless "explanations" of passages, phrases, allusions, and words which either present no difficulties to the average reader or are interpretable by aid of the commonest works of reference, which are Dr. Berdoo's favourite authorities, such as 'Webster's Dictionary,' the 'Century Dictionary,' and the handbooks of the erudite Dr. Brewer. (Another oft-quoted authority is Madame Blavatsky, but 'Isis Unveiled' is not on every table.) Fair samples of the former variety of surplage are to be found in the treatment of 'Donald' and 'The Laboratory.' They occupy one and a half and two and a half pages respectively, all the four pages being quite superfluous, except as regards a few words devoted to bibliography. Of the second order of redundancy, these, all from the "notes" to 'Andrea del Sarto,' are fair specimens:—

"*Rafael*, Raphael Sanzio of Urbino.....*Fontainebleau*, a town of France 37 miles S.E. of Paris; its palace is one of the most sumptuous in France. '*The Roman's* [Raphael's] is the better when you pray.' Catholics, however, do not use the works of the great masters for devotional purposes nearly so much as might be supposed. No 'miraculous' picture is of this class.....'*Walls in the New Jerusalem*,' Revelation xxi. 15-17."

There are in the aggregate many pages devoted to such notes, which, it will be observed, are not always purely elucidatory. The simplest kind of reader, for whom alone such trivialities can be intended, could never have doubted who was meant by "Rafael" but for Dr. Berdoo's "explanation." When he reads the notes he will think there may be three Raphaels—the Raphael he knew, the Raphael Sanzio of Urbino, and the Raphael of Rome. The "Fontainebleau" of the poem is not the town, but the palace. No note was required, but if one was to be obtruded it should have run, "The *Château Royal* of Fontainebleau, a favourite residence of Francis I." The remarks on the devotional purpose and use of pictures are both irrelevant and misleading.

The persistent note of irrelevance reaches, perhaps, its highest pitch in the article on 'A Toccata of Galuppi's,' which covers six and a half pages. The odd half page more than suffices for the few necessary facts of the

composer's biography and the explanation of the characteristics of his music; the remainder is filled with quotations and "notes" such as these:—

"*St. Mark's*. The great cathedral of Venice, named after St. Mark, because it is said that the body of that Evangelist was brought to Venice and enshrined there.....*Shylock's Bridge*: they show you Shylock's house in the old market-place by the Rialto Bridge. *Clavichord*, a keyed and stringed instrument, not now in use, being superseded by the pianoforte. '*Dear dead women*': the ladies of Venice are celebrated for their beauty."

Among the most conspicuously imperfect articles are those on 'La Saisiaz' and 'Old Pictures in Florence.' As regards the former poem, whatever Dr. Berdoo may think, Canon Cheyne and the other "many writers" are indubitably justified in believing that Browning speaks for himself in the closing lines—"He there with the brand flamboyant," &c.: it is his own contrary opinion which is "preposterous." The "Diodati" of the poem is no "professor," but the villa in which Byron wrote part of 'Manfred' and of 'Childe Harold.' Most of the very interesting, and sometimes important, allusions to localities are left unexplained. The blunders and deficiencies of the notes to 'Old Pictures in Florence' are discreditable. The "Persian Sofi" is obviously not "a dervish," but the Shah; the "Lorraine" whose "hated house" is apostrophized is obviously not that of the "celebrated landscape-painter," but of the dukes who succeeded the Medici; if Dr. Berdoo had read "Mrs. Browning's noble poem," 'Casa Guidi Windows,' he could have supplied a more intelligent note to the allusion to it, and at the same time solved one of his "unsolved difficulties"—that regarding the picture which changed the name of a Borgo in Florence. The missing note would have been more helpful than the one absurdly attached to Browning's line

To end now our half-told tale of Cambuscan, which runs thus:—

"*Cambuscan*, king of Sarra in Tartary, the model of all royal virtues (see 'Brewer's Handbook')."

Nearly forty pages are devoted to 'Sordello,' and the space would not have been grudged if in any considerable degree it had helped the student to an understanding of that great and difficult poem. But it must be confessed, gratefully yet regretfully, that it does not. Dr. Berdoo justly says that the first step "is to gain some acquaintance with the period and personages of the story." But this is only the first step, and is not the most expensive. For Browning did not stick to the facts such as he found them—he mixed them up with fictions, and nobody who has not studied the period with equal minuteness is likely to succeed in disentangling the one from the other. Besides, the Sordello of the poem is not the Sordello of such nebulous history of him as survives. This being the case, perhaps the best way towards a true appreciation of the poem is to acquire some general knowledge of the history of the period, to accept Browning's details (which are pretty sure to be harmonious with history), to pass over with a sigh the deeper obscurities, and, with the aid of Mrs. Sutherland Orr's



commentary, to concentrate the attention on the only matter on which the poet himself "laid stress"—"the incidents in the development of a soul." A reader on this plan will find but little use for even the most recondite of Dr. Berdoo's notes, of which there are not a few that can only irritate those readers who are contented to pick up their information *en route*, as an express locomotive picks up its water supply, *e.g.*, "*Osprey*, a long-winged eagle... *Padua*: a famous city of Lombardy... *John's transcendent vision*," *Book of Revelation*"; and so on. It is more likely that he will want to know some things which Dr. Berdoo does not explain. Who were the "Atii"? What was "Rovigo's Polesine"? What was the "snow-month," and what the "linden-flower time"? In what form did "Empedocles, a Greek poet," "put up with *Ætna* as a stimulant"? Dr. Berdoo has succumbed not infrequently to one of the temptations which most easily beset the commentator—that of being wise above that which is written, reading fanciful meanings into his author's text. Unmindful of his critical responsibility, Dr. Berdoo permits himself to write thus on 'Bishop Blougram':—

"As it is impossible to see in the description given of the Bishop anybody but the late Cardinal Wiseman, it is necessary to say that the description is to the last degree untrue, as must have been obvious to any one personally acquainted with him."

'Bishop Blougram' was doubtless suggested by Cardinal Wiseman. "But," as Browning said with regard to Wordsworth in 'The Lost Leader,'

"just as in the tapestry on my wall I can recognize figures which have *struck out* a fancy, on occasion, that though truly enough thus derived, yet would be preposterous as a copy; so, though I dare not deny the original of my little poem, I altogether refuse to have it considered as the 'very effigies' of such a moral and intellectual superiority."

'Childe Roland,' as Dr. Berdoo admits, is *not* an allegory, and "was written without any moral purpose whatever," yet he fills sympathetic pages with the lucubrations of Messrs. Brown, Jones, and Robinson, who have perversely treated the poem as an allegory, and as full of all sorts of meanings. On his own account, too, the commentator finds in the Childe "a student of medicine who sets forth on the fatal course of an experimental torturer." Dr. Berdoo is an active anti-vivisectionist, and in this book has both seized and created opportunities of vilifying his scientific betters who hold opposite views. This he probably feels encouraged to do because Browning was opposed to vivisection, but he should have remembered that the poet was no special authority on such a subject. How little perception he has of the carefulness with which the poet chose his words may be seen in the account of the poem 'A Pretty Woman': "Here is a *beautiful* woman—simply a beauty, and nothing more." This reminds one of Coleridge's story how, when he was standing with a companion beside a waterfall, the companion exclaimed, "How *majestic*!" and when Coleridge thanked him for a word expressing so precisely his own feeling, the other added, "Yes, how *very pretty*!" We are assured that it is impossible to doubt that in 'Never

the Time and the Place' "is enshrined the memory of Mrs. Browning," but no reason is offered for the improbable limitation. Dr. Berdoo has also heard that 'My Star' "has been considered to be a tribute to Mrs. Browning." It is one more proof that there are people who will "consider" anything, if it be only improbable enough. The same kind of prosaic fancifulness is responsible for such remarks as these on that exquisite pair of poems, 'Meeting at Night' and 'Parting at Morning':—

"In the sequel ('Parting at Morning') the rising sun calls men to work: the man of the poem to work of a lucrative character; and excites in the woman (if we interpret the slightly obscure line correctly) a desire for more society than the seaside home affords. Commentators on these poems have evidently 'jumped the difficulty.'"

If they saw any, they acted more wisely than Dr. Berdoo. He calls the poem 'Mesmerism' "a description of an influence of one mind on another which would in modern medical parlance be termed hypnotism," and proceeds to enlarge professionally on the fashionable craze. Is not this a prosaic interpretation of the poem? May it not be read as a pure allegory—the love of a stronger man for a weaker woman, presented under the guise of mesmerism? Dr. Berdoo may be quite right in his reading, but in either case extracts from works on "animal magnetism" tend to destroy the charm of the poetry. Many more "notes" which have the same unhappy tendency might be pointed out, did space permit. They may not all be founded on misconceptions of the poet's meaning, but they are none the less destructive of his charm. They seem to be the natural outcome of an essentially prosaic fancy playing on the surface of poetry, and for lack of insight trying to reach the suspected treasure beneath with the aid of a knife or a hammer.

A few more of the many mistakes concerned with matters of fact may be noted here for the benefit of a second edition. An amusing one occurs in the paraphrase of 'The Two Poets of Croisic':—

Here was, from the world to choose,  
The Druids' chosen chief of homes: they reared  
—Only their women, —..... a temple.

So writes Browning, plainly enough: "The women alone were employed in the building of the temple"; but Dr. Berdoo reads: "An island opposite [Croisic] was the Druids' chosen chief of homes; they reared only their women there, building a temple to the sun!"

The "Avon" of the 'Cristina and Monaldeschi' is not the river, but the village named after it, in whose church Monaldeschi is buried. Browning committed some anachronisms in this poem which have been overlooked by Dr. Berdoo. "The Three" in the line ('Aristophanes' Apology')

As the Three taught when either woke some woe  
are not "the Furies," but, as the context makes plain enough, the three poets cited shortly before:—

Hail, the Three!  
Aischylos, Sophokles, Euripides.

Notwithstanding the form of the passage, it is not so much Dante as his 'Divina Commedia' which is described in the magnificent lines in 'Sordello' (i. 374-80)—lines which were Browning's greatest achievement up to his eight-and-twentieth year:—

Dante, pacer of the shore  
Where glutted Hell disgorgeth filthiest gloom,  
Unbitten by its whirling sulphur-spume—  
Or whence the grieved and obscure waters slope  
Into a darkness quieted by hope—  
Plucker of amaranths grown beneath God's eye  
In gracious twilights where his Chosen lie.

The description of Dante himself is in the passage immediately preceding. It is a splendid invocation—"with sense of wings uplifting"—recalling that of Shelley in 'Pauline.' It was not only "on account of its sleepiness" that Miss Thackeray called the Calvados "White Cotton Night-cap Country," but rather, as Browning tells us, because all the women there, old and young,

Upon the heads of them bear notably  
This badge of soul and body in repose.

When Dr. Berdoo says (p. 379) that he purposely refrains from mentioning the real names of the persons and places in Red Cotton Night-cap Country, he forgets that he has already given the principal ones in his notes just before, and at pp. 253-4.

A few misprints may be noted. At p. 258 a line of Dr. Berdoo's prose has got mixed up with a quotation from Browning's poetry. For "Guidicca" read *Giudecca* (p. 217); for "Page" read *Paget* (p. 218); for "Seleceus" read *Seleucus*, and for "Helenization" read *Hellenization* (p. 499); for "Mr. Browning" read *Mrs. Browning* (p. 540).

*H.R.H. the Duke of Clarence and Avondale in Southern India.* By J. D. Rees. (Kegan Paul & Co.)

This handsome volume, it need hardly be said, possesses now a melancholy interest. For, since it was issued, the prince whose journeys are therein recorded has passed away in early manhood, when he had every prospect of happiness before him, and once more

— surges the Virgilian cry,  
The sense of tears in mortal things.

India has attracted royal visitors since the time of Alexander the Great. To come to modern times, in 1845 Prince Waldemar of Prussia was present at the battle of Ferozshah, where Dr. Hofmeister, one of his suite, was killed. More recently our own princes have travelled in India: the Duke of Edinburgh in 1870, the Prince of Wales in 1875, the lamented Duke of Clarence in 1889, whilst the Duke of Connaught ended a tour of military duty in 1890. Besides these the Tsarewitch visited the country in 1890.

As a ceremony the reception of the Prince of Wales was, naturally enough, the most splendid and most important. Yet we believe no authorized account of it has appeared. It is true that Dr. W. H. Russell has published a bulky volume of extracts from his diary, and that Mr. Drew Gay, of the *Daily Telegraph*, reprinted his notes; but no official record has been issued.

The book now under consideration is of a wholly different character. It deals with that part of the Duke's visit which was spent in Southern India, and is, perhaps, rather a series of well-written descriptions of the native states and provinces visited than a record of daily occurrences. Whether this plan was adopted by desire of the royal traveller or spontaneously by Mr. Rees, there is nothing to show. The interest, however, that is lost by the absence for



many pages together of the leading figure, is to some extent regained by the accounts of the chief men, of the manufactures, and of the general condition of the places described. That the scenes and actors are painted *coulour de rose* will not on such an occasion be deemed a fault, and the author may be credited with the knowledge that a clear sky is often suddenly clouded.

The Prince landed at Bombay on November 9th, 1889, his father's birthday and the anniversary of the day on which, fifteen years before, the Prince of Wales had arrived. After a short stay at Poona he proceeded to Hyderabad, where he was sumptuously entertained by the Nizam. Visits to one native state are very like those to another. There are the ceremonies on arrival; the state calls made and returned; the darbars, dinners, balls, and illuminations; the various forms of sport; reviews or inspections of forts and other places of interest; and, finally, the courtesies on departure, which in India require careful attention.

From Hyderabad the Prince travelled by rail to Madras, crossing on his way the river Penner. Whilst the bridge across this river was being built, a ghastly accident occurred:

"A native diver descended into the water to see whether one of the piers, then in course of construction, had set. While he was engaged in this work, a great iron cylinder subsided a little, crushing his hand between it and the masonry. When, on a signal being given, another diver came down, he found his unfortunate comrade imprisoned under water without hope of escape. After a few moments of mute despair and harrowing uncertainty, a speechless decision was arrived at, and the new-comer proceeded, with chisel and hammer, to hack off his unhappy companion's hand at the wrist. The prisoner was thus liberated, but died, soon after reaching the surface, from the shock. Never, I think, has an opium-eater in his dreams imagined a more pitiful spectacle of hopeless human suffering."

In writing about Madras Mr. Rees is evidently quite at home. Whether he is doing battle for the benighted presidency and explaining how peace and prosperity have turned the swords of her warriors into ploughshares and their spears to pruning-hooks, or reporting the multifarious business that comes daily before the Governor for disposal, including on one occasion the issue of a receipt for "one king [Theebaw of Burma], two queens, twelve maids of honour, an astrologer, and sundry jewels," or telling of polo and snipe shooting, he is equally happy.

At Mysore, the land of gold mines, the Rajah had made preparations for an elephant drive on a large scale, and one of the most interesting chapters in the book is that in which Mr. Sanderson has described the *keddahs*, or enclosures into which the animals were driven, and the measures taken for their capture. The details, which are interesting, are told in a workmanlike way, and the illustrations are admirable. Arrangements had been made at Travancore for sport on a large scale, but fate was unpropitious. Nevertheless the Prince succeeded in shooting a bison, one of the most dangerous of wild animals, specially when wounded. After a short stay he returned to Madras, and embarked for Burma, thus ending his visit to Southern India.

Mr. Rees's book discusses so many subjects in an agreeable manner that a reader must be difficult to please who does not find something of interest. For the serious there are such subjects as the administration of native states, the education and employment of natives, the necessity for caution in interfering with their customs, early marriage, and the position of widows. For those whose interest lies mainly in sport the pursuit of big and small game is recorded; and the vexed question is raised whether at polo riding off by a player who does not carry a stick is allowable. Mr. Rees thinks that it should be permitted, and quotes an instance in which a partially disabled player thus successfully interfered with an opponent's game. To the uninitiated it would seem as reasonable to permit a competitor who had broken his oar in a boat race to foul his antagonist.

*The Map of Europe by Treaty: showing the Political and Territorial Changes which have taken place since the General Peace of 1814.* By Sir Edward Hertslet, C.B.—Vol. IV., 1875–1891. (Harrison & Sons.)

To the admirable compilation which the librarian of the Foreign Office issued sixteen years ago in three bulky volumes he has now added a volume as large and quite as useful to students of contemporary history. In 890 pages, with an index of seventy-eight pages, and forty-seven official maps, he has brought together the treaties consequent on wars or pacific negotiations since 1875, and all the material documents leading up to them by which the political relations and territorial limits of the several European nations have been modified in the interval. The contents of the book are, of course, all drawn from Blue-books, but therein lies their value. Sir Edward Hertslet hazards no opinions or interpretations of his own; he is merely a transcriber, and the mass of material which he has collected and selected is accordingly as trustworthy as are the parliamentary and other publications of which he has made use, and which few of us have time and patience to consult for ourselves.

Sir Edward's statement concerning the earlier volumes, that "no sooner was the work published than heavy clouds began to appear again on the political horizon," must not be taken as a suggestion that the clouds were in any way caused by his publication; but superstitious people may regard as ominous the opening of this new volume at a time when the prophets are urging us to prepare for another European upheaval. Be that as it may, the volume is especially interesting in view of the chances of fresh disturbance with which we are threatened, and of the demands that, in any case, are now being made on the prudence and energy of the statesmen who can do much to hasten or to avert the possible catastrophe. It is almost entirely occupied with recent developments and modifications of the Eastern question, which is still almost as perplexing and dangerous as ever it was. The series opens with Prince Milan's speech of August, 1875, announcing his intention to aid the insurgents in Bosnia and Herzegovina; and from this point we are able to trace the struggles against Turkey in which the

Servians were engaged in 1876, and in which the Russians openly took the leading part in 1877 and 1878. Sir Edward supplies only a brief abstract of the lengthy discussions at the abortive Constantinople Conference in the winter of 1876–7, but he prints in full the new constitution promulgated by the Porte, which was the most important paper outcome of that conference; and in giving us the texts of the San Stefano and the Berlin treaties, and an ample account of the proceedings by which the latter was substituted for the former, he helps us to a clear understanding of the most important international agreement of the present generation. To the Berlin treaty Great Britain, Austro-Hungary, France, Germany, and Italy, as well as Russia and Turkey, were parties, and, whatever present and prospective advantages it may have secured for some of those concerned in it, the fresh and the revived responsibilities which it threw on each and all of the signatories were so far-reaching, and so liable to cause embarrassments, that only a few European compacts more momentous than it have been set up since the epoch-making treaty of 1815.

Of the treaties and conventions, great and little, which Great Britain has signed with other powers for the maintenance of the peace of Europe since 1875, Sir Edward Hertslet's volume shows that there have been just three dozen, including the several agreements entered into as regards the British occupation of Egypt and England's share in the management of Egyptian affairs. Many of the other documents here printed relate in part to the affairs of countries outside Europe, especially of Asia Minor; but the references are only occasional, and no attempt is made to give an exhaustive account of the obligations which our country has contracted or has had forced upon it either in Asia or in Africa. Is it too much to hope that Sir Edward, having brought his present work down to the latest date, will see his way to supplement it by another volume or two, dealing in the same way with the spread of English influence and responsibility in more distant parts of the world? An authentic record of the steps by which our empire has been enlarged in the East within the past two or three generations, and by which our dominion has grown even more remarkably, and yet more recently, in Africa, would be of great value.

*Angling Sketches.* By Andrew Lang. (Longmans & Co.)

Few forms of literature are so hackneyed or apt to be so monotonous as descriptions of fishing. Experienced readers know at once what to expect when the tale begins. As enormous fish are invariably captured, perhaps such legends encourage the unwary and unskilful. But a good angling essay, like a day's fishing, is usually marked by moderation, and Mr. Lang is too experienced both in writing and fishing to exaggerate his performances. All the achievements he relates might have fallen to the lot of any ordinary angler, while the style in which he describes his varied luck at the river-side is in commendable contrast to the language used by most



sporting writers. Many of the phrases which he here employs are characteristic of him. Happiness in fishing, he says, is "the legacy of the barbarian." Fishing brings annual delights, for "grey hairs come and stiff limbs and shortened sight, but the spring is green and hope is fresh for all the changes in the world and in ourselves." Once more "the grass of Parnassus grew thick and white around me, with its moonlight tint of green in the veins." An atmosphere of poetry, old song, and ballad surrounds Mr. Lang as he goes a-fishing. Like Scott he knows how to fit a legend to every deserted house, while all the renowned castles of the Borders surrender to him their ancestral secrets. Should Fortune smile, Mr. Lang's account of loch and stream and fly is sure to be interesting; should she be fickle, turn her wheel, he can entertain his readers with some uncanny narrative of ghosts or second-sight. Witches and warlocks seem familiar acquaintances. Ashestiel and Fernilea, Elibank where lived Muckle Moud Meg, and the Braes of Yarrow, once more cast their glamour over the reader, and he rises to the well-remembered lure with the alacrity of any fresh-run Tweed salmon. There is no need to be a fisherman to enjoy this book. While the angler may note judgment and experience and stores of piscatorial learning, the ordinary reader finds pleasant banter and picturesque description. Even the philosopher is invited to solve a couple of Scotch ghost stories which are not only novel, but uncommon. The burns that run by the Borders are charmingly described—"waters haunted by old legends, musical with old songs, and renowned in the sporting essays of Christopher North and Stoddart." A chapter devoted to Loch Awe terminates in a capital story told the author by his boatman, called 'The Black Officer.' Scott, however, whom little escaped in such matters, had previously employed it or a kindred story, and Mr. Lang is pleased to find it alluded to in the recently published diary of Sir Walter. 'The Bloody Doctor' forms another chapter noticeable for all Mr. Lang's felicity of phrase and playful allusion. It is a fine study, too, from an angling point of view. Mr. Burn Murdoch's illustrations lend a further charm to this charming little volume. Every one will be glad of his sketches by Tweed-side, while his three etchings are delightful.

An exacting critic might quarrel with Mr. Lang's opening chapter, 'The Confessions of a Duffer.' No one with any pretence to be a fisherman, save our old friend Scholasticus, could possibly make so many mistakes. The delicate literary touch of the author is somewhat lacking here; nor can a grayling fisher agree that this fish is "the deadest-hearted and the foolish-headed fish that swims." It does not, indeed, emulate the vivid rush and protracted struggles of a trout, but when in condition a grayling is no mean antagonist. Its tactics are rather to curve itself and suffer the sweep of the current to tear the hook from its hold. Mr. Lang cannot have forgotten Walton's delight in the grayling: "the French say he feeds on gold"; "some think that he feeds on water thyme"; the father of anglers opines that he smells like violets when first caught; while "St. Ambrose,

the glorious Bishop of Milan, calls him the flower-fish."

A good deal has been written on Scotch loch fishing, but the author manages to compress much piscatorial wisdom respecting it into one of these sketches. It is always difficult to know what weather to choose; but Mr. Lang's estimate is worthy of Solon: "Sunshine is bad, a north wind worse, and no wind at all usually means an empty basket." The paper on Loch Leven is carefully written, and will please all who detest the angling competitions of which it is too frequently the scene. It is amazing that Scotchmen, with their innate love of the beautiful and their almost poetic devotion to fishing amid the scenery of their own land, can stoop to fish for flasks and medals and pewter pots, and that in front of Queen Mary's Castle on Loch Leven. We entirely agree with the author's views on salmon fishing:—

"I doubt if, except in throwing a very long line and knowing the waters by old experience, there is very much skill in salmon fishing. It is all an affair of muscle and patience. The choice of flies is almost a pure accident. Every one believes in the fly with which he has been successful. These strange combinations of blues, reds, golds, of tinsel and worsted, of feathers and fur, are purely fantastical articles. Nobody knows why salmon rise at them; nobody knows why they will bite on one day and not on another, or rather, on many others. It is not even settled whether we should use a bright fly on a bright day and a dark fly on a dark day, as Dr. Hamilton advises, or reverse the choice as others use."

Who that has waded in the Tweed but will heartily echo Mr. Lang's account of it? Beyond other rivers, except, perhaps, the Till, it abounds with pitfalls for the unwary, and fishermen in it should always bear in mind the "canny" native proverb, "Dinna wade deeper than ye can see." Yet thousands of pounds are annually paid for the right to face these perils.

"You have to plunge waist deep, or deeper, into roaring torrents, and, if the water be at all 'drumly,' you have not an idea where your next step may fall. It may be on a hidden rock, or on a round slippery boulder, or it may be into a deep 'pot' or hole. The inexperienced angler staggers like a drunken man, is occasionally drowned, and more frequently is ducked. You have to cast painfully, with steep precipitous banks behind you, all overgrown with trees, with bracken, with bramble. The small of the back aches, and it is literally in the sweat of your brow that you take your diversion."

Enough has been said to show general readers as well as fishermen that this pretty volume contains something for all tastes. It is refreshing for the lover of pure English to take up Mr. Lang's work and contrast it with so much of the sporting writing—it cannot be called literature—of the day. He has succeeded in many studies, but in none has he met with a more congenial subject, or treated it in a more felicitous manner, than in these 'Angling Sketches.' They are seldom forced, and are usually thrown off with as light a hand as that with which the author would drop a dry fly to a greedy trout in the Test. Every angler on closing this book will sincerely trust that the author will write again.

*Minutes of the Manchester Presbyterian Classis, 1646-1660.* Edited by W. A. Shaw, Berkeley Fellow of Owens College. 3 parts. (Chetham Society.)

*Materials for an Account of the Provincial Synod of the County of Lancaster, 1646-60.* By W. A. Shaw, M.A. (Privately printed.)

THE subject of Mr. Shaw's volumes is one of interest to students of religious history in general as well as to local antiquaries. In the history of Presbyterianism in England, Lancashire fills a most important place, for it was, as Mr. Shaw remarks, "the home of the Presbyterian system in its strongest and purest form." Out of the nine classical presbyteries into which Lancashire was divided, the Manchester Classis was "the first in importance, and apparently in activity. Its minutes illustrate alike the reality and the unreality of the system as established in this country during a few years, its actual and vigorous exercise of a censorial jurisdiction for a time, the methods of that jurisdiction, and the extent to which it was accepted and obeyed by the lay community." By the evidence of the records printed here it is possible to judge the experiment made by the Long Parliament when it ordained the establishment of the Presbyterian system, to estimate its chance of success, and to point out the causes of its failure.

Mr. Shaw has preferred to make his introduction an introduction to the history of English Presbyterianism in general rather than Lancashire Presbyterianism in particular. This is a defect and a mistake, for the reader requires some guidance through three volumes of documents and an unfamiliar and difficult subject. On the other hand, the preface itself is most valuable and learned. It consists in the main of an account of the debates on Church government during the early sessions of the Long Parliament, based on the diary of Sir Symonds D'Ewes, from which much fresh information is drawn. Its object is "to describe the gradual growth and acceptance of the idea of a change in Church government." Left to itself the Long Parliament would have abolished episcopacy, but would scarcely have replaced it by Presbyterianism. Instead of bishops it would probably have set up a system "by which the jurisdiction of the bishop's court was vested in the hands of a body of lay commissioners, who were to go on circuit in the spiritual courts, while the matter of ordination was referred in a similar way to a lay commission, all in actual dependence upon Parliament" (Introduction, cxiv). Under the pressure of its military reverses, however, the Parliament was obliged to appeal for Scottish aid, and to set up as the price of it a church system fashioned after the Scottish model. The first cause of the weakness of English Presbyterianism lay in the fact that it was the product of a temporary political necessity rather than the natural outcome of the religious evolution of the English people. The soil was not properly prepared for its growth; it was unfamiliar and un-English—Presbytery, as Baxter confesses, "was but a stranger here." The Long Parliament showed its perception of this by the limitations and restrictions which it felt bound to



impose upon Presbyterianism at the very moment when it introduced it into England.

Though our "lame Erastian Presbytery" differed essentially from the vigorous Kirk of Scotland, the English Presbyterian clergy claimed the same powers of discipline as the Scottish. The English Congregational Presbytery, like the Kirk Session, "took cognisance of the morals of the congregation, held investigations in regular form, and decreed punishment by suspension; being further empowered to call in the civil arm for the enforcement of this sentence." Mr. Shaw gives a specimen of the kind of summons it issued: "Forasmuch as you whose name is here underwritten have committed the sin of — and not given satisfaction — these are to require you to appear," &c. His pages supply examples of investigations into the moral character of clergy, elders, and laymen. The question whether Mr. Toby Furness, the minister of Prestwich, was drunk on a certain day occupied the Manchester Classis for the best part of four meetings, and the delinquencies of Elder Parkinson for three. In another case a lay sinner is excommunicated, and gives satisfaction by public penitence. In general the morality of each congregation was maintained by the ministers and elders, whose duty it was to exclude the unfit from the Sacrament. Appeals from the jurisdiction of the elders were carried to the Classis. At first discipline was actively enforced, but under the Protectorate it fell into neglect. An exhortation addressed to the Lancashire elders in 1655 bids them consider how necessary it is "to have the discipline up and in exercise"; and "want of the vigorous exercise of church discipline" is complained of again in 1657.

Whilst the disciplinary jurisdiction of the Classis became less and less important, its function of ordination continued to be actively exercised. It examined candidates, not merely for Lancashire churches, but for churches in Derbyshire, Nottinghamshire, and other counties. They were required to produce certificates testifying to their life and conversation, and proving their election by the churches to which they sought to minister. They underwent an examination in "the tongues and arts." "Logicke, Phisicke, Ethicke, Metaphysicke, Greeke, and Hebrue" are specified as the subjects in which one candidate was examined. They were also obliged to dispute publicly on a subject chosen by the Classis; for instance, whether the authority of the Scriptures depended on the authority of the Church, and if the Pope was Antichrist. A specimen of the certificate given to those who were approved is printed on p. 54. In another case, however, the examiners announce that a young man "hath been examined in Divinitie, but, neither in that nor in humane learning giving any competent satisfaction, was advised for the present to forbear preaching, and to apply himself diligently to his private studies." In this way the Classis fulfilled with great efficiency the function which was subsequently entrusted by Cromwell to his board of Triers.

From the beginning it is evident that the new Presbyterian organization had to struggle against some hostility and much lukewarmness. At one time it came to an open

quarrel with the Royalist Episcopalian gentlemen of the neighbourhood. More often the Classis had to deal with ministers who refused to co-operate with elders or persisted in marrying and baptizing without being properly licensed to officiate. Sometimes, like Mr. Birch, the schoolmaster of Prestwich, the offender proved obstinately contumacious. It then became necessary to call on the civil power for assistance, and its obedience to that call could not—after the Independents had gained the ascendancy—be safely relied upon. Sometimes, as in one instance at Manchester itself in 1651, an Independent preacher backed up by an Anabaptist general would take possession of an orthodox Presbyterian's pulpit and preach doctrines which filled him with horror. Sometimes even Presbyterian elders would turn traitors and invite unorthodox teachers to hold forth to the congregations under their charge ('Several Proceedings in Parliament, 15–22 May, 1651'). The progress of toleration during the Commonwealth and Protectorate still more fatally undermined the authority of Presbyterian church assemblies. The decay of the system is clearly revealed by the records of attendance at the meetings of the Classis. Time after time during the later years of its existence some of its component parishes were entirely unrepresented at its meetings. A special form was devised for inquiring after elders who neglected their duties. Nor were some ministers much more regular in their attendance. In 1655 the provincial assembly at Preston issued an exhortation complaining of the "lack of resolution, care, and diligence" by ministers and elders in exercising their disciplinary authority. In 1657 it resolved that "the ministers of the several classes that are ordinarily negligent in observing the monthly meetings should be called to appear before the next provincial assembly to be dealt with for their said negligence." At the thirty-fourth meeting of the Synod, in 1658, "the attendance was but slender"; and in September, 1659, the Manchester Classis prayed to be excused sending delegates "because of the present sadd distractions of these tymes." The Synod met for the last time on May 2nd, the Classis on August 14th, 1660.

The causes of the ill success of Presbyterianism in England are not far to seek. It owed its establishment to political conditions, and no sooner was it established than political conditions became singularly unfavourable to its development. No longer backed by the authority of the State, and without sufficient support from the feeling of the nation, it became unable to exercise the jurisdiction on which its vitality depended. The zeal of both clergy and elders decayed, and the experiment of 1646 was a failure before the Restoration put an end to it.

Mr. Shaw has made an important contribution to the religious history of the seventeenth century. His annotations are to the point, his index is full and clear, and the biographical list of ministers given in the appendix is a useful and a very laborious piece of work. As an editor he leaves nothing to be desired, except a more practical view of the functions of a preface.

## THE PETRIE PAPYRI.

*The Flinders Petrie Papyri.* With Transcriptions, Commentaries, and Index by the Rev. John P. Mahaffy, D.D. With Thirty Autotypes. (Dublin, Royal Irish Academy.)

READERS of the *Athenæum* are already acquainted with the general character of the valuable collection of papyrus fragments discovered by Mr. Flinders Petrie in the cartonnages of the mummies of Tell Gurob and committed by him to the investigation of Prof. Sayce and Dr. Mahaffy. The latter scholar has told our readers that these fragments include portions of classical texts of an age hitherto unexampled, a large number of dated wills, and miscellaneous legal and fiscal documents, none of them later than the third century B.C. The most important of the classical texts, the fragments of the lost 'Antiope' of Euripides, have been already published, and the opinions and restorations of several of the leading scholars of Europe elicited; but the stately volume recently issued by the Royal Irish Academy not only gives this text in an improved form, but also reveals for the first time the full contents of all the literary fragments and a large number of the wills, edited with commentary and introductory memoir by Dr. Mahaffy, the accounts of overseers and tax-gatherers and other similar documents being reserved for treatment by Prof. Sayce. The volume is accompanied by a set of thirty loose autotype plates, giving facsimiles of all the MSS. under consideration, which, considering the mutilated character of the originals, are admirably executed. The documents published in this volume, though none of them complete and none of any large size, possess a threefold interest, literary, palæographic, and historical, and from the two first-named points of view they are of quite unusual value. It is true that the actual addition to the surviving stock of classical literature is not to be compared with others that have been recently made, though it is no slight thing to have recovered over a hundred lines of the third tragic poet of Athens; but the light that is thrown on the early history of our Greek texts by the fragments of Plato and Homer contained among the Petrie papyri is of the greatest value. Prof. Gomperz, in a recent article on this volume, has perhaps exaggerated the extent of the conclusions which can be derived from this evidence; but it is certain that these fragments, taken in connexion with other early papyrus MSS. of classical authors, afford us the means of estimating to some extent the character of the work of the Alexandrian scholars on the texts of the great Greek writers which came down to them. It has been known that they practically fixed the text of Homer, and it has been more than suspected that they "edited" the authors of classical Athens; but it is unquestionably surprising to find, on a fragment containing the beginnings or ends of thirty-eight lines of the eleventh Iliad, no less than five lines which do not occur in our present copies, and to see that a MS. of a small portion of the 'Phædo' is full of variants from the received texts. As these MSS. are found with dated documents of the third cen-



tury B.C., they can hardly be of later date themselves, and on palæographical grounds the two chief ones, the 'Phædo' and the 'Antiope,' may reach back a good way towards the beginning of that century; so that we have here specimens of the texts of classical authors from a date before the time when the revision of the Alexandrian scholars had established a firm tradition. The evidence is at present small in amount, and it is necessary to be cautious in dealing with it; but it goes far to show that the critics of Alexandria, like many scholars of all ages and countries, were in the habit of laying down precise rules of form and diction, and ruthlessly altering any phrase in a classical author which did not square with their formula. Especially was this the case in respect of the law that enjoined the avoidance of hiatus; and when early MSS. of Isocrates are found containing several instances of violation of this rule it may be suspected that even this pre-eminent purist in oratorical diction was not so slavish in his adherence to his principle as his editors would make him out to be. The general drift of the evidence at present available on the subject is that if our present texts vary to any considerable extent from the form in which they were originally composed by their authors, the fault is not with the ignorant copyists of the so-called dark ages, but with the scientific criticism of the great grammarians of Egypt.

From a palæographical point of view the Petrie collection has relatively an even greater value. Dr. Mahaffy cannot be accused of underrating the importance of the documents committed to his care; but he says no more than is justified by the facts when he claims that these papyri form the earliest known chapter in the history of Greek palæography. It is true that other documents of the same age exist, and have been assigned approximately to their right date by Wilcken and other authorities; but these do not bear any definite dates (except a very few unpublished dockets to demotic papyri), and the characteristics of the writing of the third century B.C. have never yet been firmly established. This can now be said no longer. Just as the group of papyri from the Serapeum at Memphis (now divided between London, Paris, and Turin) give us the style of the ordinary (not the literary) writing of the second century B.C., and the Fayûm papyri establish that of the fifth and sixth centuries of our era, so the dated wills among the Petrie papyri fix the characteristics of the hands in use under the second and third Ptolemies. Prof. Mahaffy devotes an interesting section of his introduction to the palæographical side of his subject, and in general his remarks are true and to the point. The rapidly increasing mass of documents written on papyrus has, so he rightly argues, done much to modify the old view of a hard and fast line between capital and cursive writing, and the early history of Greek palæography requires rewriting from this latest point of view. On p. 31 Dr. Mahaffy arrives rather laboriously at the conclusion that the hand employed by professional scribes for the transcription of literary works differed greatly from the ordinary private and official hands of the same period, which is unquestionably true, though it is also the case that

literary works were sometimes transcribed in unprofessional hands.

On one or two points Dr. Mahaffy's statements perhaps require modification. He lays some stress on the differences between various hands of the same period, and on the consequent danger of dating doubtful documents from the general character of a writing. The conclusion is rather the contrary. There are minute differences in the formation of letters by contemporary scribes which might lead us, if we had nothing but the alphabets to go by, to assign them to different periods; but the general character (of the ordinary, not the literary, hands) is the same throughout, and if only one or two of the wills had been dated it would have been possible to fix the rest to the same century without hesitation. None of the documents here represented could be confused with the Serapeum documents of the second century, much less with those of any later period. Another point concerns the 'Antiope' fragments. Dr. Mahaffy still hankers after the view which he expressed in *Hermathena*, that this MS. was written in book form, each page containing two columns. He confesses, however, to being shaken by M. Weil's argument that in that case the writing would not be on one side of the papyrus alone. There can be little doubt that M. Weil is right in his conclusion, but the ground on which he bases it is unsound, for in one of the very few papyrus MSS. in book form at present extant (a Homer papyrus in the British Museum) the writing occurs only on one side of each page. But this is a document six or seven centuries later in date, and in the case of the 'Antiope' MS. there is nothing to show that the regular roll form was departed from; and the presumption is strongly against the occurrence of the book form at so early a date.

Historically the documents published by Dr. Mahaffy are of less marked importance, but they are of considerable interest, and supply some detail and colouring to the history of the reigns of the early Ptolemies. The colony of disbanded soldiers, receiving, like Cæsar's legionaries in Italy, grants of land as a reward for their services, who are the parties that make or attest the wills which form the second section of the volume, is clearly and ably discussed by Dr. Mahaffy, and we have not space to deal with it here. There is nothing epoch-making in this side of the work, as there is from the palæographical, and perhaps from the literary, point of view. The lawyer, however, as well as the historian, may find material to interest him in this very early collection of testaments drawn up in full legal form.

Of the general execution of the work there is nothing to be said but praise. The labour of deciphering faded and mutilated texts on papyrus can be no easy one, and is not to be lightly criticized by those who have only a facsimile, however good, to judge by. Dr. Mahaffy and the younger Dublin scholars whose assistance he acknowledges have dealt with diligence and success with the difficult hands in which most of the documents are written. Here and there one may question their readings (*e.g.*, the fraction in No. xxiii. l. 14, appears to be  $\sigma'\beta'$ , *i.e.*,  $\frac{1}{72}$ , a far more probable fraction than  $\sigma'a'$  or  $\sigma'\delta'$ ), but certainty is impossible without

verification from the originals. As a matter of printing it would have been more convenient to have had the comments on the pages facing the transcripts, instead of (as usually happens) on the back of the latter. A consecutive reconstruction of the 'Antiope' fragments would also have been welcome, in addition to the transcript of what is actually visible in the MS. But these are trifles. Dr. Mahaffy and his assistants are to be congratulated both on  $\tau\upsilon\chi\eta$  and  $\tau\epsilon\chi\eta$ —on the good fortune that has put into their hands, in this age of thrice-told controversies, so much new material of high value and interest, and on the skill with which they have handled their material and given it to the world. Scholars and historians will look with some impatience for the results of Dr. Mahaffy's examination of the still unexhausted store of fragments to which he refers, as well as for the promised volume from Prof. Sayce, dealing with the monetary records and documents included in the collection, which they hope will throw light on the apparatus of symbols and contractions which are so baffling on the *ostraka* and papyri already known. Nor would it be right to forget the debt of gratitude which we owe to the accomplished discoverer who has rescued this precious material from the sands of Egypt and placed it in the hands of European scholars. These are not the first papyri which Mr. Flinders Petrie has brought to England, and it is earnestly to be hoped that they may not be the last, and that their successors will be at once more perfect and extensive and not less interesting than those which the Royal Irish Academy has so admirably presented to the world.

#### NOVELS OF THE WEEK.

- Mr. Jocko.* By J. Fogerty. 3 vols. (Ward & Downey.)  
*Cut with his own Diamond.* By Paul Cushing. 3 vols. (Blackwood & Sons.)  
*A Romance of Modern London.* By Curtis Yorke. 3 vols. (White & Co.)  
*A Rude Awakening.* By Mrs. A. Phillips. 3 vols. (Trischler & Co.)  
*The Baroness: a Dutch Story.* By Frances Mary Peard. 2 vols. (Bentley & Son.)  
*Through Rifted Clouds.* By Annabel Gray. 2 vols. (Eden, Remington & Co.)  
*Lord Arthur Savile's Crime, and other Stories.* By Oscar Wilde. (Osgood, McIlvaine & Co.)  
*"I will Repay."* By Fredk. W. Rose. (Eden, Remington & Co.)  
*European Relations.* By Talmage Dalin. (Fisher Unwin.)  
*Idonea.* By Thalia Marsden. (Eden, Remington & Co.)

MR. FOGERTY describes his three volumes accurately enough when he speaks of 'Mr. Jocko' as "a series of sketches thrown together." It has a modicum of plot connected with a group of more or less interesting characters; but they have little or nothing to do with Jocko and his friends—except that one at least of them is a Darwinian, and Jocko is an intelligent circus monkey. The chief Darwinian and his educated friends talk a great deal about religion and evolution, and their conversations would cut up into scientific theses and



tracts. As for Jocko, he was evidently well on the way towards a human apotheosis when he sacrificed his life for a young woman who had been kind to him. There is certainly not a little of entertainment and harmless suggestion in the story of this missing link. The affection between the anthropoid ape and the wild girl from the Black Country is touching in many ways, and this is much the best part of Mr. Fogerty's narrative.

Philip Tuer, *alias* Digby Vane, is the kind of hero beloved of readers of the 'Newgate Calendar,' and would have graced the cart on the road to Tyburn with a nose-gay at his breast. "Instead of which," he marries a countess. The countess, poor thing, is not to be blamed for her hunger for the affection denied to her by her first husband, but it is inconceivable that any lady could be attracted by so odious a cad as the "fascinating" Philip Tuer. His proceedings during the first volume will go far to cause the reader to throw aside the book in contempt. Yet if one will persist until the second volume, the story grows more readable, for some honest characters appear. Silas Oldcastle and his daughter Margaret are pleasant in their way, and old Buckett is not a bad stage peasant, though his dialect is like nothing in nature. Occasional flashes of epigram relieve what often is tedious word-piling. Such a precious piece of padding as this is, unfortunately, not a solitary sample:—

"'I am hungry,' he said, not in any metaphysical or rhapsodical sense, but with an honest English meaning. He thought only of a cut of roast beef and a tankard of good beer. Prosaic but sane. Half an hour later he had these. He found them very good!"

Yet if Mr. Cushing would cut out rhapsodies and metaphysics, refrain from Latin, and eschew "bombarding" his readers with "precious chunks of inspired speech," he might write what would be worth reading.

Curtis Yorke has a fluent pen, and his story is readable enough. The moral seems to be that the relation of adopted brother and sister is sure to lead to cruel complications. There are some good bits of dialogue and descriptive passages, notably the rescue of the ladies in the Cornish flood; and the characters are fairly distinct if there is nothing original about them.

The motive of Mrs. Phillips's novel is decidedly painful, though her handling of it is void of offence, and her moral excellent. But as the reader, unless singularly deficient in perspicacity, can hardly fail to guess the secret in the first volume, the interest of the story, such as it is, chiefly resides in the various studies of character which are to be found in its pages. And these, it must be confessed, are more of the nature of conventional stage types than anything else. The old navy captain, whom his wife always addresses by his surname, might have stepped straight out of an old-fashioned farce. Capt. Arthur Crofton, again, is the typical "rattle" whose agreeable and voluble effrontery reminds one of a Charles Mathews part. Finally, the hero, spite of his mild Socialistic leanings, is superlatively virtuous enough to answer the requirements of the Adelphi standard.

The author of 'Near Neighbours,' as all readers of that pretty story will remember,

has something of the trick of a Dutch artist in words—homely, intimate, with a combination of quiet pathos and quaint simplicity. Amongst the characters which make their appearance in 'The Baroness' are three or four who figured in the previous story; but the hero and heroine are quite new. Of two brothers, the Barons Maurits and Hugo van Cortlandt, the elder one has married a young girl, half French, a trifle giddy and impulsive. Their *ménage* is not a happy one, and the baroness, acting on the advice of a sinister friend, takes advantage of the Dutch law of divorce, which permits a wife who has received any sort of wilful violence at the hands of her husband to leave his house and obtain a separation order for five years, after which husband and wife must appear again before the court, or let the final dissolution of their marriage go by default. The story of 'The Baroness' begins and ends within a short time of the expiration of the allotted five years; and a most romantic story the author has contrived to make out of her materials. Miss Peard writes well, and she is occasionally epigrammatic. Madame Steen says to her stepdaughter Hilvardine, for instance:—

"When the devil meets mother Eve nowadays, it is not necessary for him to offer more than half his old temptation. The knowledge of evil is all that is required to attract her."

'Through Rifted Clouds' is one of those effusions which strike the reader as being a little out of date, amongst other drawbacks. It has a flavour of the Bulwer Lytton school of melodrama, and little enough besides which calls for observation. From the point of view of manners, morals, or literary skill it is equally deplorable. The theatrical imbecility of the injured heroine prevents the reader from feeling the smallest sympathy with her misfortunes after she has chosen, for some incomprehensible reason, to bestow her young affections upon a thoroughly coarse and vulgar rascal.

Mr. Oscar Wilde's little book of stories is capital. They are delightfully humorous, witty, and fresh, sparkling with good things, full of vivacity, and well put together. 'The Canterville Ghost' is a first-rate ghost story, told partly from the point of view of the ghost himself—a most refreshing novelty—and partly from that of the American family who have bought the ancestral home of the Cantervilles. 'Lord Arthur Savile's Crime' is a very good story, too, told in a vein of drollery which is quite distinctive. These two pieces will bear reading aloud, a decidedly severe test.

Mr. Rose has gone back to the White-chapel murders for the suggestions of his story 'I will Repay.' His murderer is an epileptic subject, and he has what Mr. Mantalini would call an unpleasant body in a box, over which he moralizes and prays. Perhaps this is all that need be said in order to direct attention to a story which is unquestionably lurid, though it could scarcely be described as alluring.

The latest addition to "The Pseudonym Library," 'European Relations,' is a pleasant and harmless story, enlivened with some clever touches, and may be cordially recommended to all who wish for a safe book to place in their daughters' hands. The

plot is slight and devoid of sensational incidents. A special feature of the book is the enthusiasm of the author for Tirolese scenery and Tirolese legends. But attractive as these subjects are, they occupy too prominent a place in so short a story.

The reader of average intelligence who embarks upon 'Idonea' is likely to find himself in a state of dire confusion by the time he reaches p. 67 and the end of the heroine's astonishing conversation with Mr. Roy. His bewilderment will increase continually to the last page. The chief characters are given to flying off at a tangent at the most unexpected moments. They spend their lives in zigzagging backwards and forwards between high moralities (highfalutin' also) and a course of conduct which, to say the least of it, is the very reverse of exalted. In fact, the less said the better about such appalling young people as Idonea and Muriel. The only excuse to be made for them is that they live and move and have their being in a world as unreal and impossible as they are themselves.

#### SCHOOL-BOOKS.

*Pitt Press Series.*—Milton's *Ode on the Morning of Christ's Nativity*, *L'Allegro*, *Il Penseroso*, and *Lycidas*. With Introduction, Notes, and Indexes by A. W. Verity. (Cambridge, University Press.)—Mr. Verity has followed up his elaborate edition of 'Arcades' and 'Comus' by an equally elaborate edition of others of Milton's shorter poems. Mr. Verity's work is excellent, at once thorough and scholarly, and his indexes are such as it would be well if others would imitate; but we question whether such elaborate commentaries be suitable to schoolboys. The most notable thing in the volume is the list of various readings in 'Lycidas.'

*Tennyson: Aylmer's Field.* With Introduction and Notes by W. T. Webb. (Macmillan & Co.)—*Shakespeare: Antony and Cleopatra.* With Introduction and Notes by K. Deighton. (Same publishers.)—*Clarendon Press Series: Henry VIII.* With Notes by Aldis Wright. (Oxford, Clarendon Press.)—Lord Tennyson's poems are becoming school-books in his lifetime. Mr. Webb has done his work well, but too elaborately, and we do not think 'Aylmer's Field' suited to schoolboys. Mr. Deighton's notes are good, as his notes usually are. Dr. Aldis Wright in his carefully worded introduction is cautious of committing himself to sweeping statements, but obviously he does not believe Shakespeare to have had any hand in 'Henry VIII.' Dr. Wright's annotations are, it is needless to say to those who know his work, full of learning and good sense.

*English Classics for Schools.*—Grade II. *Pope's Iliad of Homer.* With Introductions and Notes by H. L. Earl. Vol. II.—*Longfellow's Evangeline.* With Introduction and Notes by N. P. Horsley. (Percival & Co.)—The second volume of Mr. Earl's laudable attempt to make Pope's translation of the 'Iliad' of use in education is a book to be commended. Longfellow's 'Evangeline' is not well suited to boys, who will hardly care for the lumbering hexameters.

*German Declensions and Conjugations.* By F. Storr. (Percival & Co.)—*Parallel Grammar Series: A French Grammar for Schools.* By L. M. Moriarty. Part II. *Syntax.*—*A First French Reader and Writer.* By R. J. Morich and W. S. Lyon. (Sonnenschein & Co.)—*Primary French Exercises.* By A. A. Somerville. (Percival & Co.)—*Modern French Series: Advanced Texts: Pierre et Camille.* Par A. de Musset. Edited by W. Dewar.—*Le Violon de Faïence.* Par J. Champfleury. Edited by C. Bévenot. (Same publishers.)—*Elemen-*



*tary Texts: Récits de Guerre et de Révolution.* Edited by B. Minssen. (Same publishers.)—The number of elementary volumes issued that are devoted to modern languages increases in the most bewildering way. The difficulty nowadays is not to find a school-book for a schoolboy, but a schoolboy for a school-book. Mr. Storr's is an excellent practical help to boys in what constitutes a terrible difficulty to them in learning German. Mr. Moriarty is well known as a teacher of French, and his 'Syntax' is clear and reasonably short. Mr. Somerville's exercises are fairly good, but demand too large a vocabulary. A great deal of French may be learnt with a smaller stock of words. Mr. Morich and Mr. Lyon sin, we think, in the same way in their meritorious 'Reader and Writer.' Mr. Dewar's notes are fairly good, and so are Prof. Bévenot's, but a trifle too numerous. Mr. Minssen's little book is suited to beginners.

#### OUR LIBRARY TABLE.

MR. J. K. STEPHEN has followed up the success which his 'Lapsus Calami' obtained, and has published a rather more ambitious collection of verses under the title of *Quo Musa Tendis?* (Cambridge, Macmillan & Bowes.) Verses they are, and some of them very good verses, but not poetry. They would bear weeding, as 'Lapsus Calami' was weeded in later editions. Two or three of the pieces exhibit a fault of egotism which irritates the reader, and in a good many the cynicism is too obviously artificial—a venial and rather juvenile fault. 'The Dawn of the Year' is, perhaps, as good a set of verses as any in the book, but, like several others there, it wants compression. As a flippant Browning Mr. Stephen is not satisfactory.

MR. HEINEMANN has sent us a translation of *Pepita Jiménez*, with a short but clever prefatory notice by Mr. Gosse. It would have been as well to add the essay by Señor Cánovas del Castillo prefixed to the collected edition of the tales of Don Juan Valera. The translation of 'Pepita' is readable, and gives a good idea of the original even if it cannot be termed exact.

LOCAL authorities and spirited inhabitants of London will welcome the appearance of *The Public Health (London) Act, 1891*, with the excellent notes of Mr. W. A. Houldsworth, in a handy volume, published by Messrs. Routledge & Sons.

MESSRS. DENT & Co. have issued an extremely pretty edition of *The Poems and Plays of Oliver Goldsmith*, introduced by an excellent critical preface by Mr. Austin Dobson—one of the best things he has written about Goldsmith. Mr. Dobson has also provided brief and useful foot-notes. An etching of Canonbury Tower by Mr. Railton forms an agreeable frontispiece to a charming volume.—A pretty addition to the "Knickerbocker Nuggets" consists of three volumes of *Stories from the Arabian Nights* (Putnam's Sons), selected from Lane's translation by Mr. Stanley Lane Poole, who has also given translations of 'Aladdin and the Wonderful Lamp' and 'Ali Baba and the Forty Thieves.' Mr. Poole has likewise furnished a good introduction. The printing does much credit to the Knickerbocker Press, and the binding of these delightful volumes is in excellent taste, while the reproductions of old prints form agreeable frontispieces. In short, nothing could well be better than the whole "get-up" of these "nuggets."—'The Vision of Judgment' and "occasional pieces" fill the new volume of the *Bijou Byron* of Messrs. Griffith & Farran.—*Kenelm Chillingly* has been issued by Messrs. Routledge in "The Caxton Novels," a good sixpennyworth.

*Howe's Classified Directory to the Metropolitan Charities* (Longmans & Co.) is a well-arranged volume of established reputation, but it is a pity that advertisements are admitted into the middle of the book.—*The Royal Navy List* (Witherby & Co.), edited by Col. Lean, is an

excellent work of reference.—*The Year-Book for the Episcopal Church in Scotland* (Edinburgh, Grant & Son) gives plenty of information in a convenient form, but the portraits of the Scottish bishops must be the work of a Presbyterian, they are so ugly.

WE have on our table the first number of the *Idler* (Chatto & Windus), Mr. Jerome's new magazine, which makes a promising start with contributions from Mark Twain, Mr. Andrew Lang, Mr. James Payn, and Mr. Bret Harte. Many of the cuts are clever. The combined photographs are amusing.—*The Essex Review* (Chelmsford, Durrant & Co.) is a new quarterly intended to supply a magazine for the county. The design is excellent, and we wish the new venture every success.

WE have on our table *Atlantis Arisen*, by Mrs. Frances F. Victor (Lippincott),—*History of Liberia*, by J. H. T. McPherson (Baltimore, Johns Hopkins Press),—*The Modern Odyssey; or, Ulysses up to Date* (Cassell),—*The Redemption of Labour*, by C. B. Phipson, 2 vols. (Sonnenschein),—*Moffatt's Class Register* (Moffatt & Paige),—*Professional Papers of the Corps of Royal Engineers*, edited by Capt. W. A. Gale, Vol. XVI. (Chatham, Mackay),—*Indian Meteorological Memoirs*, by J. Eliot, Vol. IV. Part VII. (Calcutta, Government Printing Office),—*Monthly Weather Review, January to April, 1891*, by J. Eliot (Calcutta, Government Printing Office),—*Ambulance Handbook*, by G. T. Beatson (Glasgow, St. Andrew's Ambulance Association),—*The Happy Reader*, by E. L. Young, Part II. (Simpkin),—*The Illustrated Temperance Monthly*, Vol. I. (C.E.T.S.),—*Golden Leaves Picture Book*, by M. Evelyn (Ward & Lock),—*The Day of Days Annual*, Vol. XX. ('Home Words' Office),—*Trust Tries*, by C. E. Smith (S.P.C.K.),—*The Doctor's Crime*, by M. Danvers (Diprose & Bateman),—*Looking Ahead* (Henry & Co.),—*Diprose's Book of Dates*, compiled by L. Wagner (Diprose & Bateman),—*Wafted Seeds*, by H. E. Colville (Nisbet),—*Ten-Minutes Tales for Every Sunday*, by Frances H. Wood (S.P.C.K.),—*Work, Wait, Win*, by R. Lamb (Nisbet),—*Tales of the "Wild and Woolly West"*, by A. Welcker (Leadenhall Press),—*True to Herself*, by Mary Shipley (S.P.C.K.),—*The Vision of Misery Hill, a Legend*, by M. T. Anson (Putnam's),—*Parochial Missions*, by the Rev. J. Cullin (S.P.C.K.),—*The Biblical Illustrator*, by the Rev. J. S. Exell: *St. John*, Vol. III. (Nisbet),—*Fiat Lux! or, Rays of Light from Practical Philosophy*, by "Philosophus" (Simpkin),—*Church Work in North China* (S.P.C.K.),—*The Apology of the Christian Religion*, by the Rev. J. Macgregor, D.D. (Edinburgh, T. & T. Clark),—and *The Church and her Doctrine*, by the Right Rev. the Lord Bishop of Sydney and others (Nisbet). Among New Editions we have *California and Alaska*, by W. S. Webb (Putnam's),—*A Text-Book of Physiology*, by M. Foster, M.D., Part IV. (Macmillan),—*Italy, 1815 to 1890*, by J. W. Probyn (Cassell),—*A Journey to the Centre of the Earth*, by J. Verne (Griffith & Farran),—*Harold, a Drama in Five Acts*, by E. von Wildenbruch (Philadelphia, Poet-Lore Company),—*Paul Nugent, Materialist*, by H. F. Hetherington and the Rev. H. D. Burton (Griffith & Farran),—*History of Israel and Judah*, by J. Wellhausen (A. & C. Black),—and *A Born Coquette*, by Mrs. Hungerford (Griffith & Farran).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Bevan's (A. A.) Short Commentary on the Book of Daniel, 8vo. 8/6 cl.  
Bourne's (W. St. Hill) Studies of the Spiritual Life, 2/6 cl.  
Cook's (Thos.) Early Ministry, by H. S. Smart, cr. 8vo. 2/6  
Cutts's (Rev. E. L.) Notes of Lessons on the Church in the New Testament, 12mo. 2/6 cl.  
Meyrick's (F.) The Church in Spain, cr. 8vo. 6/6 cl.  
Moule's (H. C. G.) Charles Simeon, cr. 8vo. 2/6 cl. (English Leaders of Religion.)  
Murphy's (Rev. J. B. C.) The Chain of our Sins, being Sermons for Lent and Easter, cr. 8vo. 2/6 cl.

##### Poetry and the Drama.

- Chaucer's Canterbury Pilgrimage, epitomized by W. Calder, cr. 8vo. 4/ cl.  
Goldoni's (Carlo) Comedies, edited by H. Zimmermann, 2/6 cl.  
Piner's (A. W.) Plays: Vol. 3, The Cabinet Minister, 2/6 cl.  
Ross's (R.) The Deformed Transformed, cr. 8vo. 3/6 cl.

##### Music.

- Hauptmann's (M.) Letters: Letters of a Leipzig Cantor, ed. by Schöne and Hiller, trans. by Coleridge, 2 vols. 21/  
Rodd's (R.) The Violet Crown and Songs of England, 5/ cl.  
Thousand (The) Best Songs in the World, selected by E. W. Cole, cr. 8vo. 2/6 cl.

##### Philosophy.

- Sully's (J.) The Human Mind, a Text-Book of Psychology, 2 vols. 8vo. 21/ cl.

##### History and Biography.

- Johnson's (Mrs. T. F.) Glimpses of Ancient Leicester, 8/6 net.  
Krause's (G.) The Growth of German Unity, an Historical and Critical Study, cr. 8vo. 3/6 cl.

##### Geography and Travel.

- Smith's (A. H.) Chinese Characteristics, 8vo. 7/6 cl.

##### Philology.

- Davis's (A.) The Hebrew Accents of the Twenty-one Books of the Bible, cr. 8vo. 3/6 cl.  
Dix's (C. M.) A Third Latin Reader and Writer, cr. 8vo. 2/ (Parallel Grammar Series.)  
Euripides, Bacchæ, New and Accurate Translation from the Text of Paley, by H. Hailstone, cr. 8vo. 2/ swd.  
Headlam (W.) On Editing Æschylus, a Criticism, 8vo. 6/  
Livy, Book 9, with Introduction and Notes by H. M. Stephenson, 12mo. 2/6 cl. (Pitt Press Series.)  
Luciani Menippus et Timon, with English Notes by E. C. Mackie, 12mo. 3/6 cl. (Pitt Press Series.)  
Nicol (J. C.) and Smith's (Rev. J. H.) A Fourth Latin Reader and Writer, cr. 8vo. 2/ (Parallel Grammar Series.)  
Nutt's Conversation Dictionaries: English-French, compiled by R. Jaschke, 32mo. 2/6 cl.

##### Science.

- Barr's (J.) The Treatment of Typhoid Fever, 8vo. 6/ cl.  
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##### General Literature.

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##### FOREIGN.

##### Theology.

- Darmesteter (J.): Les Prophètes d'Israël, 7fr. 50.

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Pierre (E.): Les Nouveaux Tarifs de Douanes, 3fr.  
Tillaut (J.): Après le Meurtre, 3fr. 50.

#### NET PRICES.

30, Church Road, West Brighton, Jan. 16, 1892.

SEEING Mr. James Patterson's letter in your issue of to-day, I shall be glad if you will allow me space to enter protest against the above system, on the ground that it is contrary to the



spirit of the times, is unbusinesslike, and against the best interests of the retail bookseller.

The net system puts the customer who takes unduly long credit on an equally good footing with the cash purchaser, and on the other hand it puts the (so-called) bookseller who has never had the necessary training to qualify him for his trade on a level with one who has devoted his whole lifetime to making himself as efficient as possible in his calling.

Therefore, for my part, as another retail bookseller, I am most distinctly opposed to this innovation, and assert my belief that the man with enterprise who understands his business makes a far better profit now than would be possible were the net system extended to any considerable degree; and moreover I apprehend that the men who now do the bulk of bookselling, either in London or the provinces, will quite endorse my view.

EDWARD NORTH.

#### TALLIES.

The English Club, Mustapha Supérieur, Algeria, Jan. 12, 1892.

It may interest some of your readers to know that the archaic method of reckoning by tallies is still in vogue in Pau. While there last November I saw a bundle of tally-sticks (there called *taillés*) suspended in a baker's shop, and on inquiry I found that most of the poorer country people thus registered their purchases until they were able to pay. The tally-stick is cut down the centre, the baker and purchaser each retaining a half, and when a loaf is sold the two halves are fitted together and a notch made across them, the purchaser thus keeping an exact check upon the baker's score. Upon any payment being made a corresponding number of notches are shaved off.

I also well remember in the "fifties" being very proud, as a small boy, of being allowed to keep the score at a local cricket match in Norfolk by cutting notches on a stick, every tenth one being deeper. The term "notches," for runs, is still often used by modern cricket correspondents who may not have had a similar experience.

H. R. LADELL.

#### FIFTEENTH CENTURY BOOKS.

The Priory, Manchester, January, 1892.

A COMPLETE bibliography of fifteenth century books is, it is admitted, much needed. It has been estimated that Hain's 'Repertorium Bibliographicum' fails to enumerate something like four or five thousand volumes, and a work is needed which would comprise both the collations of Hain and the particulars of Brunet, Santander, Panzer, and others, so that any person having a fifteenth century book and requiring information respecting the same would be able by consulting one work to obtain all the information known relating to it. It seems to me that this might well be done by a supplement to Hain, as to those books enumerated by him supplementing his collations by information under a series of numbers corresponding with his, and by fresh collations and information as to those volumes not mentioned or imperfectly collated by him.

As to the Low Country books this has been practically done by Holtrop and Campbell, and I would suggest that their books be incorporated in such supplement.

I have already begun a work such as suggested above; but it seems to me that, to be successfully accomplished, the work is not the work of one man, but of several. Possibly, if six persons interested in fifteenth century books would be willing to assist, the work might be accomplished within a reasonable time.

I write this in the hope that amongst the numerous readers of the *Athenæum* there may be some sufficiently interested, and with time at their disposal, willing to assist in a work which otherwise must be dropped or indefinitely postponed. I need hardly say that, should any other

person be able and willing to take in hand the work, I would gladly hand over my collections towards the supplement suggested, and freely assist so far as possible.

W. A. COPINGER.

#### M. EMILE DE LAVELEYE.

ÉMILE LOUIS VICTOR DE LAVELEYE was born at Bruges on the 5th of April, 1822. His schooling began in his native city, and was finished at Paris at the Collège Stanislas, at that time a celebrated establishment in the hands of the Oratorians, liberal and educated priests who trained a number of distinguished men. Émile de Laveleye proved a brilliant pupil, and quitted his teachers loaded with school prizes. On his return to Belgium he spent some months at the Catholic University of Louvain, where he passed his time in the company of a set of gay and wealthy youths, and did no work. Thence he proceeded to study law at the State University of Ghent, and there his mind received a definite bent. He was fond of saying that two of his professors—Moke the historian and man of letters, and François Huet the philosopher and Christian Socialist—had exercised a decisive influence upon him. To the day of his death he retained a warm feeling of gratitude to them and spoke of them with an enthusiasm that was contagious. These two eminent men trained a brilliant group of students who made their mark on Belgian politics, law, and letters, and of whom É. de Laveleye was the most notable.

Émile de Laveleye's was a refined nature which appeared especially fitted to find pleasure in *belles-lettres*, and it was in this direction that he first exerted himself. While still a student at Ghent he was, in 1844, *lauréat du concours universitaire* (a distinction which is equivalent to the highest honours at Oxford or Cambridge), with a prize essay on 'La Langue et la Littérature Provençale.' Prof. Moke, a really admirable French writer, who was fond of the historical novels of Walter Scott and the picturesque narratives of Augustin Thierry, inspired his favourite pupil with his own taste, and in 1847 É. de Laveleye published a 'Histoire des Rois Francs' in imitation of the 'Récits des Temps Mérovingiens.' In 1861 he translated the 'Nibelungen' into French, and printed them with a remarkable introduction upon the formation of national *épopées*. He even wrote a short tale called 'Marina: Souvenir de la Vie des Artistes à Rome,' which appeared in the *Revue des Deux Mondes* in 1863. Finally, for the last time, he returned in 1885 to his old love in an article in the *Contemporary Review* upon 'Pessimism on the Stage,' in which he gave an outline of a new theory of the character of Hamlet.

But this was not his true line, and he was aware of it from the first. After taking his doctor's degree in law in 1846 he settled as a barrister at Ghent; but he neglected practice for study, and kept up daily intercourse with Huet and Moke, and with old fellow students who were beginning to make their way in the professions and in politics.

His vocation of an economist was determined by the following circumstance. He joined a knot of young advocates, doctors, writers, former pupils of Huet, who used to meet once a week at the professor's house and discuss, under his presidency, with all frankness, the problems connected with the organization of society. A great part of the result of these talks was published by Huet in a work which appeared before its time, and consequently did not attract sufficient attention, 'Le Règne Social du Christianisme' (1852). For this book Laveleye expressed a great admiration on several occasions in his writings; and in 1874 he dedicated 'De la Propriété et de ses Formes Primitives,' one of his principal works, "to the memory of John Stuart Mill and François Huet." He was fond of saying that in the little circle of friends who used to meet at Ghent to discuss solutions of the social question he had become familiarized with

the formidable problems, political, economical, and religious, which he was destined to encounter in after years. During 1848-9 and in the succeeding years Émile de Laveleye was writing in the magazines and publishing pamphlets on various subjects that he had discussed in the little club at Huet's house. Huet, a Frenchman by birth, and Moke, the son of a Frenchman, had their eyes always fixed on France, but É. de Laveleye was constantly, by wide reading and frequent journeys, enlarging his horizon, and studied more particularly Germany and England. England especially captivated him. About 1855 he published in a Belgian periodical an enthusiastic essay on the progress of the Anglo-Saxon nations, and in 1861 he translated the memoirs of Sir Robert Peel. While almost all the politicians in Belgium looked to France and the men of science to Germany, É. de Laveleye admired and loved England, where he fancied he saw realized many of his ideals of progress, social, political, and religious. He praised her attachment to political and religious freedom, her Christian feeling, her love of public rights, even the least important, and passion for the public good, and the habit of the people to spend their time and money on philanthropic, religious, and political causes.

On this topic he seemed never tired of dwelling, and he particularly loved to recall Mr. Gladstone's recognition—even after a military defeat—of the faults Great Britain had committed in her treatment of the Boers. "What great power on the Continent," he used to say, "would have the moral force necessary to act so towards a weak adversary? No people in the world but the English would have done it."

Émile de Laveleye's connexion with the *Revue des Deux Mondes* commenced in 1859 with a noteworthy article on the productive forces of Lombardy, and from 1860 to 1864 he contributed a series of similar essays on the rural economy of Belgium, Holland, and Switzerland, which founded his reputation as an economist. In 1864 he was appointed Professor of Political Economy at the State University of Liège, yet it was not without regret that he quitted Ghent, where he had many friends, and where he had married a woman of unusual gifts, the daughter of General Baron Prisse, formerly Minister of War. But by this time his two beloved teachers had ceased to be at Ghent. François Huet had been pensioned in 1850, and had gone to Paris. Moke died in 1862.

At Liège Laveleye wrote the works on which his reputation rests: 'La Prusse et l'Autriche depuis Sadowa' (1870), 'Essai sur les Formes de Gouvernement dans les Sociétés Modernes' (1872), 'L'Instruction du Peuple' (1872), 'Des Causes Actuelles de Guerre en Europe et de l'Arbitrage' (1873), 'De la Propriété et de ses Formes Primitives' (1874), 'Lettres d'Italie' (1880), 'Le Socialisme Contemporain' (1881), 'Éléments d'Economie Politique' (1882), 'Nouvelles Lettres d'Italie' (1884), 'La Péninsule des Balkans' (1886), and finally 'Le Gouvernement dans la Démocratie,' his political testament, which appeared about the close of 1891. At Liège, too, he produced the numerous articles which he contributed to the *Revue des Deux Mondes*, *Revue de Belgique*, the *Fortnightly*, *Nineteenth Century*, and *Contemporary*, in which he displayed his talents for popularizing, in the best sense of the word, even the driest topics, and which impressed his readers with the clearness of his views and his knowledge of every aspect of his subject. For over twenty years he contributed, in conjunction with the present writer, an annual account of Belgian and Flemish literature to the *Athenæum*.

At Liège he was much admired and esteemed, and even very popular, as his funeral showed; but intellectually he was in a great measure isolated. Honours were gradually heaped upon him, and a few weeks before his decease



King Leopold, who was fond of inviting him to the palace at Brussels and talking to him, created him a baron. But Laveleye was almost a celebrity in Europe before he was at all known in Belgium outside the small circle who read important books and the chief reviews, and in 1863, when he was a candidate for Parliament, the electors of Ghent rejected him. It was only during the last twenty years of his life, when he began to take part in Belgian questions of the day, that his countrymen learned to recognize his ability. In 1869 he raised a tempest in the press and in the Chambers by proposing to suppress Greek in middle-class education. In 1873 he excited much hostility, and, on the other hand, warm enthusiasm, by a severe article on the progress of the clerical party in Belgium. In 1875 he put himself at the head of a Protestant movement that for a moment seemed likely to detach a certain portion of the *bourgeoisie* from the Catholic Church. He was a courageous champion of the rights of minorities, and on his death-bed he was still dictating to his daughter his last letters on the serious problems which are involved in the coming revision of the Belgian Constitution of 1831. These lucid, incisive political letters, free from prejudice and full of original views, were printed in the *Indépendance Belge*, and made a great stir in the country.

É. de Laveleye has especially identified his name with the question of bimetalism, that of primitive property, and that of nationalities. He waged quite an Homeric warfare on behalf of his monetary ideal. During the last twenty years of his life he sought in ancient documents and in the actual present, with jealous care and an ardent curiosity that allowed nothing to escape it, for everything that could throw light on the primitive forms of property anterior to quiritary property. Part of his travels and researches he devoted to the sympathetic study of the revival of the nationalities in Austro-Hungary, the Balkan peninsula, Flemish Belgium, &c. Contemporary Europe better than most people he knew. He had traversed and retraversed it in all directions, and formed personal acquaintances in each country, especially in France, England, and Italy. He was an ideal travelling companion from his sweet, even temper, his power of observation, his immense and varied knowledge in all directions, and his contagious enjoyment of the beauties of nature and of architecture sculpture, and painting. Those of his friends and pupils who had the good luck to accompany him retain an imperishable recollection of the pleasure his company gave them.

His education had been entirely French, and he wrote only in French, his English articles being translated in England, or at Liège, under his direction, by the wife of his son, an English lady to whom he was sincerely attached. Yet he had never forgotten his Flemish origin, and he was proud of belonging to the race which, however feeble nowadays, had produced the Artevelde, Marnix de Ste. Aldegonde, and Rubens. Conformably to his theory of nationalities, he lent to the Flemish movement the support of his great reputation and of his brilliant pen, and when he was made a baron he chose a Flemish motto of his own devising, which described him well—"Rede, vrede" (Reason, peace).

He died on January 2nd, at a quarter past nine in the evening, at the château of Doyon, in the province of Namur, the seat of his old friend M. Louis Borguet, a distinguished publicist, the translator of Minghetti's well-known book on 'Church and State,' to which Laveleye contributed a preface. He had gone there with his wife and youngest daughter, as usual, to spend the Christmas holidays. On a little table beside the bed on which his remains were placed lay the MS. notes and the books he had got together to write a monograph on the Dolomite valleys, which he had visited in

September. Those who are acquainted with his delightful article in the *Revue des Deux Mondes* on Monte Rosa and the Pennine Alps can imagine what a charming essay he would have produced. His intellect, his extraordinary memory, and his heart had preserved all their original freshness.

The most touching incident of his funeral was that a Bulgarian student and a Roumanian came each of them to place on his tomb a testimony of the gratitude of their countrymen to the great publicist who had been the zealous and successful champion of their cause.

The last months of his life had been made pleasant by the satisfaction he felt in having completed his '*Gouvernement dans la Démocratie*,' in which he summed up the thoughts and studies of his life on politics. He proposed to synthesize in the same fashion all his ideas on political economy. Death has taken the pen from his hand, and he expired almost painlessly at the age of seventy, at the height of his reputation, without suffering the decay that age brings to the greatest and to the humblest of men.

PAUL FREDERICQ.

#### CARDINAL MANNING AS A MAN OF LETTERS.

THE thirty volumes which Cardinal Manning wrote were the accidents rather than the essentials of his career. They were arranged in a long row in the bookcase behind his chair in the inner room at Archbishop's House. The yellow calf binding of his own copy of each book was the only luxury he ever permitted himself. The pattern dated from Lavington days, and he matched it as each new work appeared, preserving, I used to think, this outward uniformity of aspect as a symbol of the continuity of thought which, he prided himself, the books of early and of late days contained within. Even the typically Protestant sermon, invoking memories of Gunpowder Plot against any recurrence of political religion, which he preached at Oxford in the forties, and which made Newman say "Not at home" to the Select Preacher when he called at Littlemore, he would not retract. "I believe it all," he used to say, motioning with his hand towards where the volume that contained it stood. A letter from the late R. W. Church, protesting at the time against the anti-Popery prejudice being flattered at Oxford, the impenitent archbishop preserved among his papers, and counted it rather a curiosity when one was Dean of St. Paul's and the other a cardinal of the Holy Roman Church.

Yet these volumes of the Cardinal were anything but his playthings. They were not even among his recreations. Since he wrote not for the sake of literature, but for the sake of religion, it is remarkable how happy, apt, and terse was his mere diction. A born speaker rather than a trained writer, he often repeated himself, yet always with some new felicity of phrase. I think he hardly ever rewrote a sentence all his life; he knew so well what he wanted to say, and the words that simply expressed it came to him so readily, that he made no research for phrases, and permitted himself no luxury of second thoughts. The theme itself did not make for popularity in the outer world, such as would assuredly have been his had he written on subjects more acceptable to the ready reader and the common critic. "I am afraid I have been very stupid all my life," he said quite lately, with a mock penitence, when I suggested a secular topic as one that he could well treat; "and now it is too late to reform." Among his own people his literature was less sought for than it would have been had not Cardinal Newman been the accepted scribe. For one his pen, and for the other his crozier—this was the ready method of reckoning the instrument by which each was to assert his several rule. Nevertheless, style for style, it is free to all who judge independently to see in Cardinal

Manning's literary work a beauty which might have been so developed, had he sought to be a man of letters, that hardly any contemporary literature would have surpassed it in grave graces and scholarly refinement. Certainly his Lenten and Advent pastorals had a dignity not to be found in similar compositions from other modern pens. And his talk, in his most intimate moments, had all the research, delicacy, and finish of phrase of a man literary by temperament. His recreation, too, if he had any, was principally literary. He loved the classics always. To a young Balliol friend entering on life he said, "An English gentleman should read Horace and ride to hounds."

It was when he went a long railway journey to speak on temperance in Manchester, or to consecrate a bishop at Newcastle-on-Tyne, or to pay an official visit to Rome (a tour which became very unwelcome to him after the death of Pius IX.), that he got his least interrupted hours for this kind of reading. Then his preference was for Wordsworth among poets, and among prose writers for Ruskin, whom he numbered in later years among his intimate friends. Mr. Matthew Arnold and Mr. Browning (whose poetry he did not master) he exchanged thoughts with at the Athenæum Club, which at one time he visited nearly every afternoon, to see the papers and to peer into the last new book. Among the first of those to be received into the Roman Catholic Church by him was Mr. Aubrey de Vere, whose 'Alexander the Great,' and not his more poetical poetry, was his Eminence's choice. Under the author of 'Philip van Artevelde' he sat when Sir Henry Taylor was a high official and he a junior clerk in the Colonial Office. In the young writers of his later days he took a lively interest, frequently buying books of minor verse which he saw praised in the reviews. With the more intimate note in modern poetry he was not in touch: his habits as well as his training led him to other paths. Yet he did not condemn or brush aside what he could not follow and feel. He recognized his limitations, and he was at pains to make the prettiest speeches to authors whose work he knew to be sincere, though it was out of the range of his own appreciation, and therefore not a matter for critical discussion. "You gave me a book which kept me awake, so I give you a book to send you to sleep," he said, laughing, to a young author, offering her at the same time his three formidable volumes of 'Sermons on Ecclesiastical Subjects.'

His early volumes of sermons, delivered in archidiaconal days, are now scarce; he complained, with a pleasant satisfaction, when he saw them in second-hand book-lists, that he could not afford to buy them at the fancy prices marked. Of his later works, his 'Story of the Vatican Council' will earliest pass out of circulation, and his 'Eternal Priesthood'—already translated throughout Christendom—will longest remain a classic among the clergy for whom it was written; and this is exactly what he would himself desire. His 'Religio Viatoris' was the only one of his books which was in the first instance issued anonymously—he did not get over his prejudice against the publication of a man's religious experiences in his own lifetime. He had a horror of even the appearance of egotism; and when he read Marie Bashkirtseff's diary he rather hastily seized upon it as a new proof that he was right. It was this great and characteristic reticence about his own emotions and the processes of his thought, as distinct from the set conclusions at which he arrived, that explained to those who knew him best how it was that his personality was counted by the mass of his fellow countrymen as a less appealing one than that of his contemporary, Cardinal Newman.

WILFRID MEYNELL.



## Literary Gossip.

WE have authority to state that the literary executors of the late Cardinal Manning are the Very Rev. Dr. Butler and the Rev. H. Bayley, members of the congregation of the Oblates of St. Charles. The Cardinal has left no autobiography; but there are a great number of letters from men famous in Church and State arranged in a row of red boxes at Archbishop's House, many of them dating back to his Anglican years.

IN addition to the letters of his correspondents there are a number of his own, which were returned to him from time to time, generally by executors of departed friends. The letters also which he wrote to Mr. Gladstone during the earlier years of their intimacy, Mr. Gladstone, when he was making a general arrangement of his papers some two years ago, returned to the Cardinal, remarking, "I do not forget old days." These will be arranged for publication in due course, but probably not without some delay.

WE are also requested to state that there is no foundation for the published report that Mr. A. W. Hutton had any assistance from the late Cardinal in a memoir which he has been commissioned to write. The Cardinal acceded to Mr. Hutton's request, made some months ago as that of a stranger, to be allowed to call, but declined to be responsible for the biography, or to supply any facts not available to all comers. That he did not recede from this position the Cardinal expressly stated a few days before he died.

A MONOGRAPH on Cardinal Manning will shortly be issued from the pen of Mr. Wilfrid Meynell. This record of the man, rather than of the archbishop, will be founded upon constant talks and letters between his Eminence and Mr. Meynell during an unusually close intimacy of over ten years.

MR. R. L. STEVENSON is about to publish a new volume of miscellaneous papers, under the title 'Across the Plains, with other Memories and Essays.' Besides the piece which gives the volume its title, and which describes the author's journey as an emigrant among emigrants across the American continent, the book will contain about a dozen other essays, reprinted from *Fraser*, the *Magazine of Art*, and *Scribner's Magazine*, including one on 'Village Communities of Artists in France,' an Epilogue to an 'Inland Voyage,' 'The Education of an Engineer,' 'Dreams,' 'Beggars,' and 'A Christmas Sermon.' It will be published by Messrs. Chatto & Windus early in March. Mr. Stevenson also intends to bring out in the course of this spring a volume on the history of Samoa, with special reference to the political complications of the last eight years, as well as the novel of 'The Wrecker,' written conjointly by himself and Mr. Lloyd Osbourne, which has been running for the last six months in *Scribner's Magazine*.

THE 'History of the Parish of Thompson in Norfolk,' drawn up by the late Rev. George Crabbe, which Lord Walsingham put into the hands of Dr. Jessopp to prepare for the press, is now in the binder's hands.

THE retirement of Dr. Charles Rieu, Keeper of the Oriental Manuscripts in the British Museum, after a long service of nearly fifty years, is a great loss to the national library, where his intimate knowledge of many branches of early Semitic literature has in the past been of great service to the ever-increasing number of students of the languages of the East.

THE February number of *Blackwood* will contain an article by Mr. Francis Scudamore, entitled 'Troubled Egypt and the late Khedive,' sketching the embarrassments which culminated in the rebellion of Arabi Pasha and the progress made since Ismail's deposition under Tewfik's government and English control. Among other articles to appear in the same number are a review of Baron Marbot's 'Mémoires' from the pen of Sir George Chesney; a translation of 'The Camp of Wallenstein,' by Sir Theodore Martin; and 'Central African Trade and the Nyasaland Waterway,' by Mr. Alfred Sharpe, Vice-Consul in that region; while Mr. Guillemard gives an account of some of his experiences after bighorn in Kamskatchka when on his cruise in the *Marchesa*.

MR. GROVE is publishing in the February number of the *New Review* the first of a series of articles by Zola, entitled 'Three Wars—Souvenir Personnel.' They deal with the Crimea, the Italian war of 1858, and the Franco-Prussian war of 1870, and are studies from the great book he is bringing out called 'La Guerre.' They are said to be, of course, realistic, but not with the realism that dwells on what is low and disgusting.

THE *North American Review* for February, which is henceforth to be published over here by Messrs. Brentano, contains the first instalment of an essay by Mr. Gladstone entitled 'The Olympian Religion.'

A SMALL volume of poems by twelve writers, named 'The Book of the Rhymers' Club,' will be issued at the end of this month by Mr. Elkin Mathews. The volume will represent no school or coterie, but will contain work by writers as different as Mr. W. B. Yeats and Mr. Arthur Symonds, Mr. Richard Le Gallienne and Mr. Ernest Radford, Dr. Todhunter and Mr. Ernest Rhys. The remaining contributors—Mr. Lionel Johnson, Mr. Edwin J. Ellis, Mr. Ernest Dowson, Mr. T. W. Rolleston, Mr. G. A. Greene, and Mr. Victor Plarr—have not before published any verse.

THE forthcoming part of the Palæographical Society's publications is devoted in a large degree to the illustration of ancient Greek writing, ten plates being selected from papyri ranging from the third or fourth century B.C. to the third century A.D. Among them are the 'Imprecation of Osiris-Apis by Artemisia,' written in the style of epigraphic monuments, with the transitional form of *sigma* and the double point or colon for punctuation, preserved at Vienna in the Hofbibliothek; a money-bill, dated in the thirty-first year of Ptolemy Philadelphus, B.C. 253 or 254, and written in a cursive hand; a receipt for taxes in Thebes, dated in the thirteenth year of Ptolemy Philopator, B.C. 210 or 211, in cursive uncials; a Greek fragment dated in the seventh year of Domitian, A.D. 88, relating to land in the Arsinoite nome in

Egypt, written in uncials of a type more nearly approaching the uncial writing of early vellum MSS. than is to be found in any other extant document which can be attributed to so early a period; and several other documents preserved in the British Museum, which has recently acquired a considerable amount of Greek papyri from Egypt, that have opportunely found an exponent in Mr. F. G. Kenyon. Among miscellaneous plates are the early English version of Wycliffe of the Old Testament, A.D. 1382, in the Bodleian Library (this translation was the work of Nicholas de Hereford, D.D., of Queen's College, Oxford, and this MS. is the original copy of the translator); the 'Memorabilia' of Valerius Maximus, A.D. 1392, in the British Museum; the Bodleian Douce MS. 144, being the 'Hours of the Virgin,' A.D. 1407, with Netherlandish and French miniatures; two plates for Mr. Warner's Roxburghe edition of the 'Maundevill' of the early fifteenth century in the British Museum; Plutarch's 'Lives,' A.D. 1450, Aristotle's 'Ethics,' A.D. 1458-1461, and Quintilian's 'Institutes,' A.D. 1467, with illuminations; and two fourteenth century charters in the English style of court-hand.

THE sale of the copyright of Mr. Edwin Waugh's works, to which we referred last week, will include a number of illustrative metal plates designed by Mr. Randolph Caldecott, who was, we believe, a friend of Mr. Waugh's. The sale will also include copyright in the music composed for some of the songs. Some of the works to be offered have not been issued in book form.

MR. H. CLARENCE BOURNE, who wrote a paper on 'Hungry Children' in the January number of *Macmillan's Magazine*, will contribute to the forthcoming number an article on 'National Pensions,' traversing the views of Mr. Chamberlain, Mr. Charles Booth, and other advocates of the scheme.

MR. WALTER SCOTT intends to publish very shortly a cheap reprint of the more interesting portions of the 'Athenian Oracle,' a collection of old-time correspondence. The selection has been made by Mr. John Underhill, who recently edited 'Spence's Anecdotes,' and who supplies an introduction sketching the rise of English journalism and its growth down to the end of the seventeenth century. The 'Oracle,' it may be explained, was made up of extracts from John Dunton's 'Athenian Mercury' (1691-96). Mr. Walter Besant has written a preface to the selection, commending the 'Oracle' as "a treasury, a storehouse, filled with precious things—a book invaluable to one who wishes to study the manners and the ideas of *bourgeois* England at the end of the seventeenth or the beginning of the eighteenth century." Mr. Besant says that he found the book of use in writing 'Dorothy Forster' and 'For Faith and Freedom.'

MR. THOMAS HARDY's next story will appear in Messrs. Tillotson & Son's Newspaper Syndicate. Mr. Lionel Johnson is engaged on a volume of critical essays on the work of Mr. Thomas Hardy. It will contain a bibliography by Mr. John Lane, who will be obliged by any references to uncollected matter which may be sent to



him at the office of the publisher, Mr. Elkin Mathews, Vigo Street.

ALL their friends will be glad to hear that Mr. Coventry Patmore and his whole family, who, with one exception, have lately experienced a very severe attack of influenza, are now much better, and in a fair way to recovery.

THE February number of *Literary Opinion* will contain an "In Memoriam" sketch of the late M. Émile de Laveleye by "Tasma."

MR. A. P. SINNETT, the author of 'Esoteric Buddhism,' has a book in the press, to be published shortly by Messrs. Kegan Paul & Co., which will be entitled 'The Rationale of Mesmerism.'

MR. COCHRAN PATRICK'S work on Medieval Scotland, which has been in preparation for some time, will be issued in a few days by Messrs. MacLehose & Sons, publishers to the University, Glasgow.

MR. STUART-GLENNIE has been seriously ill since the middle of November, when he was on the point of starting for America to bring out the first volume of his 'Origins of Civilization' under the new American Copyright Act.

MESSRS. WRIGHT & Co. will shortly publish in book form all the scores of cricket matches between Gentlemen and Players since the institution of the fixture in 1806. The book will include an introduction by Mr. Percy C. Standing.

MR. EDMUND GOSSE will give the inaugural address for the year at the College for Men and Women, Queen Square, on Wednesday next. Mr. Gosse's subject will be 'Reading as a Recreation.'

MISS A. K. GREEN, author of 'The Leavenworth Case,' has written yet another story for Messrs. Putnam, entitled 'The Old Stone House.' This volume will be published in the course of a few days.

THE obituary of the week includes the name of the Rev. G. C. Swayne, formerly assistant master at Harrow, and author of the volume on Herodotus in "Ancient Classics for English Readers."

THE first issue of the Henry Bradshaw Society is now being sent out to subscribers for the year 1891. It is the first part of the Westminster Missal, edited by Dr. Wickham Legg, F.S.A. The volume, which fixes a form which will no doubt become as familiar as those of the Camden and Surtees Societies, is well printed and in a neat cover, certainly better-looking than theirs. The Henry Bradshaw Society prints only for its members and does not sell its books.

IN the Royal Library at Copenhagen there has just been discovered an undescribed book of devotions, printed by Lucas Brandis at Lübeck in 1483, in the Danish language, at the command of Bishop Rönnow. The existence of this very early specimen of Scandinavian church literature was not even suspected.

THE next volume of "The Book-lover's Library" will be by Mr. James A. Farrer, and will be entitled 'Books condemned to be Burnt.'

MESSRS. W. H. ALLEN & Co. have nearly ready for publication notes of a journey home through Japan, Australasia, and America, by an "Anglo-Indian Globe-Trotter," under the title of 'Furthest East

and South and West.' The work will be illustrated by a selection of views of the places visited.

THE *Newbery House Magazine* for February will contain the first of a series of articles by Mr. Charles Welch, librarian of the Guildhall, on the 'History of the Guilds of the City.'

THE death of Mr. John Noble took place on the 17th inst. at the age of sixty-four. He was the son of a bookseller at Boston, and was well known and much esteemed as a writer on financial subjects for the advanced Liberal section and as an election agent. His first work appears to have been 'Fiscal Legislation, 1842 to 1865,' published in 1867; and among many other works may be named 'The Queen's Taxes,' published in 1870.

MESSRS. BELL are going to add to their "Aldine Poets," besides Mr. Forman's 'Shelley' and Mr. Dennis's 'Scott,' an edition of Herrick by Mr. Saintsbury, and one of Wordsworth by Prof. Dowden. It is curious to note the continued popularity of Scott's verse, in spite of Coleridge's prediction that it would be short-lived.

PROF. DOUGLAS will deliver the first of a course of five lectures on China and Chinese at the Ladies' Department of King's College on the afternoon of Wednesday next. The subject will be the geography and physical features of the country, the products and manufactures, and foreign trade. The four other lectures, which will be delivered on the four succeeding Wednesdays, will be on (1) The People, their social customs, their religions, and their superstitions; (2) The Language, the writing, and especially the hieroglyphic and ideographic characters; (3) The Literature, classical, historical, and poetical; and (4) The Literature, romances, plays, and tales.

WE are sorry to hear that the prospects of a reconciliation between the rival congresses of Orientalists are not so good as they might be. Dr. Ayuso made what seems to us the sensible proposal that, when the Orientalists met at Seville next autumn, it should be put to the vote whether the Congress should be styled the ninth or the tenth. But Profs. Dillmann, Douglas, Max Müller, Weber, and others refuse to agree to this; and at a meeting held in Paris, under the presidency of Baron Textor de Ravisi, the Frenchmen who attended the London Congress of 1891 have, it appears, also rejected it.

THE Parliamentary Papers of the week include Trade and Navigation Accounts, December (6d.).

## SCIENCE

### *A Vertebrate Fauna of the Orkney Islands.*

By Thomas E. Buckley and J. A. Harvie-Brown. (Edinburgh, Douglas.)

IN this volume—a worthy successor to the works by the same authors on the faunas of Sutherland and Caithness and of the Outer Hebrides—the order of precedence is changed, the first name being that of Mr. Buckley, who was resident for nine months on the island of Rousay, and also enjoyed special opportunities for acquiring information respecting other portions of the group.

Together or separately he and his coadjutor have visited almost every one of the twenty-nine inhabited islands, to say nothing of the far more numerous "holms" and "skerries"; and as the result we have now before us a succinct account of the present faunal condition of the archipelago, with a much larger amount of novel information than could be expected when the extent of the previous literature on the subject is considered. This, as shown by the bibliography (pp. xx, xxi), commences with Sibbald, as long ago as 1684, and contains, among other contributions, some of especial interest by Jas. Fea, the Rev. George Low (circa 1774), William Bullock (the correspondent of Montagu, and the pursuer and afterwards possessor of the great auk), Dunn, and Baikie and Heddle. To the more important facts illustrative of the wild animals found in the Orkneys in the times of those writers are added the experiences of later visitors and actual residents, so that we are now able to form a good idea of the alterations which have taken place, especially during the last century or so. In the days of Fea and Low the wild swan or whooper still resorted to the "holms" in the Loch of Stenness for breeding purposes, and there is some evidence that it nested until a later date on the Loch of Harray—the only spots in the British Islands in which the reproduction of this fine species is known to have taken place within historic times. That this, like other large birds, should be interfered with by the increase of population was as inevitable as that the golden and sea eagles should be extirpated by collectors, especially by those who offer tempting prices for eggs; but other circumstances have contributed to produce important modifications in the avifauna. When these are the results of the increase of agriculture by the reclamation of waste land the naturalist must hold his peace; but it appears that a large amount of the heather with which nearly all the islands were formerly covered is being annually destroyed without any adequate return, owing to the wasteful habit the natives have of stripping the ground with a sharp spade for roofing or fuel; the skinned partrarely recovering, as the roots are thereby injured. Owing to this being allowed, as well as to the practice of over-burning, the red grouse (which are believed to attain a greater average weight in the Orkneys than anywhere else) are rapidly diminishing in numbers; while some of the proprietors of the islands, instead of fostering their indigenous species, have been indulging in futile attempts to introduce black-game, pheasants, and partridges! Much mischief is also done to other ground-nesting birds, such as lapwings, ring-plover, &c., by the numerous untaxed shepherds' dogs, and the even more destructive, predaceous, and wholly unnecessary cottagers' cats. Even the plantations round the houses are not particularly well cared for; while the fir trees and larches, which formerly attained considerable size, seem no longer able to stand the climate, so that any increase in the records of species of passerine birds seems to be owing to greater attention on the part of observers rather than to better conditions of food or shelter. But the large and well-sheltered bays still remain suit-



able for wild fowl; the rocky coasts afford, as of old, nesting-places for innumerable sea-birds; the fishing in the slack water between the strong tideways has its attractions, besides a spice of danger more apparent than real; while the hills of Hoy almost attain to the dignity of mountains, the Ward Hill rising to 1,564 feet, and the stack known as the "Old Man" making up for its want of real height by picturesqueness of form. And, to pass from the romantic to prosaic prosperity, the Orkney fowls are celebrated for their large size and good quality, attributable to the abundance of insect food obtained from the decaying seaweed on the shore or scattered as manure over the fields, while the export of eggs is so enormous that fowls are often called "the Orkney Bank."

Among the mammals of this group the walrus deserves mention as an occasional visitor, and Mr. Moodie-Hedde told the authors of one near Longhope, which "annoyed people going to church by putting its tusks over the gunwale of the boat"; adding that "whale ships have several times come into Longhope of recent years, with young walruses on board"—which may account for the above familiarity. It is interesting to note that the common seal appears to be subject to a plague or murrain, scores having been washed ashore in Low's time, and again in 1836, while there was a recurrence in 1869 or 1870, since which certain bays have been completely deserted. Of the larger grey seal (*Halichærus gryphus*) Mr. Harvey of Sanday states that he has obtained specimens from nine to twelve feet long, while one is said to have measured fifteen feet; and inasmuch as the authors make no comment on these dimensions, we will imitate the discretion of the late Mr. Gould, who, on hearing of a woodcock that had turned the scale at twenty ounces, merely remarked, "A bird of this weight I have never seen." As regards the alleged occurrences of the true Greenland whale (*Balaena mysticetus*) in the Orkneys, we should greatly doubt the correctness of the identification, of which there is, moreover, no evidence. Passing to the birds, it is surprising to read (p. 140) respecting a small owl killed at Melsetter, but not preserved, that "probably it was *G. [Glaucidium] passerinum*," for the pigmy owl—hardly larger than a sparrow—is an inhabitant of the dense forests of the Continent, and its occurrence in the Orkneys is highly improbable; while it has never been identified anywhere in the United Kingdom. Such trifles, however, do not materially detract from the general excellence of the letterpress, in which, by the way, we have not noticed more than five or six printer's errors. Against these may be set the discontinuance of the objectionable practice pursued in previous works, of inserting the names of all the species admitted to the British list, with remarks upon those only which were found in the area under consideration: a waste of space, and a constant source of irritation to the working naturalist.

In the volume on the Outer Hebrides we had the particulars of the destruction of the last British great auk, which was slain and cast aside "as a witch" about 1840; and now we have for the first time the details of the end of the celebrated "king of the

auks," which, with his "queen," frequented Papa Westray, and was chased unavailingly by Bullock in 1812. After much labour (for the seas are heavy and the tides run strong off the most north-westerly island of the group) Mr. Harvie-Brown succeeded in getting sufficiently close to the cliffs to identify—with the aid of an intelligent native who had known the shooter—the very recess, just above the reach of the waves, where the pair rested and probably reared their offspring. The "king" was shot by William Fowles in the summer of 1813, preserved by Miss Traill, and sent to Bullock, and at the sale of his collection was purchased by Leach for the British Museum at 16*l.* 5*s.* 6*d.*, with an egg thrown into the bargain! At the present time there is, we believe, a stuffed bird on sale for which 400*l.* are asked, while 200*l.*, or guineas, have recently been paid for an egg of this extinct species. We will not, however, quote the details of Mr. Harvie-Brown's research, or spoil his story by attempting to condense it. As in the Outer Hebrides, he was accompanied by Mr. Norrie, who took advantage of a moment's calm to photograph the recess in which the auks no doubt deemed themselves as secure as Torquil and Neuha in their cavern in the isle of Toobonai: the "queen" fell by the hand of some nameless stone-thrower, while the "king," after a year's widowhood, succumbed to the astuteness of the aforesaid William Fowles. After recording such a tragedy we cannot bring ourselves to say anything about the fishes of the Orkneys. We must limit ourselves to adding, in justice to the publisher, that eight more photographs by Mr. Norrie, three engravings by Mr. J. G. Millais, an illustrated title-page by Mr. Edwin Alexander, a map, and an index complete this handsome work.

#### ASTRONOMICAL NOTES.

THE small planet, No. 315, which was discovered by M. Charlois at Nice on the 4th of September, 1891, has been named Constantia.

It will be remembered that Mr. Barnard discovered in the month of November, 1890, a nebula in the Pleiades so close to the bright star Merope that it is buried in the brilliant light of that star, and thus completely hidden in ordinary observations. Mr. Burnham has recently (*Astronomische Nachrichten*, No. 3074) made a set of measures of the nebula and its distance from the star observed with the 36-inch equatorial of the Lick Observatory. He remarks that it is one of the most singular and interesting objects in the heavens. "With respect to its nearness to a bright naked-eye star [the distance between the centres is less than 40"] it is unique. There may be other examples, but certainly no other has ever been discovered, and this close association of a faint nebula and one of the prominent stars of the Pleiades is an interesting fact, whether such association is accidental or otherwise." The accurate measures made by Mr. Burnham and Mr. Barnard will enable this point to be ascertained when others shall have been made some time hence, and it will be possible to determine by comparison whether the new nebula is drifting in space with Merope and the other stars of this famous group. We have, of course, many examples of large stars involved in widely diffused and extended nebulous masses, but no instance has hitherto been known of a star bright enough to be visible to the naked eye having a small definite nebula within even several times the distance of this from Merope.

#### GEOGRAPHICAL NOTES.

M. A. L. PINART has read an elaborate paper before the Paris Geographical Society, and threatens to read one still more elaborate before the congress of "Americanistas" which is to meet at Huelva, in which he seeks to prove that America was named after Ameraca-pano, a town on the coast of Venezuela, visited by Benzoni in 1542. Cristobal Guerra and Per Alonzo Niño, who first visited this place in 1499, call it Maraca-pano, and not Ameraca-pano, besides which we have the definite statement of Hylacomilus, made in 1507, that he named the "new world" in honour of Amerigo Vespucci. We may regret that this proposition should have been generally accepted, but under the circumstances it seems to be a waste of ingenuity to discover a native source for this unfortunate appellation.

*Geodesy*, by J. Howard Gore, of the Columbian University (Heinemann), presents us with a concise history of the measurements of terrestrial degrees, from the days of Eratosthenes down to the present time. The little book, which is one of the series of "Heinemann's Scientific Handbooks," is written with care, and shows its author to be a master of the subject. It would, however, have been an advantage to the reader had a little more attention been given to pendulum observations, and had the results of geodetic operations been summed up a little more fully than has been done in the concluding chapter. From a small table at the end of the volume we learn that a careful recomputation, by Prof. Harkness, U.S.N., of all the measurements made hitherto, results in an ellipticity of 1:300·2, whilst a quadrant measures 10,001,816 metres. This "Harkness spheroid," the author has every reason to believe, will very soon supplant all others.

*The Pupil-teacher's Geography: Political, Physical, and Physiographical*, by J. H. Yoxall (Jarrold & Sons), is planned to supply the information which a pupil teacher needs for examination purposes. The little book has its good points. The dryness of details, quite unavoidable in a text-book of the kind, is frequently relieved by appropriate quotations from well-known writers. A weak point is the very inadequate manner in which the important subject of physical geography is dealt with. The definitions leave very much to be desired. A water-parting is not necessarily a "ridge," as the author seems to suppose; and the "courses" of rivers present much greater variety than the author assumes.

#### SOCIETIES.

ROYAL.—Jan. 14.—Dr. J. Evans, Treas. and V.P., in the chair.—On account of the lamented death of the Duke of Clarence the Fellows determined to adjourn. Addresses of sympathy with Her Majesty the Queen and H.R.H. the Prince of Wales were read and unanimously adopted.

SOCIETY OF ANTIQUARIES.—Jan. 14.—Dr. J. Evans, President, in the chair.—At the conclusion of the formal business it was moved from the chair and resolved: "That the Council be requested to draw up humble addresses of condolence to our Most Gracious Patron H.M. the Queen and to H.R.H. the Prince of Wales, a Royal Fellow of this Society, on the sudden and lamented death of H.R.H. the Duke of Clarence and Avondale, and that the President be requested to forward the same in a proper manner."—The meeting then adjourned.

MATHEMATICAL.—Jan. 14.—Prof. Greenhill, President, in the chair.—Mr. R. Holmes and Mr. E. T. Dixon were elected Members.—The following papers were read: 'The Harmonic Functions for the Elliptic Cone,' by Mr. Hobson.—'Some Theorems relating to a System of Coaxial Circles,' by Mr. Lachlan.—'Note on the Formula for the Number of Classes of Binary Quadratic Forms of a given Determinant,' by Prof. G. B. Mathews.—and 'Researches in the Calculus of Variations' (third paper), by Mr. Culverwell.—Short communications were made by Mr. E. B. Elliott and Major Macmahon.—In addition to the readers of the



papers, the following took part in the subsequent discussions: Prince C. de Polignac, Mr. Kempe, and the President.

**HUGUENOT.**—Jan. 13.—Mr. R. Hovenden in the chair.—The following were elected Fellows: Lord Iveagh, General Baron De Teissier, Major-General G. C. Girardot, Rev. H. E. von Stürmer, Messrs. C. E. Gildersome-Dickinson, C. E. Lart, W. Marriage, G. L. Paulin, Miss Nouaille, Miss van N. Pole.—A paper was read on 'Henri, Duc de Rohan,' by Miss F. L. Layard, with numerous extracts from inedited MSS. of the Duke's correspondence with Charles I., Cardinal de Richelieu, and others.

**ASSOCIATION FOR THE IMPROVEMENT OF GEOMETRICAL TEACHING.**—Jan. 16.—*General Meeting.*—The following were elected to serve on the Council for the current year: *President*, Rev. C. Taylor; *Vice-Presidents*, Mr. R. B. Hayward, Mr. R. Levett, Prof. G. M. Minchin, and Mr. R. Tucker; *Treasurer*, Prof. A. Lodge; *Hon. Secs.*, Mr. E. M. Langley and Mr. C. Pendlebury; *Other Members of Council*, Mrs. Bryant, Messrs. C. V. Coates, R. F. Davis, A. S. Eve, and G. Heppel, Prof. W. H. Hudson, Rev. S. S. Milne, and Prof. W. N. Stocker.—The following papers were read: 'On Approximate Calculations,' by Prof. A. Lodge, 'On Laguerre's Dictum concerning Direction,' and 'On the Geometrical Interpretation of Fallacy in Elimination,' by Prof. R. W. Genese, and 'On the Use of Horner's Method in Schools,' by Mr. E. M. Langley.—An informal address 'On the Geometrical Treatment of Infinite Complex Series' was given by Mr. R. B. Hayward.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** London Institution, 5.—'The Vaulted Roofs of the Middle Ages,' Mr. A. Mitchell.  
— Aristotelian, 8.—'The Philosophical Pons,' Mr. H. S. Hodgson.  
— Institute of British Architects, 8.—Presentation of the Prizes; Presidential Address to Students.  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Society of Arts, 8.—'Development of Electrical Distribution,' Lecture I., Prof. G. Forbes (Cantor Lecture).  
**TUES.** Royal Institution, 3.—'The Brain,' Prof. W. Horsley.  
— Civil Engineers, 8.—Further Discussion on Mr. W. Airy's Paper 'On Weighing Machines.'  
— Photographic, 8.  
— Society of Arts, 8.—'The Woodcuts of Gothic Books,' Mr. W. Morris.  
— Anthropological Institute, 8.—Anniversary Meeting; 'The Blackfoot Indian Confederacy with adjacent Tribes at the Rocky Mountains,' Rev. Dr. J. McLean.  
**WED.** Entomological, 7.—Annual Meeting; Election of Council and Officers and President's Address.  
— Meteorological, 7.—Annual General Meeting; President's Address on 'Evaporation and Condensation.'  
— Society of Arts, 8.—Scientific Value of Lovibond's Tintometer,' Dr. F. W. Edridge-Green.  
— Geological, 8.—'Hornblende-schist, Gneisses, and other Crystalline Rocks of Sark,' Rev. E. Hill and Prof. T. G. Bonney; 'North Italian Breccias, Part II. Cyclostoma,' Mr. A. W. Waters; 'The Plutonic Rocks of Garabol Hill and Meall Breac,' Messrs. J. R. Dakyns and J. J. H. Teall.  
**THURS.** Royal Institution, 3.—'Greek Sculpture,' Dr. A. S. Murray.  
— Royal, 4.  
— London Institution, 6.—'The Methods by which Animals Conceal Themselves,' Mr. E. B. Poulton.  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Electrical Engineers, 8.—General Meeting; Inaugural Address of the President.  
— Antiquaries, 8.—'Silver-gilt Chrysmatory,' Rev. T. W. Prickett; 'Pottery found at Nottingham,' Mr. F. Clements; 'Epigraphic Evidence as to the Date of Hadrian's Wall,' Mr. F. J. Haverfield; 'Ossa's Dyke,' Prof. T. McK. Hughes.  
**FRI.** United Service Institution, 3.—'Attempt to estimate the Probable Effect of the Introduction of Quick-firing Guns on Naval Tactics and Construction,' Rear-Admiral S. Long.  
— Civil Engineers, 7½.—'The Evolution of Rotating Projectiles,' Mr. W. H. D. Clemenson; 'The Manufacture of Forged Steel Projectiles,' Mr. D. Carnegie (Students' Meeting).  
— Royal Institution, 9.—'Tales of the Scottish Peasantry,' Sir G. Douglas.  
**SAT.** Royal Institution, 3.—'Induction Coil and Alternate Current Transformer,' Prof. J. A. Fleming.

#### Science Gossip.

THE forthcoming work by Mr. George J. Romanes, F.R.S., on 'Darwin and after Darwin,' will be divided into five parts, as follows: (1) 'Evolution,' giving the evidences in favour of the theory of descent; (2) 'Selection,' giving the evidences in favour of, and objections against, the Darwinian theories of natural and sexual selection; (3) 'Heredity,' discussing fully Dr. Weismann's theories, and the question as to the transmission of acquired characters; (4) 'Utility,' similarly discussing the question as to how far this principle extends in organic nature; (5) 'Isolation,' dealing with the question as to the importance of this factor in causing divergence of specific types, and concluding the treatise with several chapters on physiological selection. The first of the two volumes, comprising parts i. and ii., will be copiously illustrated, and sold separately as a handbook of distinctively Darwinian doctrine. Messrs. Longman are the publishers.

THE Forty-fifth Annual General Meeting of the Institution of Mechanical Engineers will be held on Thursday evening, the 4th, and Friday

evening, the 5th of February, at 25, Great George Street, Westminster. The annual report of the Council will be presented on Thursday. The annual election of the president, vice-presidents, and members of Council, and the ordinary election of new members, associates, and graduates, will take place on the same evening. The president, Mr. Joseph Tomlinson, will retire, and will be succeeded by the president elect, Dr. William Anderson. The papers to be read and discussed, as far as time permits, will be 'Notes on Mechanical Features of the Liverpool Water Works, and on the Supply of Power by Pressure from the Public Mains, and by other Means,' by Mr. Joseph Parry, Water Engineer, Liverpool (Thursday); 'On the Disposal and Utilization of Blast-Furnace Slag,' by Mr. William Hawdon, of Middlesbrough, communicated through Mr. Charles Cochrane, past-president (Friday).

DEATH has recently made great havoc among men of science in Germany. One of its latest victims is the famous physiologist Dr. E. Brücke, who, born in 1819 at Berlin, was appointed Professor of Physiology at Vienna in 1849. His principal performances are to be found in the departments of the physiology of speech and of sight, and his works are so well known in the scientific world as to require no special enumeration. His 'Vorlesungen über Physiologie' alone would have secured him a lasting name in the world of science. Brücke became a member of the Austrian Herrenhaus in 1879.

THE International Congress of Americanists is to be held at the convent of La Rábida in October next.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, R.W.S., Secretary.

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

*Schliemann's Excavations: an Archaeological and Historical Study.* By Dr. C. Schuchhardt. Translated from the German by Eugénie Sellers, with an Appendix by Dr. Schliemann and Dr. Dörpfeld, and an Introduction by Walter Leaf, Litt.D. Illustrated. (Macmillan & Co.)

THE purpose of this book is to summarize, complete, and in certain respects criticize, the various accounts of Dr. Schliemann's discoveries contained in his publications, 'Mycenæ,' 1878, 'Ilios,' 1880, 'Troja,' 1884, 'Tiryns,' 1886. This service was much needed, and is performed with commendable thoroughness. The great excavator was not more eager in the prosecution of his enterprises than prompt in the publication of their results. It was a natural consequence that, as his work went on, he had frequent reason to retrace his steps and revise his inferences. Combining in a remarkable manner self-confidence, enthusiasm, and candour, he availed himself frankly of competent assistance, which secured his advance, and supported him in confronting the cavillers who made even worse mistakes than recognizing the work of Byzantines in the primæval palace of Tiryns, and relics of Huns or Heruli in the contents of the royal graves of Mycenæ. The appendix to this volume continues the interest of a story of progressive research. Attention is finally engaged by the essay of Mr. Walter Leaf, in which he appraises the

bearing of these surprising discoveries on certain problems of Greek antiquity which they promise to solve, as well as on some which they even appear to complicate.

For Troy itself, now identified beyond rational dispute, the remains of its fortifications, often strengthened and extended, are proof that it might have offered a vigorous resistance before it perished in the conflagration of which abundant traces confirm the tradition. But it required the freest exercise of poetic licence to elevate its dwellers, as we find them in the Iliad, to the same level of civilization as the royal race of Mycenæ.

Poetry and historic truth, as avouched by monuments and remains, are brought much nearer together on the borders of the Argolic gulf—how near is a question on which a great deal yet remains to be learnt and to be said. "Schliemann's problem," says Mr. Leaf,

"presents two questions intimately connected. What is the true relation of Mycenaean civilization to the Homeric poems? and what is its place in the development of classical Greece?"

Are we, in fact, helped in any degree, by collation of the monumental and literary relics of an earlier age, to an explanation of the transition to the so highly contrasted historic Hellas? Mr. Leaf regards as a possibility which can be "supported by weighty arguments, that the oldest parts of the Iliad may be survivals from Achaian and pre-Dorian days"; that is, may be anterior to the great revolution which, about as many years before the Christian era as the Norman conquest after it, subverted the Achaian dynasties, and, as it subsided, left Greece in the form in which commences its properly authentic history.

That the Greeks are to the poet Achæians still, and not Hellenes, fairly argues that so they were still popularly designated when he lived and sang, and adapted earlier traditional materials; but that is strictly all, and is quite consistent with a post-Dorian epoch.

Mr. Leaf sends us, for weighty arguments in favour of the earlier date, to "the labours of Fick on the Homeric dialect." All honour to Fick for his industry, but we mistrust the outcome thereof. Indeed, Mr. Leaf so qualifies his acceptance of it that it almost vanishes. He agrees with the conclusion that the Iliad was in all probability not composed in its present Ionic form, but in a dialect which he also speaks of as Æolic; only he is convinced that this was not "Fick's Æolic," but another of the same name which differed greatly from it. "If we assume," he proceeds, "that this was a common Achaian language spoken by the dwellers in Mycenæ and Tiryns, and further, that the poems do depict as contemporaries the Achaian age, we are at once relieved from many difficulties." The promise is tempting, but we are justified in hesitating to accept an invitation to put such responsibility on linguistic analysis either by Fick or any one else. For what is the state of the case? Even when Herodotus wrote, the Ionic dialects spoken at Samos, Ephesus, and Miletus, near together as the cities were, were all different, while at Chios, immediately adjacent to Æolis, yet another prevailed; of the extent and nature of their differences nothing is known, and it seems



rash indeed to pronounce or even to speculate confidently as to the particulars in which various Æolic dialects differed from these or from each other.

The difficulties which Mr. Leaf would alleviate by his assumptions are illusory. The state of life and manners of which the *Iliad* presents so vivid a picture must, he thinks, have been utterly unknown to the Ionians of the coast of Asia Minor—to Ionians who “were eager traders, democratic to the core; the very antipodes of the Homeric Achæians, a race of ancient aristocratic families. They could only have reproduced such a picture in virtue of a trained historic imagination and actual archaeological study.” Such merchants, and so democratic, no doubt they became; but in the beginning it was not so. The men of the Ionian migration effected their first settlements at the sword’s point against Carian and other earlier occupants of the land. They fought to gain not only cities and territory, but wives also, and what this meant in embittering a conflict would be manifest without the significant indications of the *Iliad*. We further learn, and not from Herodotus alone, that they followed chiefs who claimed heroic, if not divine descent, like the Homeric chiefs, and would only admit allies who accepted kings of kindred families.

It is not easy to imagine a state of society more fitted to inspire and encourage such lays of war and adventure as those ascribed to Homer. It may well be believed that the hard was welcome at the festivities of such leaders of men or their successors, without adopting the suggestion of Mr. Mahaffy that he framed his theme with a leading design to curry favour with noble ladies and gain comfortable quarters in a palace by palliating, for their behoof, the delinquencies of such heroines as Clytemnestra and Helen.

The poems are brought into most immediate relation to the Mycenean graves of earliest date by the surprising correspondence of the embellishment of the shield of Achilles with the inlaid bronze daggers. Hephestus himself does not make out his design more skilfully with a diversity of metals and contrast of colours than the artist whose lions have manes of redder gold than their bodies, and markings of still lighter gold, while the hunters, golden where nude, have arms and accoutrements of silver, with devices and patterns in black.

No trace of iron was found in these early graves, so rich in other metals; the poet is so far in agreement that he only allows his heroes bronze or copper arms and weapons, but his allusions to iron are so numerous as to indicate that he does so in deference to tradition, and in the interest of poetic keeping. How far the use of iron was familiar in the later Mycenean period of the “beehive” tombs—of the type of the so-called treasury of Atreus—the period to which Mr. Leaf would refer the poems, is uncertain. The discovery of such a tomb unrifled is required to settle this question and also another—whether the dead they pertained to had been burnt on a pyre, like Homer’s Achæian heroes, or, like the occupants of the shaft graves, were buried after some imperfect process of mummification. Some such process, it is noted, seems to be indicated in the case of the Lycian hero

Sarpedon. To this example may be added the primæval custom according to which the bodies of the Spartan kings—Heracleids who claimed Achæian descent—were always taken home to be buried. That of Agesilaus, who died in Africa, was encased in wax, in default, it is said, of honey, as if that was the usual preservative employed.

We have been detained by Mr. Leaf’s essay, in which the interest of the general subject culminates, but we may say that for students of the subject, as brought up to the present time, the volume at large is nothing less than indispensable. The translation from the German by Miss Sellers is excellent. A note is added by her of the objects in the British Museum which illustrate the Mycenean style. Was it entirely due to Schliemann that the list is so scanty?

*The Engraved Gems of Classical Times, with a Catalogue of the Gems in the Fitzwilliam Museum.* By J. Henry Middleton. (Cambridge, University Press.)—This is a publication of permanent value and high merit, and issues from the University Press in worthy succession to Prof. Percy Gardner’s ‘Types of Greek Coins.’ The art of the gem engraver was akin to that of the medalist, and glyptic art is a term which comprehends both; the only recent English coin with pretensions to beauty was the work of a gem engraver. The study of gems, therefore, coincides with that of coins in many points of technical process as well as of artistic treatment, but in both respects the gems are of superior interest. Those Greek coins which are worthy to rank with the highest productions of art are, in truth, not numerous. The general series deservedly detains us by numerous illustrations of local legends and, in a degree, of the variations and developments of art; but of art at its culmination it supplies but few specimens relatively to the abundance of types. That the proportion is visibly reversed in the case of gems will be evident on the inspection of even less magnificent collections than that which is now displayed at the British Museum. As regards technique, there can be no more comparison between the labour and skill of the die-sinker and the work which produced the most delicately finished intaglio on the hardest of stones than between the beauty of ever-tarnished silver and the imperishable translucence of the sard and chalcedony. In the antiquarian sense, a gem is not a term applicable to a mere precious stone, however beautiful; it is specifically a stone or other material, usually of small size, such as might be worn on a ring or strung on a necklace, engraved either in relief as a cameo or, in the vast majority of examples, bearing a sunk design like a seal. Beauty and rarity of material and the difficulty of working upon it render appropriate a certain exquisiteness of design. This requirement was nobly responded to by the Greek in a wide range of admirably executed devices, single symbols, figures of men or animals, single or in groups, in varied action and attitudes. The limitation of size determined some leading principles of artistic treatment. The engraver, who was bound to rival by artistic enhancement the beauty of his material, sought to compensate for his narrow limits by workmanship of great minuteness and delicacy upon a rich design, while masterful simplicity still precluded a frittered effect. He could aim at, and could succeed in, combining largeness of style with detail literally microscopic. Nothing, again, is more admirable than the manner in which in numerous fine examples lively action is exhibited uncramped within the closely occupied borders, and harmonious contrast maintained among blank portions of the area and their

silhouettes. These excellences are well exemplified in the treatment of a satyr, dancing with a wine cup in his hand and an amphora beside him, on a large scarab of striped chalcedony in the British Museum, engraved at p. 25. Prof. Middleton justly observes that “it is skilfully designed so as to fill the whole field,” but he should not have added, “The figure is bent to bring it within the oval field of the scarab.” The bent position, which is happily accommodated by the form, is clearly due to the influence of the contents of the amphora on the steadiness of the bibulous dancer. The technique of the ancient gem engraver is set forth in a full and satisfactory chapter. He had emery powder, the wheel, the drill, the tubular drill, and the diamond point. It seems hard to deny him a lens, considering how well known was the burning-glass and how much of his work is invisible to ordinary eyes without such aid. At the same time there is no question as to the truth and delicacy with which hands alone that are endowed with abnormal sensitiveness can direct a graving tool. Familiarity with the art of engraving precious stones is attested for countries which have a history in long centuries beyond those which, as regards Greece, are wrapped in prehistoric darkness. Besides various notices in the earliest books of the Old Testament, we possess elaborately engraved signet cylinders of such hard stones as chalcedony, hæmatite, carnelian, of the early nations of the Euphrates valley. The jasper signet of Darius Hystaspes in the British Museum is as late as the end of the sixth century B.C., but that of Sargon I. is believed to go back at least to 2800 B.C., and the jasper signet of a scribe in the British Museum with the fine group of Gistubar strangling a lion to probably about the same date. On Greek ground the royal graves of Mycenæ have given up not only engraved gold rings, but engraved gems cut on various hard stones and crystal, of which we can only say, from indications of objects found with them, that they must be carried back to a period earlier than that of which the traditions gave the materials for the Homeric epics. The gems of the Fitzwilliam Museum are illustrated by two plates by a process which we cannot allow to be “fairly satisfactory.” But the truth is that no process of engraving is competent to convey even an approach to an adequate appreciation of a fine Greek gem. Those who would derive full advantage from the work before us should spend some delightful time in inspecting the admirably displayed collection at the British Museum or the specimens in the museum at Oxford.

An interesting paper by Signor Tesoroni on *King Ceadwalla’s Tomb in the Ancient Basilica of St. Peter* was read at a meeting of the British and American Archaeological Society of Rome in March last, and has just been printed. The author is a native Roman, who writes English with great ease and accuracy, and has devoted much study to the relations between England and Rome in Saxon times. A paper which he read on this subject a few years ago attracted a good deal of attention at the time; and by this further contribution he certainly makes evident how much interesting matter bearing on English history may be brought to light by investigations relating to the topography of Rome. Ceadwalla, king of the West Saxons, as we know from Bede and the ‘Saxon Chronicle,’ went to Rome to be baptized, and died there a week after undergoing the rite. Signor Tesoroni shows that he was buried opposite Gregory the Great in what was called the *Porticus Pontificum*, or “Popes’ Corner” of the atrium of old St. Peter’s.

#### NEW PRINTS.

WE have received from the Fine-Art Society four “artists’ proofs” by various engravers. The most attractive and popular will be two very good etchings by Mr. H. R. Robertson



after drawings by Mr. MacWhirter, representing vistas of two avenues of trees, respectively in leaf (with the *remarque*, a branch in leaf) as in spring, and bare as in winter (with the *remarque*, a leafless bough). The former is called 'The Avenue: Sunlight,' and its subject is the long array of sun shadows lying in bars upon the sward, and alternating with brilliant spaces of intense light. The original is evidently a sympathetic sketch from nature, full of natural incidents and characteristics, drawn with taste, and, if not very searching, happily composed and deftly balanced as to its chiaroscuro. We prefer the second etching called 'The Avenue: Twilight.' It is a view of a similar avenue, or of the same one from another point of view, where the branches and stems are bare and the air is full of mist. The ruts in the earth are filled with ice, a shadow extends upon the ground. The whole is broad, soft, and homogeneous. A third print is a mezzotint by Mr. W. Chambers after Mr. C. E. Perugini's pretty bust of a comely and somewhat wax-like damsel looking in profile to our left with an earnest, indefinable expression; her hair is closely bound about her head, and her marble-like features are quite composed. She is called 'Corona.' The engraving is excellent, well drawn, firm, and unaffected in style. Doubtless Mr. Chambers would succeed with a more difficult theme than this, which, judging it by its own standard, is agreeable and graceful. The fourth print is Mr. P. Bigland's mezzotint after his own portrait of 'Mr. W. E. Gladstone.' The features being fatter and less sharply defined, somewhat blunter in form and less energetic in character than we know them to be, the likeness may be open, as we think it is, to question. Not so the engraving, which is first rate, strong, and researchful, excellent in chiaroscuro and rich in tone. The breadth and simple massiveness of the work deserve high praise.

#### MR. H. W. B. DAVIS'S PICTURES.

IN the Fine-Art Society's Gallery, New Bond Street, may now be seen an extremely interesting collection of hitherto unexhibited pictures and studies in oil by Mr. H. W. B. Davis. The general effect of these is to impress the spectator with even more pleasure than he derives from the painter's contributions to the Academy. The cause of this is not far to seek by those who remember that mixed exhibitions like that at Burlington House are by no means favourable to landscapes of a poetical character. Few among the sixty works before us, whether they represent the twilight of dawn or evening, brilliant sunshine, almost shadowless noon, cloudy moonlight nights, or cloudless firmaments studded with stars, but are instinct with sentiment. Mr. Davis never charmed us more than with these varied studies from nature, which bear the impress of a cultured mind familiar with the finest models in art, and are executed by a hand most accomplished and resourceful. From among them we may select a few.

As a painter of moonlight Mr. Davis has hardly been recognized till now, yet *Study of Cattle at Night* (No. 1), *The Mystery of Night* (2), *Twilight* (5), *The Moon at Twilight* (38), and half a dozen more fine instances are well worth studying. No. 4, *The Fringe of the Dunes at Condetto*, is a noble view of a great plateau, treated in a searching style and with delightful care and taste. In No. 5, 'Twilight,' the moon is gloriously beautiful, and the grandeur and mystery of a plain shadowed by clouds are fully brought out. *Now came Still Evening on* (7) is full of the beauty of glowing daylight fading into twilight. In *At Sundown* (9) the weird effect of a dark fringe of pines raising their gaunt branches and gloomy foliage against the wan light that follows sunset is admirably rendered. *The Scene in Applecross Deer Forest* (13) is a great mountain view, made of hillsides clad in russet fern and resplendent in sunlight, a rushing stream, and other elements

we have already admired in a similar picture at Burlington House. *The Way to the Sanctuary* (17) is the complement to the last. It depicts a heathery wilderness over which mists and vivid gleams of light follow each other. The deer, who are cautiously crossing the swift waters of a rocky ford, are admirably drawn and painted. A splendid evening sunset imparts a singular charm to No. 24. Here skilful draughtsmanship and learned modelling have been applied to landscape in a fine manner. *The Surrey Cottage Orchard* (25), an original view, will always remind us of Mason, who never painted a subject of this sort more finely; and No. 46, *Conyhurst Hill*, which the artist modestly calls a sketch, is a noble picture of South Surrey. It is beyond our power to name all the fine pictures and indicate all the wholesome motives Mr. Davis's studies abound in. The pleasure of enjoying them we leave to the reader.

#### THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Third Notice.—The Water Colours.)

THE collection of water-colour drawings in the Black and White Room and the Water-Colour Room proper is strong in choice examples, all of them in fine condition and truly characteristic of Turner, De Wint, W. Hunt, and Cotman, and in a less complete way of Holland, Cox, Prout, and the much less known John Thirtle, of Norwich. We can afford space only for a running comment. James Holland's *Venice* (No. 1) exhibits his perfect draughtsmanship and delicate pearly shadows, and all the charms of Venetian colour and air. Turner's *Dawn after Wreck* (3) is the rough "blot" of a great master, and presents with emphasis a powerful idea. Its mournfulness is intensified by the figure of a dog standing on the wet sands and hopelessly barking for his drowned master. It belongs to the Rev. W. Kingsley, whose collection, though seldom seen, has supplied this and other choice studies of Turner, every one of which is worthy of admiring study, and of careful notice far beyond our limits. The same remark applies to Mr. Kingsley's *The Righi* (4), where the ennobling inspiration of a great idea is manifest. It is a marvellous piece of art's most compressed shorthand from nature, charming in colour and those gradations of light and tone which Turner's seemingly freest touch gave better than the laborious efforts of other landscapists. An *Illustration for 'The Anti-quary'* (7) comes from the same collection, and is equally fine and equally difficult to analyze. *Steamboat aground in the Rhine* (9), a sunrise study of exquisite beauty, is a wonderful sketch of colour and tone. Its motive is more developed, but less unusual. The unsurpassable colour of the sunlit air of dawn when well advanced is rendered here with great learning and magical skill. Mr. Taylor's *Sketch* (11) of sunset over the sea is grand, and, so far as art and knowledge of nature are concerned, contains more than enough to set up half a dozen ordinary painters of landscapes. But we wonder of what species are the huge and queer fishes which disport themselves in the sea in front. Another *Sketch* (18) of mist at sunrise, belonging to the same owner, is marvellously fine. One of the most famous Turners is Sir C. Tennant's *Fonthill* (19), a large drawing in the master's olive phase, dating from 1800, and therefore rather an early specimen. It belonged, we think, to Mr. Heugh, and, with his collection, was sold in 1874 for 735*l.*; again, in 1880, for 525*l.* It has faded to some extent; indeed, our memory affirms so much, and this probably caused that decrease in its value, which nevertheless is surprising. If taken proper care of, it will doubtless fade no more, and, indeed, may recover some of its original force. However this may be, it remains one of the noblest drawings ever made. The view of the wider valley; the sun-charged mist upon the hillsides; the dense vapours creeping along the loftier dell in the mid-distance; the infinite

tenderness of the distance proper; the manner in which Turner dealt with Beckford's Folly, as the Somersetshire folks called the lofty tower (it is the one which fell), are triumphs. This sort of treatment, not less than the lowliness of the schemes of colour and tone he affected at the time in question, should be compared with the much more difficult and perilous, and in colour and chiaroscuro more intense and natural, methods and motives of the later and more developed sketches Mr. Kingsley has lent. In painting colour and light Turner must have restrained himself in 1800, only to break out with stupendous splendour a few years later, and thus allow his skill and genius to culminate. Another 'Fonthill Abbey,' partly answering to the description of that before us, belonged to Mr. Allnutt, and was sold in 1863 for 260 guineas. Mr. Nicholson's *Holy Island* (30) is a glorious study of nature, a wide view of rugged land and stormy sea. The expressiveness of the gloomy horizon is really terrible. Engraved by Tomblason in 'England and Wales,' this masterpiece deserves the enthusiasm its appearance excited. Its grandeur and infinite loveliness of tone and tint, comprised within a piece of paper measuring less than 12 in. by 17 in., suffice to settle all doubts if the size of pictures is essential to the greatness of their art.

*The Falls near the Source of the Jumnah* (50) illustrates a practice common to Turner and many less powerful artists, that of making use of sketches by amateurs which supply the chief elements of views in nature, and adapting to them such atmospheric elements, local colours and tones as the improver thinks fit. It is, to say the least of it, a perilous proceeding; but if any one could succeed with it, Turner could. The above, and *Assos* (51), are alike in this respect, and should be carefully studied in comparison with *Sion* (52), which Turner knew well. *The Palazzo Balbi, Venice* (53); *The Rialto* (54); *Chiefswood Cottage* (55), of which W. Miller made a lovely vignette for 'Scott's Prose Works'; *River View* (56); *Newark Castle* (57), which was firmly and learnedly engraved by W. J. Cooke for 'Scott,' as above; *Abbotsford* (58), engraved in his choicest manner by Le Keux for the same publication; *St. Michael's Mount* (59), a charming vignette, which is almost dreamlike in its unreality; *Rolandswerth Nunnery* (60); and *The Temptation of Christ* (61): this is an invaluable series of drawings, to treat which adequately would require Mr. Ruskin's enthusiasm and his incomparable command of English. Each work is a masterpiece in its way, and instinct with poetry, although the drawings differ from each other in the degrees of their realism and local truth as much as their subjects differ. The most veracious of them all, and on other grounds the most precious, is No. 53, which depicts the canal, its varied lines of palaces, and a wonderful veil of pearl-like clouds drawn athwart the purest of blue firmaments. Omitting this, we care less for the vignettes, Nos. 50 to 65, than many of Turner's admirers seem to do. No. 66, *Grand Canal, Venice*; No. 67, *Tête Noire*; and No. 68, *Yarmouth*, all belonging to Mr. Vaughan, form a noble group of somewhat florid examples. *Newwied* (69) illustrates at its best Turner's miraculous art, and excels even his ordinary standard in its researchful draughtsmanship, of which the modelling of the crenellated hillsides of the distance and the vast level of the shining lake are examples. It would be difficult to decide which is the more delicate or the more subtly drawn of these elements of 'Newwied,' which more than deserves its reputation as one of the finest of Turner's drawings. *Babylon* (70) is not simply a fancy sketch, but is based on a drawing by Sir R. Ker Porter, the well-known traveller and panorama painter. It is the last of a series of Turners such as the student can rarely hope to meet with.

After the poetry of the greatest of the land-



scapists, the sober, thoughtful prose of De Wint, as shown in his *Wood Scene* (12), compels the visitor to pause before justice can be done to so fine an artist. The scantiness of his resources, which were not equal to a tenth of Turner's, the simplicity and breadth of his style and treatment, the monotony of his pathetic motives, and his somewhat limited palette, are without difficulty discoverable in the group of De Wint's works this gallery contains—see Nos. 71, 72, 76, 77, and 82, all of which belong to this excellent artist.

Far removed from anything classical in its motives, and possessing no nobility of any kind except such as attaches to the utmost loyalty and sincerity, is the art of William Hunt, to which the arrangement of the water-colour rooms brings us after studying the splendour and variety of Turner, and the classical harmony and simplicity of De Wint. A pupil of Varley, or rather of Mulready, and the Royal Academy, Hunt probably never copied an old master in his life, while, except now and then at the British Institution, and long after his calling was fixed, he seldom saw a picture of the schools of the Low Countries, Italy, or Spain, and as to travelling, he was never out of this island, where his studio was a back room, ten feet square, in Camden Town, a still smaller cabin in a fisherman's hut at Hastings, or a corner in the parlour of a humble farmhouse at Bramley, in Hampshire. National Galleries, Departments of Art, and richly furnished studios were not for Hunt. His notions of style he got from the antique while he drudged away at Somerset House. Nature, indomitable industry, and keenness of vision did the rest, so that, as he was accustomed to say, he "fudged it out." The twenty-five drawings before us represent his work very fairly, except his earlier studies of landscape and rustic figures, and, of course, his pictures in oil. Yet some of his larger landscapes, such as 'A Brickfield at Battle Bridge,' should have been secured for this exhibition, and at least one of his delightful interiors of old churches, all of them painted before 1821, when Mr. Orrock's capital contribution, *An Old Rustic's Repast* (16), was executed. The incarnation of a small Hampshire farmer of the old school, who drove his own plough, this simple worthy was, we believe, Hunt's host at Bramley, and subsequently his father-in-law. He sits, as his fathers sat, clasp-knife in hand, at a rough table, contentedly munching bread and cheese, with a mug of beer at his side; and his face and attitude are so full of character that it must have been a pleasure to paint them. The flesh could not be better, or more searchingly and broadly modelled and drawn, while the whole is as fine as anything Ostade or Teniers gave us at his best. *Pick-a-Back* (25) is a good, but not a first-rate instance of Hunt's art as he practised it in Hastings, when he had for his models half the lads and old salts of All Saints' Street, and he worked alternately in a sail-loft and a back parlour redolent of fish. The vivacity and humour of the elder boy's face are in keeping with the quaintness of his home-knit cap of red and blue, and the oddity of the lesser urchin, to whom he acts as nurse as well as playmate. Three brilliantly painted pieces of *Still-Life* (37, 41, and 42), marvellously broad and solid, are incomparably faithful portraits of bullaces, grapes, apples, and the like, such as no fruit painter of the Low Countries ever rivalled, and, as picture proper, no fruit painter of Italy or Spain; Crivelli himself, with all the resources of the oil-palette to help him, never depicted fruit with greater art or with more exhaustive finish. No. 86, another *Still-Life* piece, is of earlier date, but painted in a manner so broad, soft, and masterly that Velazquez might well call it his.

*Devotion* (22), a plump Hampshire damsel of fifteen or sixteen, is a good illustration of

one of Hunt's deeper moods, to get at the essence of which we have to look closely into it. Unless we do so the homeliness of the features and the unaffected simplicity of the attitude and air of the girl will disappoint the reader; but the passion of her praying becomes manifest as we study this profoundly touching and sincere picture. We suspect the rosary was an afterthought—at any rate, it is not in Hunt's vein. The scene of *The Pet Lamb* (39) is a barn such as Hunt (see 'Cymon and Iphigenia,' No. 90) loved to paint. Though good of its kind—and the artist never produced a better boy's face—it is not otherwise remarkable among his pictures. Its humour is obvious enough, but the design does not move us much. *Contented with Little* (87), a chubby ploughboy seated on an inverted tub, all his features radiant with pleasure because of the dumpling impaled on his fork that he is going to eat, introduces us to a happier vein of Hunt's invention—a phase of his art which was, perhaps, even more popular than that of which 'Devotion,' 'Simplicity,' 'A Charity Girl,' and the like, are instances. The complement to No. 87 is No. 96, called *Happy with More*. The background here is somewhat too hot and black, but Hunt seldom did better than the modelling, drawing, and colour, and the vivacity of the boy's air.

One of the best specimens of what, on the whole, is Hunt's best art occurs in Mr. C. Maw's famous drawing of *Cymon and Iphigenia* (90), some parts of which suggest, we trust erroneously, that it has been exposed to an excessively strong light, if not to ruinous sunlight itself. It is one of the most laughable of Hunt's *genre* pictures, and, despite the heat of the foreground, as masterly as it is powerful and complete. The *Portrait of the Painter* (92) as an old man might be a fresco, so pure and bright in colour and so thoroughly luminous is it. It might, so much does it excel in tone and in solidity of modelling, be in oil. It is, of course, in simple water colour of the most legitimate character, with very little, if any, body colour. This is a true portrait of the little old man whose life was approaching its close when he painted himself in this admirable manner. No. 97, yet another *Still-Life*, is an incomparable piece of 1839, a later date than any of the above, and in its every quality attesting the power and skill of the great master in small who produced it.

*The Peat-Gatherers* (17), a characteristic piece of David Cox's painting, coming first of his examples here and being far from an early work, compels one to regret that his drawings have not been hung in chronological order. On the other hand, *A Ford on the Lledr* (21) is a capital specimen of Cox's early Welsh time, i. e., his so-called middle period. Somewhat later, 1850, is the date of Mr. Nettlefold's celebrated Cox, one of the best of the numerous versions of *A Welsh Funeral* (78). The fresh and original motives, the novel and simple pathos, not less than the vigour and breadth with which they are treated, did wonders for the artist's reputation, which, until the period in question, was nearly confined to the profession. The dash of sentimentality, combined with new picturesqueness, which this drawing possesses was all that was wanted to make Cox a popular artist. Another famous instance is *Broom-Gatherers* (79), a Cox of first-rate quality, and, like the last, a transitional specimen. *The Waterfall, Bettws-y-Coed* (80), has much of the grandeur of Poussin, Cox's model at that time; but, with much that is noble, it is not free from the ills of picture-making, and in no sense is it wholly a success. Experts say Cox's best days were over when he was satisfied with dramatic, not to say melodramatic, effects of this nature, and that he rapidly descended into mannerisms he had till then known nothing of. The popular verdict is all the other way; but doubtless time will vindicate the purer style, the more varied, faithful, and original motives, and the more

researchful technique of his earlier and severer style, of which there were several choice specimens here last year.

A capital artist, an excellent draughtsman, a good colourist, and one of the dearest masters of composition in the English school, was John Sell Cotman, who was undoubtedly the most original member of the Norwich school. This remarkable man, who felt the poetry of landscape much more keenly than the Crones or Stark or Stannard, is well represented here as an oil painter and a water colour draughtsman. Sir C. Tennant's *Landscape* (35) we have already mentioned as a good instance of his work in oil; while nineteen water colours attest the excellence of his powers and the characteristics of his method and mood. About the best of the nineteen is *Byland Abbey* (45), the learned and massive style of which, its noble simplicity, and self-restraint in colour and tone, make it clear how it has happened that such works have been mistaken for early Turners. *St. Luke's Chapel, Norwich Cathedral* (48), is a capital illustration of Cotman's feeling for the stern grandeur of Romanesque architecture. It is so full of light and pure in colour as to resemble a fresco. *On the Greta* (107) shows his sympathy with the poetic expression of light in a peculiar effect which is at once wan and bright, and instinct with powerful contrast he did not often attempt. A painter who resembled Cotman in several respects was John Thirtle, one of the Norwich school who made no great impression during his lifetime, and has been almost totally forgotten. *Water Gate, Lower Close, Norwich* (15), is one of the most interesting of his works, commendable for its broad and simple style, modest colouring, and a massive light and shade which would distinguish it anywhere. For the more pretentious *Cromer* (43) we care less. The *Coast Scene* (73), by Copley Fielding, a most ambitious attempt to do what the draughtsman was not equal to, proves his weakness by its shallowness, commonness, and *chic*, its trivial motives and abuse of the lamp. These defects place Fielding far below the level of De Wint, and compel us to contrast him, much to his disadvantage, with Turner. Indeed, they more than suffice to prove that Cox—see the 'Welsh Funeral' (78)—although his choicest works are not here, was very considerably the superior of the much over-praised Copley Fielding.

### Five-Act Gossip.

OUR readers will be glad to learn that Mr. Watts, who has been living at his Surrey home, where he has built a new and very suitable studio, has been for some months past, and is now, in very good health.

WE are pleased to be able to say that Mr. Henry Moore's health has greatly improved, and that, probably, he will in good time be able to proceed with a picture which was in progress before his late serious accident. It appears that the nature of the painter's injuries has not been correctly described, although the cause of them was rightly reported to be a fall from the steps of an omnibus which moved on unexpectedly. He experienced not fractures of both wrists, as was originally reported, but a fracture of the radius of each arm, or, in technical language, two Collis fractures.

MR. E. BURNE JONES, his wife and son, have been laid up by influenza, but, we are happy to say, are now recovering their health.

MRS. MARRABLE and Miss Beresford have produced "132 Water-Colour Drawings of the Engadine and its Neighbourhood," and those works will be exhibited from Monday next at the Japanese Gallery, New Bond Street.

A SOCIETY, called the Japan Society, has been started to read papers and discuss Japanese subjects. Its first meeting is to be held next week at the rooms of the Society of Arts. It



is to be hoped it will not become a mere excuse for chatter about lacquer.

THE Royal Academy should be pleased to hear that it has recently been proposed that the École des Beaux-Arts should take it upon itself to form annually a collection of ancient and modern deceased masters' works, analogous to that now, for the twenty-third time, open in Burlington House. Our neighbours compliment us in this manner, but, when they refer to the shillings taken at the Academy's turnstiles, they seem not aware of the fact, which rests on official statements, that, even with the profits of the catalogues added to the shillings, the Academicians are always out of pocket by their Winter Exhibitions. We trust the French proposal may take effect, because the private galleries of France are seldom seen and are wealthy. The collection formed in 1874 at the Corps Législatif indicated this. Of course we do not forget that the École has for a long time formed collections of works of artists recently deceased.

It has been decided to isolate completely La Sainte Chapelle, Paris, from the Palais de Justice and other buildings. The cost of this operation is to be shared by the national government and the municipality of the city.

M<sup>LE</sup>. R. BONHEUR has finished the large picture which has for some time occupied all her energies; it is entitled 'Le Dépiquage,' and represents at life size ten horses treading ears of corn.

A CORRESPONDENT writes:—

"The monument of Queen Eleanor in the retrochoir of Lincoln Minster, which has been re-erected rather than restored (for of the whole memorial only a small fragment of the stone base remained) by the munificence of a wealthy Nonconformist, Mr. Joseph Ruston, the present High Sheriff of the county, is a work which does credit both to the generous donor and to the architect, Mr. Pearson, and the sculptor, Mr. Nicholls, who have been employed by the Dean and Chapter to carry it out. The casting was done by Mr. Singer, of Frome. The work of reproduction has been rendered comparatively easy by the existence of a drawing of the tomb, taken with many others, in 1641, under the direction of Sir W. Dugdale, in the celebrated 'Hatton MS.,' now belonging to Lord Winchelsea, and temporarily deposited by him at the rooms of the Society of Antiquaries. This drawing shows that the design of the Lincoln memorial corresponded exactly with that at Westminster Abbey, both as regards the altar tomb and the effigy. The scale, however, is smaller, there being four canopied compartments on each side and one at the ends, instead of six and two respectively as at Westminster. The effigy of gilt bronze is one of exquisite grace and beauty. The pose of the figure, the sweet beauty of the features, the flow of the simple drapery, the graceful dignity with which the queen bears the sceptre (which is lost from the effigy at the Abbey), command unqualified admiration. Mr. Nicholls has most wisely avoided undue brilliancy in the gilding, and has not been too careful to smooth away the marks of the tooling. The architectural details have also been executed with rare skill. The crockets and other ornamental foliage of the canopies and pinnacles are exquisitely rendered, and the bunches of leaves (oak, vine, and maple) from which the shields bearing successively the arms of England, Castile and Leon, and Ponthieu depend, are simply delicious. The grey hue of the Hopton-wood stone, of which the tomb is constructed, is very pleasing. The place of the monument is beneath the great east window on the south side of the sanctuary of the retrochoir, opposite to the group of Burghersh tombs, and in front of the Cantelupe monuments. It occupies the site of the cenotaph erected some years since to the memory of the Lincoln painters Hilton and De Wint, designed by Blore, which will be re-erected in the south aisle."

THE new statue of Balzac, the execution of which was broken off by the death of Chapu, will be produced by M. Rodin, whose model has been accepted by the committee, who complimented the sculptor on the merit of his work and commissioned him to proceed in putting it in marble.

M. ERNEST CHRISTOPHE, the able pupil of Rude and sculptor of considerable renown, died in Paris on the 16th inst. He was born at

Loches in 1827. With his master Christophe executed the capital statue of Godefroy de Cavaignac, which is on his tomb in the Cimetière Montmartre. At the Salon of 1876 he won a Medal of the Third Class for his statue 'Le Masque,' which is in the garden of the Tuileries. His 'La Fatalité,' a group in bronze, and the statue of Leconte de Lisle are in the Luxembourg. He likewise executed 'Baiser Suprême,' 'Esquisse pour un Monument à François Rude,' 'Eugène Fromentin,' 'Philoctète Abandonné,' and 'La Douleur,' of which the last is on the highest point in Père Lachaise.

THE death is announced of the Nestor of engravers of our day, M. Henriquel-Dupont, who has been carried off by the influenza at the age of ninety-four. This celebrated artist was born in Paris in June, 1797. He entered Guérin's studio at the age of fifteen, but, after spending three years in it, he determined to devote himself to engraving, and studied under Bervic. His first contribution to the Salon was a portrait after Van Dyck, which he exhibited in 1822, and which obtained for him a Second-Class Medal. He devoted himself mainly to engraving the works of French painters, Delaroche, Gérard, Gros, Ingres, and others, and his engraving of Ingres's portrait of the elder Bertin is especially celebrated. He obtained a Médaille d'Honneur in 1853 and a Grande Médaille d'Honneur at the Exhibition of 1855, when there was a large collection of his works in the Champs Élysées. He also contributed five engravings to the Exhibition of 1867. He was elected a member of the Institut in 1847. He was appointed a professor at the École des Beaux-Arts in 1863. He was made a Knight of the Legion of Honour in 1831, an Officer in 1855, and a Commander in 1878. He was an Honorary Member (foreign) of the Royal Academy.

AMONG the most beautiful and interesting additions lately made to the Louvre are five "répétitions en stuc polychrome" of Italian sculptures of the fifteenth century, of the kind to which, as existing in the same museum, we called attention some two years ago as terracotta medallions with designs in relief, painted in rich colours, silvered and gilt, and specimens of the most charming spirit and rarest skill. Like the latter, four of the new examples represent the Virgin and Child; the fifth, and finest of all of them, is the statuette, three-quarters of the size of life, of an adolescent youth, who is in the act of presenting a garland. A statuette in bronze of Bacchus, said to have been found on the acropolis of Athens, attributed to Praxiteles, and formerly in the possession of Photiades Pasha, Governor of Crete, has been acquired by the Louvre from Signor Giulio Sambon.

THE Society for Protecting Ancient Buildings will take small comfort in the announcement that the architect of the City of Paris has received instructions to prepare a scheme for the complete restoration of the tower of Jean sans Peur in that city.

THE Italian journals announce the cession of the Torlonia Museum and Gallery to the State. The collection will be the nucleus of the intended National Gallery and Museum of Italy which is to be established in Rome.

FROM Lucca comes the news of the death, at his villa called Gattajola, near that city, of the very accomplished Comte de Nieuwerkerke, who was born at Paris April 16th, 1811, and, in his youth adopting the profession of a sculptor, exhibited for the first time in the Salon of 1842, a bust of M. C. de Ganay; in 1843 he contributed to the same gallery an equestrian statue of William the Silent, Prince of Orange, now at the Hague; and a second bust appeared in 1846, his 'Descartes,' which has been erected in bronze at La Haye, in Touraine, and is a simple and

natural work of art. Later statues of Nieuwerkerke are 'La Reine Isabelle-la-Catholique'; a second Descartes, now at Tours; 'La Rosée,' a statuette; an equestrian statue of Napoleon I., which is at Lyons; and a statue of Catinat, which is upon his tomb in the church of St. Gratien. Besides these examples, Nieuwerkerke executed many busts of noteworthy personages of his own time. He became a Chevalier of the Legion of Honour in 1848, Officier in 1851, Commandeur in 1855, Grand Officier in 1863, and in November, 1853, Membre de l'Institut. He obtained a Medal of the Third Class in 1855, and was appointed a Sénateur in 1864. At the end of 1849 he was charged by the then Prince-President (Napoleon III.) with the direction of the national museums and galleries of art; this post he held till the famous "4 Septembre." After this catastrophe he retired to Italy. Living in stormy times, and under Napoleon III., Nieuwerkerke's ministerial measures were often challenged, but there is no doubt of his artistic and official capacity.

PROF. KRALL has at length communicated to the Academy of Vienna the results of his examination of the inscribed band on the mummy of a woman in the museum at Agram, which was brought from Egypt by Michael Baric in 1849. H. Brugsch, in the winter of 1868-9, had already found on the mummy the end of a band (which afterwards proved to be 14 metres long) almost entirely covered with characters to him completely unintelligible. The director of the museum having apprised Prof. Krall of the event, the band was brought to Vienna, and at length, after eleven months' study, discovered by him to be the longest Etruscan inscription known to us, the longest hitherto supposed extant being the Perugian cippus, containing 125 words. The Etruscan mummy band contains 1,200 words, divided into some 200 lines, distributed in at least 12 columns, after the fashion of writing on papyri. The material is undoubtedly of ancient Egyptian manufacture, and the ink shows the same colour as that of the ordinary writing on mummies. According to the Etruscan scholars Bücheler, Deecke, and Pauli there can be no doubt whatever about the authenticity of the text, so if this real relic of antiquity comes to be read, our knowledge of Etruscan will be assured. So far Prof. Krall has presented to the Academy an unpublished tentative reading, restoring the text and adding a list of all the words occurring in it, with additions and explanations by W. Deecke. Messrs. Eder have succeeded with great difficulty in making photographs of the text.

## MUSIC

*The Beautiful in Music.* By Dr. Eduard Hanslick. Translated by Gustav Cohen. (Novello, Ewer & Co.)—Although this celebrated work on musical æsthetics appeared forty years ago, it is now put into English for the first time, Mr. Cohen's version corresponding with the seventh revised and enlarged edition published in Leipzig in 1885. Musicians will scarcely need to be reminded that the eminent Viennese critic, whose contributions to musical literature are of the utmost value to the student and the thinker, is the champion of what has been termed conservatism in the art. A devout admirer of Schumann and Brahms, he has always waged war against Wagner, and a full explanation of what at first may be regarded as a paradox is to be found in these pages. Here we find an elaborate argument against the dictum of Gottfried Weber that "music is the art of expressing emotions through the medium of sound." Of all the great composers the two first named above are the most subjective, and hence Dr. Hanslick's appreciation of their utterances. His work has



been voluminously criticized, and his arguments hotly contested; but there can never be any consensus of opinion on the subject, for the simple reason that music appeals in different ways to different persons. The pedant will derive pleasure in the mere analysis of a masterly eight-part fugue, and the vulgar listener will experience agreeable sensations in the pretty tunes of an *opéra-bouffe*. To neither of these does music appeal in an emotional sense, and yet in their respective ways they both appreciate the flow of sound. When Wagner's 'Parsifal' was produced at Bayreuth in 1882 some who were present declared that it aroused the strongest religious emotions they had ever experienced, but Dr. Hanslick placed it on record that on him the work left no religious impression whatever. The conclusion of the whole matter is that to some music conveys a sense of abstract beauty, while to others it is the language of emotion, and to a third section it is merely an incomprehensible jargon. Whatever may be their individual opinions, all interested in the youngest of the arts will find much that is suggestive and instructive in Dr. Hanslick's treatise, and Mr. Cohen's translation may be highly commended for its general intelligence and accuracy.

#### OBITUARIES.

THE death is announced of Heinrich Dorn, one of the most active German musicians of the present century. His name frequently occurs in biographical works of the great composers, for he gave lessons in counterpoint to Schumann, succeeded Wagner at Riga as Capellmeister, and Nicolai at the Berlin Opera, where he was associated with Taubert. He was a prolific composer, and was highly esteemed as a conductor; but his views were reactionary, and he was a stout opponent of Wagner, though, curiously enough, one of his ten operas was based on the 'Nibelungenlied.' Dorn was an able teacher, and his musical knowledge as well as considerable literary ability displayed itself in 'Aus meinem Leben,' a valuable work in two volumes, published in 1870, and 'Ostracismus,' which appeared four years later. He died on the 10th inst., having attained the ripe age of eighty-seven years.

The decease is also announced of the once celebrated operatic tenor Jean B. M. Chollet. To the present generation Chollet was quite unknown, as he took his farewell as far back as 1872, when he was already seventy-five years of age. He made his *debut* in 1823 as a baritone, but soon afterwards appeared as a tenor, and created many parts, notably Zampa, Fra Diavolo, and Le Postillon de Longjumeau. His vocal style was, however, never admired by the best judges, and Fétis says of him that he had "more ingenuity than real ability, more mannerism than style."

John Mitchell, the senior lay clerk of St. George's Chapel, Windsor Castle, who breathed his last a few days ago, enjoyed a career which may be regarded as unique. He became a chorister in 1815, was appointed organist of Eton College in 1830 (a post he held for upwards of thirty years), and entered on his duties as lay clerk in 1832.

Among others deaths is that of Signora Cataneo, who created the part of Desdemona in Verdi's 'Otello,' and played it at the Lyceum in 1889.

#### Musical Gossip.

THE closing of Mr. D'Oyly Carte's Royal English Opera-house is not a matter for surprise. To ensure success a manager must pursue one line of policy consistently, and it was a gross error of judgment to present a light comic work like 'The Basoche,' which, as we stated at the time, verges on *opéra-bouffe*, with a framework on the scale of grand opera. The result was

inevitable, and it may be hoped that a mistake so obvious will not be repeated.

OWING to the public mourning several performances have been postponed, and the record this week is, therefore, unusually meagre. On Saturday afternoon a Beethoven programme was presented at the Popular Concert, the instrumental items being the Septet; the Quartet in F, Op. 59, No. 1; and the 'Moonlight' Sonata. The last-named work scarcely received justice from Mlle. Janotha, her rendering of the opening *adagio* being singularly cold and perfunctory. Miss Fillunger was, as usual, artistic in the songs 'Know'st Thou the Land?' and 'Penitence.'

ON Monday the central feature of the programme was Schubert's Octet, which was performed in its entirety, with an interval between the third and the fourth movements. Mlle. Janotha and Signor Piatti played Rubinstein's Sonata in D for piano and violoncello, Op. 18, and the pianist was heard in Chopin's Scherzo in B minor, Op. 20. Mr. Charles Tinney, who had been announced as the vocalist, was unable to appear, and his place was taken by Mr. Norman Salmond.

VERY great credit is due to all concerned for the admirable performance of Dr. Hubert Parry's 'De Profundis' by the Highbury Philharmonic Society on Monday evening. The selection of such an arduous work and its almost perfect interpretation bear further testimony to the growing importance of our suburban musical societies. As to the merits of the 'De Profundis,' our opinions, expressed at length at the time of the Hereford Festival in September last year (*Athen.* No. 3334), are more than confirmed. It is a truly superb creation, appealing in equal measure to scientific musicians and to amateurs who are attracted solely by æsthetic beauty. Another feature of the programme was Mr. F. Corder's charming cantata 'The Bridal of Triermain,' which also received full justice. Owing to illness changes had to be made in the list of soloists, Miss Anna Williams appearing in place of Miss Carlotta Elliot and Mr. Henry Piercy in place of Mr. Charles Chilley. Miss Eleanor Rees and Mr. Brereton completed the quartet. The conductor, Mr. G. H. Betjemann, should be congratulated on one of the most successful concerts ever given by the society.

AN interesting feature of Mr. Dannreuther's programme on Tuesday evening was Schumann's Sonata in F minor, Op. 14, a work very rarely heard. It is not in the catalogue of the Popular Concerts, nor has it appeared, if our recollection serves, in the programme of any pianoforte recital during recent years. The composer described the work as a "concerto without orchestra," and the first edition consists only of three movements. Subsequently, however, it was revised, and a *scherzo* added. In a formal sense the work is more satisfactory than the first Sonata in F sharp minor, but it is less rich in beautiful ideas. Still it is in every respect characteristic of Schumann, and its neglect can only be accounted for by the extreme difficulty of the last movement, *prestissimo possibile*. Mr. Dannreuther's performance was as masterly as that of the Bach variations at the previous concert. Another item was a set of three cleverly written pieces, not very appropriately named 'Spring Fancies,' for piano and viola, by Mr. E. Kreuz. The remainder of the programme does not call for remark.

THE postponement of Mr. Henschel's Symphony Concert until next Tuesday has necessitated some alterations in the programme. M. César Thomson will be unable to make his *debut*, and Max Bruch's first Violin Concerto will, therefore, be played by M. Gosaki, a Polish violinist. In the second part some of Mr. Henschel's music composed for the Haymarket production of 'Hamlet' will be performed as a suite.

SIR ARTHUR SULLIVAN'S 'Golden Legend' and Beethoven's Mass in C formed the programme of Sir Charles Halle's concert at Manchester on Thursday, the principal vocalists announced being Miss Anna Williams, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Andrew Black.

MASCAGNI'S 'Cavalleria Rusticana' was produced for the first time in English by the Carl Rosa Opera Company at Liverpool on Thursday last week, with Madame Georgina Burns, Miss Esty, Miss Josephine Yorke, Mr. Hedmond, and Mr. Crotty in the principal parts. Mr. Frederick Weatherly has furnished the English adaptation, and the performance is criticized in very favourable terms.

WE do not propose to enter at length into the question of sham musical degrees, which is now exercising certain of our musical contemporaries, but it is advisable to place the matter in its proper light, as the assertion that the public is not deceived respecting titles presumed to indicate knowledge and ability only proves gross ignorance of the facts. Musicians are sufficiently experienced to estimate at a small value any degrees, genuine or bogus; but it is otherwise with the masses, who are unquestionably attracted by what may be termed caudal appendages, and the efforts of those who are endeavouring to trace out impostors and stay illicit traffic in diplomas merit thanks rather than sneers.

THE series of articles on the art of making a violin which have recently appeared in the *English Mechanic* will shortly be republished in book form.

THE Reid Concert in Edinburgh will take place on February 13th, and for the first time the orchestra will consist mainly of players resident in Scotland. The programme will be formed entirely of eighteenth century music.

AT the Berlin Opera forty-nine works were performed in the course of last year. Wagner heads the list with nine, the next in order being Mozart with seven, Verdi with five, and Meyerbeer with four. As regards the operas, 'Cavalleria Rusticana' was heard thirty-three times, 'Tannhäuser' twenty-eight times, 'Oberon' twenty-two times, 'Lohengrin' nineteen times, 'Carmen' sixteen times, and 'Die Zauberflöte' twelve times. These statistics will afford some idea of the taste of the public at the present time in the Prussian capital.

AMONG the attractions at the Viennese theatrical and musical exhibition will be a Japanese theatre, at which performances will be given by native artists.

SIGNOR CANORI commenced his series of historical operas at Rome with a revival of Paisiello's once celebrated work 'La Scuffiara Raggiatrice,' which is said to have been received with much favour in spite of its ridiculous libretto. Another work resuscitated is Pergolesi's 'La Serva Padrone.'

A NEW seven-year-old "prodigy" pianist has appeared in Vienna, with extraordinary success. His name is Raoul Koczalski, and he is a native of Poland.

THE Italian journals announce the forthcoming publication of the correspondence of Rossini, and it is believed that the volume will solve what has hitherto been in great measure a mystery, namely, the composer's abstention from operatic work after the production of his masterpiece 'Guillaume Tell.' The reasons alleged in the biographical works on the master, though plausible, have always been regarded as inconclusive, and any light that can be thrown on the matter will be welcomed by musicians.

WE also read that the municipal authorities at Pesaro have decided to purchase the house



in which Rossini was born on February 29th, 1792.

THE committee of the "Mozartgemeinde" at Salzburg has issued an appeal to transform it into an *international* "Mozartgemeinde," in order to procure the means of efficiently maintaining the musical school of the Mozarteum.

#### CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
—	Mr. W. Carter's National Concert, 8, Albert Hall.
—	Royal Free Hospital Concert, 8, Princes' Hall.
TUES.	Mr. and Mrs. Henschel's Vocal Recital, 3, St. James's Hall.
—	Mlle. Louise Douste de Fortis's Concert, 8, Princes' Hall.
—	London Symphony Concert, 8.30, St. James's Hall.
WED.	London Hall Concert, 8, St. James's Hall.
—	Royal Choral Society, 'The Golden Legend,' 8, Albert Hall.
THURS.	Royal Amateur Orchestral Society's Concert, 9, Princes' Hall.
FRI.	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
SAT.	Popular Concert, 3, St. James's Hall.

#### DRAMA

*Elizabethan Songs in Honour of Love and Beauty.* Collected and illustrated by Edmund H. Garrett. (Osgood, McIlvaine & Co.)—In this compilation Mr. Garrett has been at little trouble, the provision of material having been made for him by Mr. Bullen, in whose well-known collections most of the songs now reprinted, which are not the common property of anthologies, are to be found. Mr. Garrett is, however, responsible for the illustrations, and these are tasteful and appropriate. Like much American design they show the influence of modern French art, and might at first blush be supposed to have been executed in Paris. From the Cavalier on the presentation plate, who, with uncovered head, holds the open book for perusal, to the farewell, in which a second Cavalier leans upon a weeping girl, the whole are acceptable, and the book is fit for the boudoir of a princess. Six full-page illustrations are reproductions from water-colour designs, and present characters from a masque of Ben Jonson, while the head and tail pieces are from pen-and-ink drawings. Some indulgence is necessary to the use of the word "Elizabethan," since the selection is made not only from writers of the Elizabethan epoch, but of the three following Stuart reigns. No fault is to be found with the selection, which includes lyrics from most of the dramatists and from Breton, Browne, Carew, Cowley, Herrick, Lovelace, Sidney, Waller, and Wither.

*Lyrics from the Dramatists of the Elizabethan Age.*—*Lyrics from the Song-Books of the Elizabethan Age.* By A. H. Bullen. (Lawrence & Bullen.)—In two handy and acceptable volumes Mr. Bullen has reprinted those songs from Elizabethan sources the early editions of which were immediately absorbed. A few poems of Robert Greene and Thomas Lodge, taken from the 'Lyrics from Elizabethan Romances,' are added to the 'Lyrics from the Dramatists.' Of the selections from 'Song-Books' this is practically the third edition. A few textual corrections have been introduced, and the authorship of some songs the editor had previously failed to identify is now given. Both reprints are welcome.

#### MISS ADA REHAN AND THE DALY COMPANY.

LAST week the *Athenæum* alluded to a paragraph which has been going the round of the papers to the effect that Miss Ada Rehan had seceded from the Augustin Daly Company. Such a secession would have been very specially distasteful to English playgoers, with whom Miss Rehan is so great a favourite. I am pleased, therefore, to be able to say that there is no truth whatever in the report. As there is no part for Miss Rehan during the run of 'The Cabinet Minister,' she is simply taking the rest she has so long needed. Meanwhile she is, among other things, studying the character in which she is bound to make a great success, that of Maid Marian in Lord Tennyson's play.

T. W.

#### Dramatic Gossip.

THE long spell of fair weather at the theatres has at length broken, and the present week has witnessed a *débâcle*. At a period so closely succeeding Christmas changes are ordinarily infrequent. A third of the West-End theatres are, however, changing their programmes. The "rot," moreover, is not confined to the drama, but extends to music.

Most prominent among the changes of bill is the substitution at the Haymarket on Thursday of 'Hamlet' for 'The Dancing Girl,' which, after a run of a year, was withdrawn last Saturday. Until Thursday, when Mr. Tree appeared as Hamlet, the house was closed.

VERY short has been the career at the Vaudeville of 'The Honourable Herbert' of Mr. Haddon Chambers, which was withdrawn on Saturday from the stage now occupied with rehearsals of Mr. Jones's 'Saints and Sinners.'

EVEN shorter is that enjoyed by 'The May Flower,' which has been given at the Opéra Comique with flagrant unsuccess for one week. Mr. Compton, unprovided with another piece, has fallen back upon the plan of closing the theatre.

'ALONE IN LONDON' has held brief possession of the Princess's, at which house the afternoon entertainment of 'The Swiss Express' has now, with some alterations, been promoted to the place in the regular bill.

UNDETERRED by difficulty, Mr. Mayer will begin on May 23rd one more season of French plays. M. Sardou's 'Thermidor' and M. Paul Delair's 'La Mégère Apprivoisée,' an adaptation of 'The Taming of the Shrew,' are his novelties. M. Coquelin will appear in both pieces.

A MELODRAMA entitled 'The Great Metropolis,' which has enjoyed a long run in the United States, has been prepared for the Princess's Theatre by Mr. Henry Neville and Mr. William Terriss.

MR. TOOLE will not, according to present arrangements, reappear in London until he brings forward a new comedy. His house meanwhile will be occupied with 'Miss Decima,' which Mr. Charles Wyndham is transferring thither.

AMONG novelties to be given tentatively at an approximate date are 'The Bankrupt,' a three-act comedy by Mr. Henry Florence, to be produced by Mr. Murray Carson at the Globe; and 'The Gay Widow,' to be given at the Vaudeville.

THE performance of 'Thérèse Raquin,' promised at the Criterion for Tuesday afternoon, was, at the last moment, postponed until the 26th inst.

WHILE in the south of France, whither he had gone for the purpose of writing a new play, Mr. Henry Arthur Jones was the victim of a bilious fever. He has been compelled accordingly to fall back upon a revival at the Avenue of 'Judah,' for the hero of which Mr. Vanderfelt has been specially engaged. Miss Olga Brandon and Miss Bessy Hatton will resume their original parts.

MR. HENRY JAMES is, it is said, engaged upon a comedy to be produced, like 'The American,' by Mr. Edward Compton.

M. COQUELIN, who has been disappointed of the red ribbon he expected to obtain, gives his farewell performance at the Théâtre Français on Monday. He begins his European tour on Tuesday at Brussels. His son is also leaving the Théâtre Français. M. Febvre retires in May.

TO CORRESPONDENTS.—H. W. S.—H. G.—E. W. B.—E. O.—H. A.—received.

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David and Louie are again together after—very much *à propos de bottes*—they have gone to Paris in company, and while they pass through a series of parallel adventures of a disreputable kind, that form the only episodes in the book which have the smallest element of excitement. Finally, in the fourth division, "Maturity," David emerges from his sufferings and his sins. He is once more the Manchester bookseller, rising in course of time to be a great employer of labour, a philanthropist, a man full of beneficent social schemes. But his sister, who has remained behind in Paris and taken a wrong turn, goes from bad to worse, and finally commits suicide at Barbizon. Her reappearances upon the scene are well described, and form the only relief to the exceeding dullness of both the Manchester portions of the story.

Religion of course holds an important place in the history of David Grieve's development. Religion is as much as any other matter with which mankind is deeply concerned a perfectly legitimate subject for artistic treatment. And the success of 'Robert Elsmere,' so far as it was a legitimate success, was due to the fact that the author had broken new ground in writing a story which turned chiefly on religious questions, but which yet did not bear the same stamp of narrowness which belongs to the ordinary religious novel. But if Mrs. Ward wanted to vindicate her place as an artist in dealing with these subjects, she ought not to have made David Grieve end precisely at the point at which Robert Elsmere arrives. That she can appreciate many different phases of religious feeling she showed in her last book by the sympathetic portrait of Catherine, and she shows again several times in this, notably, for one instance, in the sermon in the first book of "Mr. Dyson," the revivalist preacher, one of the best pieces of work in the whole novel. David Grieve so far differs from her former hero that he passes through Atheism, or, at any rate, Secularism of an aggressive type, to the—what shall we call it?—new Unitarianism of which the author is the exponent, whereas Robert Elsmere passed through orthodoxy to the same goal. This is, perhaps, as much variety as we could look for in a novelist who desires to be something more than a novelist, and is willing to sacrifice "art" to "exposition."

The second merit of 'Robert Elsmere' was the very careful workmanship of which it bore traces—which was sometimes so careful and so good that to an unpractised eye it had a close resemblance to real inspiration. There are similar passages in this book. Take, for example, the scene in which David and Louie are for the first time brought by Reuben home to his farm and to his wife Hannah:—

"'Hannah, they're varra cold,' said Reuben—'ha yo got summat hot?'"

"'Theer'll be supper bime-by,' Hannah replied with decision. 'I've naw time scrubbin-days to be foolin about wi things out o' hours.' .....She went to put Louie on the settle by the fire. But as the tall woman in black approached her, the child hit out madly with her small fists and burst into a loud howl of crying."

"'Get away, nasty woman! Nasty woman—ugly woman! Take me away—I want my daddy,—I want my daddy.' ....."

"'Tak yor niece oop, Reuben, an mak her behave'—the mistress of the house commanded

angrily. 'She'll want a stick takken to her, soon, I can see.' ....."

"Hannah was propitiated by the boy's silence, and as she got supper ready she once or twice noticed his fine black eyes and his curly hair."

"'Yo can coom an get yor supper,' she said to him, more graciously than she had spoken yet. 'It's a mussy yo doant goo skrikin like your sister.'"

"'Thank you, ma'am,' said the little fellow, with a townsman's politeness, hardly understanding, however, a word of her north-country dialect—'I'm not hungry.—You've got a picture of General Washington there, ma'am'; and, raising a small hand trembling with nervousness and fatigue, he pointed to one of the prints opposite."

"'Wal, I niver,' said Hannah, with a stare of astonishment. 'Yo're a quare lot—the two o' yer.'"

The best scene of all in "Childhood" (to our thinking the best section of the four) is the scene where David and Louie pass the night upon the Peak watching for the appearance of "the ghost of Jenny Crum," which at midnight every Easter Eve was said to come out of the pool where she had been drowned. Very naturally the children fall asleep in their improvised tent, and awake to find that the dawn is beginning. While they are in hiding Uncle Reuben, whose conscience has always smitten him for the way in which Hannah treats his dead brother's children, has gone out on the hillside to look for them. David and Louie put out their light, and Reuben passes close to them in their hiding-place. They hear him muttering, "They're aw reet, Sandy, they're aw reet," as he disappears over the hill.

In the Paris episodes which make up the greater part of book iii. the author is clearly out of her element, though she has worked with praiseworthy diligence to present as much as an English lady could gather from books and hearsay of Paris bohemian artistic life. Elise Delaunay is an interesting figure—modelled, probably, a good deal from the diary and letters of Marie Bashkirtseff—though not quite alive. There are some clever incidental scenes, as, for one example, the first appearance of Regnault in the Louvre gallery:—

"But their eyes [David's and Elise's] avoided each other, and once when, in taking a tube from the box he held, her fingers brushed against his hand, she flushed involuntarily and moved her chair a foot further away."

"'Who is that?' she asked, suddenly looking round the corner of her canvas. 'Mon Dieu! M. Regnault! How does he come here? They told me he was at Granada.'"

"She sat transfixed, a joyous excitement illuminating every feature. And there, a few yards from them, examining the Rembrandt 'Supper at Emmaus' with a minute and absorbed attention, was the young man he had noticed in the distance a few minutes before. As Elise spoke, the new-comer apparently heard his name, and turned. He put up his eyeglass, smiled, and took off his hat. ...."

"In physique he was totally unlike the ordinary Parisian type. He was a young athlete, vigorous, robust, broad-shouldered, tanned by sun and wind. Only his blue eye—so subtle, melancholy, passionate—revealed the artist and the thinker."

"Elise was evidently transported by his notice of her. She talked to him eagerly of his pictures in the Salon, especially of a certain 'Salome,' which, as David presently gathered, was the sensation of the year. She raved about



the qualities of it—the words, colour, poignancy, force recurring in the quick phrases.

“No one talks of your *success* now, Monsieur. It is another word. *C'est la gloire elle-même qui vous parle à l'oreille!*”

“As she let fall the most characteristic of all French nouns, a slight tremor passed across the young man's face. But the look which succeeded it was one of melancholy; the blue eyes took a steely hardness.

“Perhaps a lying spirit, Mademoiselle. And what matter, so long as everything one does disappoints oneself?”

All the part connected with Louie and her fall, on the other hand, is exceedingly hasty and ill conceived.

These two parts, the first and third, are the best portions of the book, and we have placed them in the foreground. The two Manchester periods, “Youth” and “Maturity,” are almost inexpressibly dull. Mrs. Humphry Ward seems to have heard of “realism,” and to have conceived the utterly false notion that it is another word for the commonplace. The result is that she fills her canvas with figures who are ordinary of the ordinary, and that she delights in heaping up details about these persons and their past lives which have not the smallest bearing on the story, or the faintest possible interest in themselves. Mrs. Ward ought to be aware that instead of this being realism it is the very negation of realism. The aim of the realistic method is that the reader should pass through the scenes which the chief characters in the novel pass through, and see as much as possible with their eyes. How can he do this if the author is perpetually button-holing him and, like some housewife, insisting upon narrating the utterly uninteresting past history of a cook or a housemaid?

*Gossip in a Library.* By Edmund Gosse. (Heinemann.)

A BIBLIOPHILE is a person for whom no one that cares for letters can have anything except respect. He is the guardian of literature. For the critic it is permitted to entertain little regard. He is necessary, like the signposts on roads, like the advertisements on walls, like the profession of medicine. But he does not render to books the gracious and disinterested service of the bibliophile. The critic takes upon himself to judge, to discriminate, to condemn; the bibliophile is content to hoard treasure. And sometimes he does it after this fashion:—

“I have heard that the late Mr. Edward Solly, a very pious and worshipful lover of books, under several examples of whose book-plate I have lately reverently placed my own, was so anxious to fly all outward noise that he built himself a library in his garden. I have been told that the books stood there in perfect order, with the rose-spray flapping at the window, and great Japanese vases exhaling such odours as most annoy an insect-nostril. The very bees would come to the window and sniff, and boom indignantly away again. The silence there was perfect. It must have been in such a secluded library that Christian Mentzelius was at work when he heard the male bookworm flap his wings, and crow like a cock in calling to his mate. I feel sure that Mentzelius, a very courageous writer, would hardly pretend that he could hear such a ‘shadow of all sound’ elsewhere. That is the library I should like to have. In my sleep, ‘where dreams are multitude,’ I sometimes fancy that

one day I shall have a library in a garden. The phrase seems to contain the whole felicity of man—‘a library in a garden!’ It sounds like having a castle in Spain, or a sheep-walk in Arcadia, and I suppose that merely to wish for it is to be what indignant journalists call ‘a faddling hedonist.’ In the meanwhile, my books are scattered about in cases in different parts of a double sitting-room, where the cats carouse on one side and the hurdy-gurdy man girds up his loins on the other. A friend of Boethius had a library lined with slabs of ivory and pale green marble. I like to think of that when I am jealous of Mr. Frederick Locker-Lampson, as the peasant thinks of the White Czar when his master's banqueting hall dazzles him. If I cannot have cabinets of ebony and cedar, I may just as well have plain deal, with common glass doors to keep the dust out. I detest your Persian apparatus.”

It is Mr. Gosse who speaks the praise of books so bravely on the threshold of his ‘Gossip in a Library.’ There is a touch of Leigh Hunt in this picture of the book-lover among his books, and the volume is one that Leigh Hunt would have delighted in. “I shall select from among my volumes,” the writer tells us,

“some which seem less known in detail to modern readers than they should be, and I shall give brief ‘retrospective reviews’ of these as though they were new discoveries. In other cases, where the personal history of a well-known book seems worth detaching from our critical estimate of it, that shall be the subject of my lubrication. . . . We shall disdain nothing; we shall have a little criticism, a little anecdote, a little bibliography; and our old book shall go back to the shelves before it has had time to be tedious in its babbling.”

Anything but tedious, Mr. Gosse has the uncommon merit of stopping so soon that his readers are left with the agreeable desire for more. His pleasant gossip flits from Gerard's ‘Herbal’ to the fascinating subject of cats, from ‘A Poet in Prison’ to ‘What Ann Lang Read,’ from ‘Death's Duel’ to ‘The Fancy.’ Not all of the books with which he deals are particularly interesting in themselves, and one or two, like ‘The Duke of Rutland's Poems’ and ‘Ionica,’ seem rather out of place in a volume of the kind; but it is sometimes in the least attractive material that he finds the most attractive matter for gossip. ‘What Ann Lang Read,’ for instance—so charming, so fanciful in its gentle humour—is simply a *causerie* about the preposterous novels of the forgotten Eliza Haywood—“the Ouida of the period,” as Mr. Gosse unkindly remarks. But what a curious glimpse it affords us of the books of “a non-literary kind which a generation of the lower middle class has read and thrown away”!—the generation which had its day when George I. was king. Again, Farquhar's ‘Love and Business’—“a collection of occasional verse and epistolary prose”—is not in itself, to a modern reader, a specially interesting book. But how cleverly and amusingly Mr. Gosse revives for us, on a momentary stage, that brilliant, exquisite, artificial period of the beaux and the wits, when George Farquhar took his coffee at White's and heard the nightingales in Spring Garden! Beau Nash, too, his elegance a little faded after so long an imprisonment in Goldsmith's pages, comes before us, automatic as in life. ‘The Life of John Bunce’

—that forgotten favourite of Lamb, of Hazlitt, and of Leigh Hunt—brings up the fantastic figure of John Amory, who desired to have for epitaph, “Here lies an Odd Man.” And there is Christopher Smart, with his interval of madness and inspiration, and there is the foolish Mr. John Hopkins and his anonymous Amasia, and there is Lady Winchelsea, the delicious Ardelia.

Those who have turned over the volumes of Mr. Humphry Ward's ‘English Poets’ can scarcely fail to have been arrested by the wholly unknown name of Lady Winchelsea, and it will not be to their credit if they have failed to be impressed by the charm and interest of the extracts there given. By a strange chance Mr. Gosse—the discoverer of the lady—has since found a folio volume of her manuscript poems, and “there is no other book in my library,” he asserts, “to which I feel that I possess so clear a presumptive right as to this manuscript.” Surely an unjust oblivion has fallen upon a writer who, in an age when nature had been abandoned for the convention of “the town,” could write from the Court of James II.:—

Give me, O indulgent Fate,  
Give me yet, before I die,  
A sweet, but absolute retreat,  
‘Mongst paths so lost, and trees so high,  
That the world may ne'er invade,  
Through such windings and such shade,  
My unshaken liberty.

It is delightful, in a book which is inevitably concerned so much with the curiosities rather than the felicities of literature, to come upon the extracts from Ardelia. Elsewhere the book is brightened by some snatches of Wither's prison song, and a few (too few) stanzas from Smart's ‘Song to David,’ so curious in their colour:—

For Adoration, beyond match,  
The scholar bulfinch aims to catch  
The soft flute's ivory touch;  
And, careless on the hazel spray,  
The daring redbreast keeps at bay  
The damsel's greedy clutch—

touch Mr. Gosse misprints it. We find variety of another kind in the entertaining article on John Hamilton Reynolds's prize-fighting poems, ‘The Fancy.’ Mr. Gosse handles the gloves delicately, apologetically even, with parenthetic excuses to the well-bred reader; but let us hope that the manly enthusiasm of “Peter Corcoran” appeals to him more effectively than he chooses to admit. “Peter Corcoran” was the pseudonym for the occasion of the often disguised Reynolds; and Mr. Gosse imagines it to have been chosen “because the initials were those of the then famous Pugilistic Club”—the “Pelican” of the period. Another escapade in verse by the same brilliant, but forgotten writer is dealt with in the chapter on ‘Peter Bell and his Tormentors’—a bibliography made amusing of Wordsworth's unfortunate poem and its scarcely more fortunate parodies.

One of the most interesting and instructive pieces of gossip in this delightfully miscellaneous library is the chapter devoted to ‘Pharamond’ and the heroic romances of the seventeenth century. Who of us, except, perhaps, Mr. Saintsbury, has read Mlle. de Scudéry's ‘Clélie,’ with its three hundred and seventy characters, or Calprenède's ‘Cléopâtre,’ with its twenty-three volumes, its thirteen “pairs of lovers”?



Yet Dorothy Osborne, whose letters have immortalized a most charming type of English girlhood, was a devoted student of these interminable histories of the uninteresting impossible. "Some day, perhaps," says Mr. Gosse, "these elephantine old romances may come into fashion again," though his grounds for so terrifying a conjecture are not clear. Is it a touch of explorer's pride? If so, it is almost the only instance of that forgivable infirmity which we have noticed in the whole of these excursions in entertainment.

*The Elements of Politics.* By Henry Sidgwick. (Macmillan & Co.)

THIS comprehensive work includes every political topic in its scope. Taking for granted the distribution of mankind into independent political societies, that is states (we may not, out of regard to the cravings of that modern principle known as nationality, speak here of nations), and analyzing the state into government and governed, it discusses, first, the functions of a government within its own state and towards others; and, secondly, the structure of a government. It thus includes, but legitimately, in the compass of a single treatise the very disparate subjects to which we give the names of jurisprudence, art of legislation, international law or morality, and constitutional law, or politics in its more restricted sense. Of the historical formation of states or nations the author says nothing, except where present conditions are the obvious results of such history, and best explained by reference to it. To voluntary and deliberate nation-making, to the breaking up of old states with a view to the construction of new—a matter often discussed in this century, and not hastily to be pronounced outside the pale of theory, though force will doubtless have more to say to its settlement than reason—Mr. Sidgwick makes some allusion in chap. xiv., recognizing and endorsing, to some extent, the modern view that seeks to make states co-extensive with nations. He is chary of discussion of the end or aim of political society, simply assuming it to be "conductiveness to general happiness." He sees (chaps. xv. and xviii.) the difficulty of subsuming international law under this principle, and frankly proposes to view it as conducting to the happiness not of each particular state, but of all the states that are bound by it, regarded as a single community. He further assumes governmental efforts towards the general happiness to lie mainly along one road, that of "preventing mutual interference among the governed"—an assumption shortly but efficiently defended in chap. x., § 1. Accordingly, there is no discussion—doubtless it must have seemed too unpractical—of the methods of a government ruling over a communistic society. Thus the author keeps well within the limits of the real, if not of the actually existent, yet of what is, under present conditions and circumstances, possible; nor does he seek to transform current ideas, but only to clear them. He remains in that sphere of "middle axioms" in which his best work has been done, and which his sobriety, acuteness, lucidity, and width of knowledge best fit him to illuminate. He preserves that atti-

tude towards his distinguished predecessors of readiness in appropriation, with sympathy yet originality in criticism, which, where it is possible, is most conducive to progress. Everywhere we find continuity with the past of English political speculation and practice; we meet with no alluring novelties or startling paradoxes. Many, no doubt, will find Mr. Sidgwick tame; but those who are aware how much has to be learnt before flights are ventured into the unknown will thank him for his broad and judicial survey of the practice and underlying ideas of states as they actually exist.

The theory of the internal functions of government (occupying the first fourteen chapters) we have described as jurisprudence and the art of legislation. We only intend by these names to designate the more and the less abstract parts of the subject. Few would any longer seek to parcel it out in the Kantian spirit into a formal and material section, though the division is by no means inappropriate to those who have inherited the traditions of Austin, and find it natural to begin with general considerations of the character of laws and lawgivers, the operation and limitations of law. Mr. Sidgwick, however, while noticing, expressly discards such division. Dealing shortly with law and sovereignty in chap. ii.—the latter topic is resumed and more fully discussed in the last chapter—he passes on in chaps. iv.-vii. to a positive or objective account of the leading rights and obligations which an individualistic system of law will maintain; and then in chaps. viii. and ix. he returns to consider the means at its disposal for such maintenance in the shape of enforced reparation, punishment, or prevention. This leads him to discuss paternal and Socialistic interference by government, without too strict an adherence to his own general individualistic principle that the one object to be aimed at is the prevention of "mutual interference among the governed," though he takes some pains to show that so-called Socialistic interference may often be justified on individualistic principles. It may be remarked that though Mr. Sidgwick has wisely consulted friends with special legal knowledge, he says, we think, nothing about what may be called the administrative as distinguished from the punitive interference by which the law seeks to prevent wrong. A chapter (the eleventh) is allotted to the requirements for maintaining a government, and another chapter considers inevitable governmental encroachments on private rights, such as enforced purchase of property for public purposes. A valuable chapter, the thirteenth, discusses the relations of law and morality. To chap. xiv. we have already alluded. The succeeding four chapters deal with international law or morality.

Part ii., on the "Structure of Government," includes the rest of the volume. The topics are the ordinary ones: the various organs of government—legislative, executive, and judicial—and their relations; the advantages and best construction of a bi-cameral legislature; the field and uses of local government and of federations; the control that should and may be exercised by the people at large over their government—under this are discussed the duties of a legislator, the utility of a rigid constitution, the referendum

—the relation of voluntary associations, especially churches, to the political head; party government, and classification of forms of government. Finally, the possible structures and necessary limits of governments having been fully dealt with, the last chapter returns to the discussion of the question of sovereignty, and shows the difficulty in regard to any special kind, and, indeed, in regard to all kinds, of government, of explicitly stating where sovereignty resides. The moral right of insurrection in case of misgovernment is asserted to retain its validity even in a democratically organized state.

On all these matters Mr. Sidgwick, of course, has excellent and original observations to offer. In chap. xix. he points out instructively the difficulty of effecting that complete partition of legislative, executive, and judicial functions which theorists have demanded and practice has, broadly speaking, sanctioned. In reminding us, however, of the quasi-judicial powers necessarily attributed to non-judicial organs of government, he should have noticed—as, in fact, he does to a slight extent in the twenty-fourth chapter—the thoroughgoing way in which the exercise of these powers is subjected, at least in England, to the supervision of the regular judiciary. In France, Russia, and probably other countries blessed with an "administrative law," this supervision is thought unnecessary, but it would certainly not be given up by English sentiment; nor do we regard without jealousy the exercise of supreme judicial powers, inevitable as it may be, by our own representatives. On the relation of constitutional to civil freedom Mr. Sidgwick speaks with the temperateness and candour so natural to him, so distasteful to the mere political partisan. The so-called moral influences of a widely extended franchise seem to him doubtful, and to rest mainly for their defence on the dubious theorem that a people "constitutionally free"—that is, charged, without exemption, with the duty of electing their own legislature—will also show the moral capacities and temper of a people civilly free—that is, self-dependent, and relying each on himself for the pursuit of his private interest, and hampered by no restrictions in such pursuit. Such truth as there is in the alleged connexion of the two kinds of freedom is, as here pointed out, rather the reverse, that a self-reliant people will insist on having a part in the constitution, at least, of their government. An interesting criticism is made upon Hare's well-known system of minority representation, which seems to Mr. Sidgwick objectionable so far as it destroys the solidarity of such natural local unities as towns—unobjectionable if applied within such areas, where they have more than one representative. In view, however, of the decided popular dislike to the system, and the now established division of the country into single-member constituencies (of which Mr. Sidgwick disapproves), the criticism possesses slight practical value. Very sound and impartial are the remarks on the services, some real and some supposed, currently attributed to trial by jury. Mr. Sidgwick is probably correct in regarding the power of a jury to return a "general verdict," and thus virtually to disregard the judge's



interpretation of the law, as a survival, now needless and perhaps pernicious, of a weapon once well used in resisting the encroachments of a despotic executive supported by subservient judges; but he justly recognizes the social advantage of taking the odious office of convicting prisoners from the shoulders of permanent magistrates, and placing it on those of temporary jurymen, whose very names remain unknown, and who, after a trial lasting perhaps several days, sink back into entire obscurity. The same view is taken, if we remember rightly, in Sir James Stephen's 'Criminal Law of England,' and doubtless represents the sentiment of the English Bench.

A most interesting chapter is devoted to the control of the people over the government. It is quite possible for the people to become the real legislators, at least in matters of essential importance, by the introduction of the referendum, obligatory or facultative. But even without the referendum the people at large may hold their parliament far more completely in subjection than they at present do in England, if their representatives are formally reduced to the rank of delegates, resigning whenever called upon, or being actually dismissed by their displeased constituents, or made to hold their posts subject to annual re-election. That direct appeals to the electorate are yearly becoming commoner in this country; that the House of Commons, even in its youth, is more and more ignored by statesmen; that the language of mandates, of delegacy, of duty to the constituent body, is becoming daily more customary—is matter of common observation. Mr. Sidgwick sets his face strongly against the tendency. He would have parliaments of tolerably long duration, members independent, and constituencies regarding it as their most pressing duty and interest to elect representatives of proved superiority of intellect and character. We do not think that Mr. Sidgwick anywhere makes reference to the partisan daily newspapers, which in most countries probably supply the larger part of the political pabulum both of M.P.s and of those who elect them. As no regulation of them is within the limits of possibility, and those who read them are not likely to demand anything better, the topic might well be thought to lie outside the scope of a writer who aims at producing a manual for statesmen. Nevertheless, it ought to be said, while admitting the frequently high value of the information collected by the journals, that the influence of their political "leaders" is almost un-mixedly bad. Written under circumstances that preclude the possibility of thought and research, they do little more than dress up again more pointedly the commonplaces or fallacies of the last night's debate. Quite independently of the effects of violent political bias, the results are melancholy enough, often leading to the actual suppression of that information which it is both the easiest and most legitimate duty of a newspaper to supply—as when a journal of wide circulation spoke in a "leader" of the referendum as "apparently bad Latin for an institution they seem to have in Switzerland." It is natural, after deploring an evil resulting from our intense party feeling, to see what Mr. Sidgwick has to say in chap. xxix. on the uses and disadvantages of party divisions.

He discusses them with his unvarying candour and ability. He allows that the division of politicians into two, and only two, parties promotes stability, at least where, as with us, the executive is practically dismissible by the legislature; he allows that it leads to a steady and generally circumspect criticism of the action of the executive by which the country as a whole profits. On the other hand, he points out the danger that a sturdy minority, by making itself necessary to one of the recognized parties, and listening to no compromise, may force through measures distasteful to even a considerable majority of the nominal enactors. He points to the necessary insincerities both of the party leaders and of their followers—a politician does, in fact, consent to damn himself that he may serve his country; and perhaps we should praise him, though we could not imitate him. But granting that the politicians must be party men, is it needful that those "outside politics" should be so, as a large proportion of Englishmen are, a larger of Scotchmen, a still larger one of Welshmen and Irishmen? No conclusion in Mr. Sidgwick's book deserves more cordial assent than this, that "probably the country would gain from an increase in the number of persons taking a serious interest in politics, who keep out of party ties altogether."

To the chapters on international law, in which the author owns his large obligations to the acute and luminous work of Mr. Hall, we need give little but general praise. The treatment of what is here called "the partial interfusion of nations" (by emigrations, permanent or temporary) is particularly good. From another chapter we may single out the sagacious remark that "an important incidental evil of a widely extended war is, that the restraining influence of public opinion on the belligerents is inevitably much reduced by it." In the chapters on private law perhaps the most salient point is the resistance to the doctrine that all state action or interference is for the purpose of securing freedom, considered as an ultimate end. No argument in this volume would be of more practical value if we could hope it would be widely read. It is, perhaps, doubtful whether the political theory represented by Bluntschli gets fair treatment from Mr. Sidgwick; but it must be added that it is extremely difficult for one accustomed to the rigour of the best English thought to treat this "eminent" jurist with the respect to which those who control the Oxford University Press apparently think him entitled.

It will be seen that, as might be expected, Mr. Sidgwick's book is particularly interesting to English readers, because so largely based on a wide and vivid acquaintance with English ideas of right and political expediency, and with the practice in which these ideas are embodied. Of course we recognize with pleasure how much more than merely English politics must have been studied by Mr. Sidgwick, and how much both of wise suggestion and striking illustration has been drawn from these extraneous sources. Most has naturally been derived from the constitution and the practical politics of the United States, so curiously unlike our own, now made so familiar to us by Prof. Bryce, not to mention the active

and learned publicists of America. It would be troublesome to cull from the volume before us a collection of its practical suggestions, nor would it, perhaps, be very instructive to present them apart from the discussions out of which they are educed. We may notice Mr. Sidgwick's desire to narrow the field for employment of juries, and his schemes for reforming the Upper Chamber in a mode that has recommended itself to others, by constituting it partly of *ex officio* members, chiefly legal, and with a special charge upon them to give to statutes correct legal form and harmony with earlier laws—partly of popular representatives, greatly fewer than those of the Lower House, and returned by larger districts. A proposal that strikes us as of practical value is to constitute, at least for certain purposes, an ultimate court, containing representatives both of the regular judiciary and of the legislature. Another is that, where a colony attains national independence, emigrants to it from the mother country or back again should at once become full citizens in their new domicile. A limited use of the referendum is recommended, and the withdrawal from the ordinary legislature of the power of determining the qualifications and distribution of the electors.

In finally thanking Mr. Sidgwick for his acute and interesting work we may, perhaps, be allowed to suggest to him a task more difficult than the present one, to which the present will serve as an admirable preparation. Instructive, needful, and important as is the critical analysis supplied in the present volume, we should be even more grateful for a philosophical comparison of the political systems, or the civil codes, or the forms of some department of these, actually found among civilized nations. The light thrown by these institutions and their working on the national character and its potentialities—such a light as Mr. Bryce's great work has thrown on the United States—would be itself of the deepest interest, and would be surer and more definite if for the examination of a single nation, such as Mr. Bryce executed, a comparative examination were made of many. Such a study would, of course, need the illumination of history, and would in its turn illuminate its source. It would give a key to those differences of national character which it becomes daily more important for statesmen to understand. Finally, by the method of residues, the "national equations," to adapt a mathematical phrase, being calculated and allowed for, considerable additions might be made by such investigations to the abstract or general political theory which the work we have been reviewing does no little to advance, and which appears most profoundly to engage the attention of its subtle and passionless author.

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*Across Tibet.* By Gabriel Bonvalot. Translated from the French by C. B. Pitman. 2 vols. (Cassell & Co.)

THE work of the explorers of the few remaining *terra reclusa* of the globe is one of increasing hardship and difficulty, as little is left to them to attack but the most unproductive and the coldest regions of the earth. Tibet, by



reason of its inaccessibility, has long been enabled, if not to defy, at all events to discourage very practically, foreign interference—the encroachments of the surveyor, the trader, the missionary, and the soldier. But its dark places are being now fast thrown open to the light of science, and the recent negotiations with China lead one to hope that political enlightenment and a better understanding with its neighbours will not be long in following. To M. Gabriel Bonvalot, Prince Henry of Orleans, and Father Dedeken belongs the credit of having traversed an extensive tract of new country in Tibet and Western China, and having thus helped to roll back the mist which still envelopes some highly interesting parts of Asia. But the fearful cold and misery of a midwinter journey across several hundred miles of mountainous deserts, over fifteen thousand feet in height, show that this remarkable geographical feat was not accomplished without extraordinary difficulty and suffering. Moreover, the usual political difficulties which beset European travellers in or near Tibet were not absent, and it is impossible to help admiring the good-humoured tact and firmness with which these were generally met. For instance, at Kurla, on the road to Lake Lob, M. Bonvalot was informed by the Chinese officials that his passports were valueless, and had been consequently confiscated, and he was shown a warrant for his arrest, signed by the acting prefect of Karashar. On reading this warrant and being refused the restoration of his own credentials, M. Bonvalot calmly put the warrant in his pocket. The effect appears to have been electrical.

"The small Chinese mandarin who had brought it gets as pale as his yellow complexion permits, and begs us to restore it, making a motion with his hand across his throat, as much as to say that he will lose his head if he does not get the order back. I repeat that he shall have it, if they restore us our pass, and when they again deny having it, we make them leave, saying that the sun has set and we want to rest. They go off crestfallen, but a few minutes later one of the chiefs returns, holding the pass in his hand."

The warrant was restored to the Chinese on the following day, but not before it had been carefully photographed, and we only hope that the French travellers duly sent the photograph to Peking and reported the Chinese official for his malicious conduct. M. Bonvalot adds that one ought not to be alarmed at the threats of mandarins, for travelling in this part of the Chinese empire is pretty comfortable, always provided one keeps clear of the large cities, where a countless population does not scruple to commit acts of cowardice and ferocity, with the certainty of escaping punishment.

It may be remembered by our readers that when Lake Lob was discovered, or perhaps (out of respect to the great Venetian, Marco Polo) we ought to say rediscovered, by Prejevalsky some years ago, general surprise was manifested at the news that this great historical salt sea had shrunk to a comparatively small fresh-water lake. M. Bonvalot now reports that Lob-Nor is practically disappearing altogether, the waters of the Tarim river being more and more absorbed by irrigation, which is encouraged by the peaceful development of

the districts surrounding its upper course. The result, we have little doubt, will eventually be that this last remnant of the Han-hai, or Asiatic Mediterranean of a past age, will disappear beneath the desiccatory influences to which Central Asia has been subject for centuries.

The huge mountainous region to the south was traversed by the party along a line of route lying parallel to, but a little further westward than, that of Mr. Carey, of the Bombay Civil Service. The country consists of an endless succession of lofty barren mountains, not so entirely unproductive, however, as the tracts still further to the north-west, which have been explored by Col. Pevtsof. Antelopes, yaks, various rodents, and birds of prey were met with not unfrequently, while an interesting geographical discovery, so called, was made of several volcanoes, one of which was appropriately named after the French geographer Élisée Reclus. But, if we mistake not, Ritter had previously made mention, on Chinese authority, of the existence of "fire-holes" somewhere in Western Tibet. The severity of the climate may be gauged from the following:—

"This is not a country in which it would be possible to live, for the solitude is too great and the cold too intense. The lungs either do not act at all or act too much, and if one happens to uncover the mouth while walking, the bronchial tube is inflamed or irritated by the cold air. Most of our men are coughing during the night, and everything gets so dry that our toe and finger nails snap off at the least touch, while wood breaks like glass. The beard does not grow, but loses its colour, the hands chap, the skin cracks, and the lips swell. None of us escape the mountain sickness, to combat which great energy is required, for it saps all one's strength."

At the same time one must remember that this region is not always so terribly inhospitable. The Pundit Nain Sing, when travelling a little further south in September, 1874, found matters very different (see Capt. Trotter's account, p. 59):—

"Although the plain he was now traversing was more than 16,000 feet above the level of the sea, the Pundit does not appear to have suffered very much from the great elevation; the weather was mild, and he speaks of the whole of the journey over the grassy plains of Tibet as a delightful pleasure excursion when compared with his experiences over the Karakorum and other passes on the road from Leh to Yarkand."

It would have been most interesting if M. Bonvalot and his party had been able to discover the sources of the great Yang-tze-kiang. That they must have been close thereto is clear, and the presence of several Himalayan types of animals seems to indicate that they had entered into one of the southern hydrographical basins. But circumstances made it impossible for them to follow up this problem, a blue ribbon of geography which is thus reserved for some future adventurous explorer.

Their descent into the inhabited parts of Tibet naturally caused consternation among the natives. It was some time before the local officials could be brought to understand that the strangers were neither Russians nor English, and the most strenuous efforts were made to induce the travellers to return by the way they had come. The latter, however, very plainly and decidedly

said that they would sooner die, and after endless *pourparlers* the party were eventually allowed to travel by an inhabited route on towards Batang, without reascending the dreaded table-land. The last appeal made to the Frenchmen was through the medium of a sumptuous repast which, in a semi-Arctic country, must have been most difficult to provide:—

"It lasted four hours, during which we plunged our chop-sticks into some thirty very rich dishes that must have cost a great deal, for it is by no means easy in Tibet to procure young palm-shoots, dates from India, peaches from Leh, jujubes from Batang, berries from Lanchau, edible seaweed and shell fish from the coast, &c."

Their eastward route ran through a previously untraversed part of Tibet, lying to the north of the road followed by the Abbé Huc and A—k. M. Bonvalot remarks that the Russian maps of these parts were the only ones found correct, but we would point out that any English map based on D'Anville's would have been found equally good. The fact is this particular corner of Tibet had never yet been visited by any European traveller, so the Russian maps could only have derived their information from the old Lama survey of the last century, which is even now our best authority for the obscurer portions of the country. Some curious ethnological types were discovered *en route*.

"Here, for instance, is one with a perfect Greek profile as shown by the best cameos. His neighbour, on the other hand, is of the red-skin type, with receding brow and arched nose, like an eagle's beak while he walks with head slightly thrown back. By his side is a young lad, singing as he prepares some meat for sausages, cutting it on the pommel of his saddle; with his dark eyes and regular features and hair falling over his forehead, he might be an Italian. What we can affirm as a fact is that we are in the presence of a white race, that has nothing in common with those of a yellow complexion but the absence of beard, which is, however, amply compensated by the quantity of hair they have on their heads; in fact it is not unusual to see even old men with plaits as thick as a cable!"

From Batang to Tatsien-lu and Tonquin the ground is pretty well known, though even here some sections of the route were new. The Red River in Tonquin was reached on the 22nd of September, 1890, the party having travelled nearly 3,750 miles on foot and horseback since leaving the frontier of Siberia. The journey is altogether a remarkable exploit, worthy in many respects of detailed study and careful comparison with the work of recent travellers. As a general description M. Bonvalot's volumes, with their excellent illustrations, reproduced from Prince Henry of Orleans's photographs, deserve all praise, in which Mr. Pitman, as a painstaking translator, may fairly claim to share.

*Love-Letters of a Worldly Woman.* By Mrs. W. K. Clifford. (Arnold.)

THE title of Mrs. Clifford's striking collection of love-letters is somewhat misleading. In the first place, for "a worldly woman" we should read "three worldly women"; and in the second, the adjective "worldly" bears an unusual, not to say impossible, signification. "These be three women," says the author, in her queer little



preface, "who loved the world: not meaning (at least two of them) the pomps and vanities, but the round world itself and the people who belong to it." The awkwardness is increased by the fact that the second series has the same designation as the whole book, while the first and third are differently named. But after this preliminary grumble we have nothing but praise to bestow upon the triad of epistolary novelettes which the book contains. The characterization of the *dramatis personæ* in each case is forcible and clear, and the letters in which the three stories are embodied are natural and, on the whole, convincing. If here and there we may take exception to the matter of the love-making, its manner is always easy and unaffected.

The hero and heroine of 'A Modern Correspondence' are certainly a most ill-assorted pair, he the old-fashioned, matter-of-fact, steady-going, healthy-minded "Englishman in tweeds"; she the visionary, impulsive, ill-regulated *femme incomprise* of the latter end of the century. The marvel of it is that he should ever have continued the correspondence after receiving her first letter, with its unspoken Ibsenism; but he was probably too thick-headed to understand it. The candid utterances of "his most intimate friend," with which the strange love-duel concludes, are by no means over severe. "She means well," he writes, "but she would be death to marry; there's no knowing what she would be up to by the time she was thirty.....Before she had been installed a month you can bet she would have shocked the neighbours and fought with the parson..... No, old man; marry your cousin Nell, or any other sensible girl who doesn't think she has a destiny or a mission, and thank your stars that this magnificent person would not have you."

The 'Letters of a Worldly Woman,' which occupy some two hundred pages of the volume, are the most ambitious, and we think the most successful of the three. In them Mrs. Clifford depicts the shame and suffering of a high-spirited girl, whose life is spoilt by the cynical selfishness of a fascinating scoundrel, and who finally takes refuge in a humdrum marriage with an elderly baronet. We cannot profess to feel much admiration for Madge Brooke, or any strong sympathy in her indiscretions, but she was undoubtedly treated very badly by Mark Cuthbertson. Just as the "intimate friend" of the first correspondence aptly sums up the situation therein created, so the girl's old servant Janet speaks words of wisdom on the present occasion:—

"If he doesn't want to marry you, Miss Madge, dear, he oughtn't to want to be with you day after day. It's taking your heart and maybe your good name and life away.....If he's an honest man, he'll tell you that he loves you, and if he's not, better let him go."

But the overmastering infatuation continues—as who shall say it might not?—till poor Madge is left with nothing but the ashes of her love. The tone of her last letter, after her marriage to Sir Noel Franks, is unutterably sad, yet it breathes of acquiescence in the inevitable:—

"Yes, you are right, I am proud of Noel. We keep our compact; love and sentiment are ghosts to us both, and we have nothing in common with ghosts; but we are excellent friends and good companions. I like my big London house and the amusing mixed parties it

is the fashion to give. I think sometimes of the dim crowd on the pavement outside, and wish I could bring that in too. I like our little dinners to Tories past their prime, or to Radicals who are coming on.....Yes, I am satisfied; more and more ambitious for Noel; proud of my salon and the men on both sides of the way who come to it; gradually it will grow to be a power.

"A child? Children are very well for lovers like you and John. For Noel and me—well, he has a nephew, a tall, thin boy, who is now at Eton. He will be made much of later. And there is your little May; some day, perhaps, I may be her chaperon if you will let me, and I will keep all but eligible men far away from her. What else? Oh, dear Nell, there is nothing else; but I am satisfied."

'On the Wane' (which should strictly be called 'On the Wane, on the Wax, and on the Wane Again') is slighter than either of the foregoing, still it is undeniably clever. First of all he and she are both in love; then he grows indifferent, and she is thrown over. Later on he asks to be taken back, and she forgives him. But meanwhile her views of life have changed, for she has gone on developing while he has stood still, and she sadly discovers that it is out of the question for them to marry. In her "advanced" state Gwen has certain affinities with the heroine of 'A Modern Correspondence,' though she is less aggressive and more ladylike; as for Jim, he was a poor creature to start with, and it is impossible to feel particularly sorry when he is finally dismissed.

*Studia Biblica et Ecclesiastica: Essays chiefly in Biblical and Patristic Criticism.* By Members of the University of Oxford. Vol. III. With Facsimiles. (Oxford, Clarendon Press.)

THREE of the six articles in this volume of the 'Studia Biblica' were in type when the last volume was issued. The first is by Dr. Neubauer, and has for its title 'The Introduction of the Square Characters in Biblical MSS., and an Account of the Earliest MSS. of the Old Testament.' It is full of interesting information, and contains references to the most recent literature on the subject. The results of his investigation into the history of the square characters in Biblical MSS. are thus summed up:—

"The tradition is thus pretty general that a new form of writing was introduced after the exile for copying Scripture, and the early tradition attributed it to Ezra. Now there is no reason why we should not agree with this tradition of the rabbis and the early Christian fathers. There is, in fact, nothing else possible but to admit that the Pentateuch (for this book was the first to be multiplied by copies) was simultaneously written in the old Ibrî and in the Aramaic characters, before either of them was declared sacred."

In regard to the other Biblical books he says:—

"We believe that they were written in Aramaic characters solely from the beginning, since no early use was made of them in the service of the Temple, and they were not the object of exegesis in the schools of the priests."

The portion on the earliest MSS. of the Old Testament appears to be inspired by the wish to refute the claim of antiquity made for MS. 12 in the University Library, Cambridge. The arguments are convincing, but they are enforced with a bitterness against

the late Dr. Schiller-Szinessy which is unnecessary. With that exception this portion of the article deserves the highest praise. Some of the conclusions which Dr. Neubauer reaches in other parts of his essay will seem to many based on too slender evidence.

The second contribution is an exposition of the argument of Romans ix.-xi. by Mr. Gore. It is not satisfactory. Mr. Gore, instead of explaining, explains away some of St. Paul's strong statements, and he places opinions of his own in the mouth of the apostle for which there is no foundation in the apostolic writings. Thus he gets rid of the difficult passage in which St. Paul states that God hardened Pharaoh's heart by a sentence placed within parenthetical marks to this effect: "But we have every reason to know that it is disobedience alone which is the condition of hardening. No man is *created* to be hardened, though his secret disobedience may lead to his being made a public example of God's judgment." The essay is ingenious and well written, but leaves the problem as dark as ever.

The third essay, that by the Rev. G. H. Gwilliam, 'On the Materials for the Criticism of the Peshitto New Testament, with Specimens of the Syriac Massorah,' deserves the most careful consideration of Biblical scholars. It endeavours to create what we may call a revolution in the criticism of the Syriac versions of the New Testament. Mr. Gwilliam supplies a recension of eighteen verses of the fifth chapter of St. Matthew, based on twenty MSS., and the result to which he comes is, as he says,

"striking and significant. We find hardly a trace of 'the several successive revisions' to which it is supposed the Syriac vernacular New Testament was subjected; rather does it present itself in our copies in a perfected and matured condition. If the 'revisions' ever really took place, time has swept away nearly all the chips and shavings of the work."

The result is opposed to the commonly received opinion that "the present Peshitto is the gradually formed product of several successive revisions." If it were safe to judge from the short specimen of recension which Mr. Gwilliam has given, he has proved his point; but we must wait for much more extended investigation before definite conclusions can be established. His opinions in regard to the Curetonian Peshitto are also remarkable. "Meanwhile," he says, "if we are to borrow terms from the West, the Heracleian and not the Peshitto is the 'Syriac Vulgate'; the Peshitto is the 'Old Syriac,' and not the Curetonian in its present form." The paper is full of suggestions; still it can be regarded only as a commencement, and we trust that Mr. Gwilliam will be able to carry on his work to completion.

'An Examination of the New Testament Quotations of Ephrem Syrus,' by Mr. F. H. Woods, is, as the writer says, "only a small contribution towards solving the problems in question." It exhibits the difficulties which present themselves to obtaining any real aid from the quotations of St. Ephraem for the criticism of the text of the New Testament. At the commencement Mr. Woods speaks of the Curetonian and the Peshitto versions of the New Testament as follows:—



"Of the first, the Curetonian is now generally believed to be a fragment of the original Syriac version, and the Peshitto merely a later recension of the same, influenced, as has been pointed out, by what are technically called Syrian readings."

He knows that there is a contrary opinion, but, instead of referring to Mr. Gwilliam's paper in this volume, he sends his readers to Abbé Martin's 'Introduction à la Critique Textuelle.'

Next comes a paper styled 'The Text of the Canons of Ancyra,' from the pen of Mr. R. B. Rackham. The writer's exposition of MS. authority shows that it is at present impossible to get at the original text, and that there are great difficulties in coming to an approximate certainty. But he faces these difficulties with the greatest pains and diligence, and his effort deserves the heartiest recognition. Among his critical notes that on Canon xiii. ought to attract attention. He shows, in opposition to the late Dr. Lightfoot, that the reading *πρεσβυτέρους* is much better attested than *πρεσβυτέροις*, and that, therefore, there is no authority in the canon for appointments by presbyters.

In the concluding study Dr. Sanday discusses 'The Cheltenham List of the Canonical Books of the Old and New Testament and of the Writings of Cyprian.' This essay contains a large amount of learning and suggestion, and portions of it are full of interesting information; but a considerable part of it is out of date. The substance of it was read in 1866. Part of it has been rewritten, and it is one of the essays that were in type when the last volume of 'Studia Biblica' was published. Since it was compiled several scholars have discussed the subject more fully, and Mommsen has discovered what is really another and earlier copy of the same list, and commented on it. The paper seems also to have been rather hurriedly put together. It contains too many sentences such as these: "I cannot, however, get beyond the region of speculation about this"; "We cannot be sure that they are; but I am at the same time by no means sure that they are not"; "I am conscious of having only proposed a makeshift solution for this part of the problem." An appendix contains remarks on the Cheltenham List by Mr. C. H. Turner. These remarks correct and modify the conclusions of Dr. Sanday, and show great judgment and skill.

*Viscount Palmerston, K.G.* By the Marquis of Lorne, K.T. (Sampson Low & Co.)

IN Lord Lorne's life of Lord Palmerston, written for the series "The Prime Ministers of Queen Victoria," there is a great deal of new material. It is, however, unfortunately so mixed up with extracts from not very interesting speeches as to be rather difficult to find; and the whole book forms a less vivid picture of the great Foreign Minister than Lord Lorne, with his considerable ability, might have made had he shortened it and sharpened it up. It will be our object in our notice to call attention to a few of the points which are of general interest; and of the life as a whole we need only remark that, so far as Lord Lorne lets himself speak at all, which is but little, he appears

to us to take a just view of his hero's character. Palmerston's account of his visit to Paris at the peace, at a moment when from his past service in the War Office he had special opportunities of seeing the Duke of Wellington and our troops, is of interest to military readers. The review, held in what is now the northern part of Paris, is very vividly described by Palmerston, who recounts the charges across ditches of the Blues and of the Life Guards, and points out that our troops were at this time admirable in manœuvring power, although wholly deficient as compared with the Prussians, the Russians, or the Austrians in good marching past.

A fact about Palmerston which comes out prominently in Lord Lorne's volume is his tendency in early life to refuse great offices; but what is less well shown are the reasons which prompted these refusals. We find that he three times declined the Governor-Generalship of India, and that he also at a very early age declined membership of the Cabinet. His refusal of India may have been caused by the feeling that it was wished to get him out of the way; but the refusal of the Cabinet, when offered with the same appointment which he took outside the Cabinet, is not easy to understand. The reason that he alleged, a feeling that he might not be found competent for the work in the public estimation, would apply rather to the office which he took than to the position in the Cabinet which he refused, as it is obviously easy in Cabinet for a modest man to be for some time a listener without any one thinking the worse of him either inside or outside the body. It is, on account of the quarrels between Palmerston and Cobden, often thought in the present day that Palmerston was what is now called a Jingo; and the intense Liberalism of his foreign politics, utterly different from the Conservatism of the home politics of his later years, is generally forgotten. Those who know the Ashley life will not be surprised to find him writing with strong expressions of his desire to see the Turks well thrashed, and of his certainty that England will never spend a shilling to defend them; and when he points out that England in 1829 had succeeded neither in the Conservative policy of preventing the formation of the Greek nation nor in protecting the Sultan from Russia, and had lost her influence "both with the free and with the despot," and that this was the fate of those who are unable to pursue a straight course, we seem almost to be reading Gladstonian diatribes against the policy of Lord Beaconsfield in 1878.

The unmeasured terms in which Palmerston used to write against all foreigners, even when he was carrying on negotiations with them, or when he was somewhat specially their friend—as, for instance, in the cases of Louis Napoleon and Louis Philippe—come out very clearly in the letters and memoranda here given; and we find Palmerston writing, at the moment when he was negotiating with Talleyrand about Belgium, that the opinion of the plenipotentiaries was that Talleyrand must sign the treaty on a given day, inasmuch as he had already given all his orders to his stockbroker.

The public will find of interest the letter from Disraeli to Palmerston, written

from Paris in 1845. Disraeli points out that the King of the French had been found by him to be apprehensive of the consequences of Palmerston's accession to office, looking upon him as the enemy of France; and Disraeli suggested to Palmerston, with many terms of humility and deference, that Palmerston must make friends with France. "I impressed on His Majesty with delicacy . . . that your lordship was our first Foreign Minister who had taken the French intimacy as an avowed element of our national policy." Disraeli had assured the King of the France that all that Palmerston would require from the French was frankness, and that he would then become the friend both of the country and of the king. He urged Palmerston to visit Paris, and to make his visit known, for had he shown himself "all would have been right"; and he ended by offering his assistance in the future to bring about a better understanding between Palmerston and the French.

In 1847 Palmerston was gravely anxious as to the state of the national defences, and wrote privately, "I hesitate not to say that we should be guilty of treason to the country if we allowed things to remain as they are, and the United Kingdom and its foreign possessions to be as defenceless as at present." Lord Palmerston's view as to our best military system may be summed up in a word—militia. He considered our regular force too dear, and that for all practical purposes the militia was as good, and that we could not well have too much of it.

We fancy that Lord Lorne must have had a good many of the letters and memoranda copied by a translator whose French and whose historical knowledge are defective. But there are some errors in the volume which concern neither the French tongue nor history. Palmerston is made to write, "I am convinced by my observation of mankind that being about five-foot-ten is a strong *primæ facie* presumption against a man's intelligence and activity of mind." Surely Palmerston wrote *above*, not "about," and was chaffingly alluding to his being slightly under 5 ft. 10 in. himself. A well-known incident in French history is the making of the famous "Proposition des Questeurs." It is alluded to here, nominally by Palmerston, as the "Question proposal," a phrase which Lord Palmerston can hardly have written. A letter to Persigny in 1855 is full of bad French, and contains two or three mistakes in diplomatic words and phrases which Palmerston, with his long experience of the diplomatic jargon, could not have made.

The impression of Palmerston's policy with regard to the belligerency and the recognition of the Confederate States which is to be derived from a perusal of Lord Lorne's pages is incorrect. He contrasts the policy which Palmerston pursued, or wished to pursue, with that indicated at the time by Mr. Gladstone. There has been a good deal of difference of opinion as to what was the attitude at the time in Cabinet of the leading statesmen; but there is no ground for the belief that Palmerston was the friend of the North, which is not directly asserted, but which is implied by Lord Lorne's words.



## OUR LIBRARY TABLE.

MR. HENRY ADAMS, whom we gather from the useful Supplement to 'Allibone' to be a member of the illustrious family which has given two Presidents to the United States, has republished some *Historical Essays* (Fisher Unwin), originally contributed, for the most part, to American periodicals. Though his style is hardly attractive, Mr. Adams writes with knowledge and judgment, the paper on 'Capitaine John Smith' and that oddly entitled 'Napoleon I. at St. Domingo' being sound and sober pieces of reasoning. So, too, is the article on 'The Bank of England Restriction,' though hardly marked by the ease and lightness of Walter Bagehot when discoursing on similar subjects. 'The New York Gold Conspiracy' of Messrs. Jay Gould, James Fisk, jun. and Co. is an interesting topic handled with discrimination. Mr. Adams remarks that "the corporation is in its nature a threat against the popular institutions spreading so rapidly over the whole world. Wherever a popular and limited government exists this difficulty will always be found in its path; and unless some satisfactory solution of the problem can be reached popular institutions may yet find their existence endangered." This is most true; but though busy democracies are peculiarly liable to be "nobbled" by caucuses and rings, with public spirit and a free press the reign of those cabals must, of necessity, be brief. The least satisfactory contributions to this volume are the last, on 'The Session 1869-70,' which was hardly worth reprinting, and the first, on the 'Primitive Rights of Women.' Here we have a somewhat specious attempt to disprove the theories of marriage by capture or purchase, the weak point in the argument being that most of the illustrations (from the ancient Egyptians, the Greeks in the Homeric epoch, and so forth) are taken from periods of history when the peoples had reached a fairly advanced stage of civilization. The statement that "the Church established a new ideal of feminine character.....the pale reflection of the Mater Dolorosa, submissive to every torture that her husband could invent," is surely somewhat astounding. Has not Mr. Adams forgotten the saying of one Pericles:—"It is a great glory to a woman not to show more weakness than is natural to her sex, and not to be talked about among men either for good or for evil" (Thucydides, ii. 45)?

To the "University Extension Series" (Methuen & Co.) Mr. J. E. Symes has contributed a sketch of *The French Revolution*. As an introduction to a complicated subject the manual may be commended, for the development of events has been managed with some literary skill, and the ordinary authorities have obviously been consulted with care. Mr. Symes, however, should have prevented his printer from miscalling Mr. Morse Stephens "Stephen Morse"; and Arneth's selections from the royal correspondence, particularly 'Marie Antoinette, Josef II. und Leopold II., ihr Briefwechsel,' are to seek. Again, there is a passage in the 'Talleyrand Memoirs' which, had it appeared a few months earlier, would have saved Mr. Symes from attaching exaggerated importance to the influence of individual revolutionists. As for style, he is too prodigal of the historic present for chastened English taste, besides being a trifle fond of airing his own opinions. These, however, with the pride that apes humility, he carefully labels, and the young lady in the suburbs need not go in doubt whether it be Mr. Symes or another who opines that Robespierre's principles of taxation as expounded in his earlier speeches at the Jacobin Club were sound. Apart from drawbacks more or less essential to its class—the short cut to knowledge—the little volume deserves to make its way.

The excellent volume *Ocean Steamships*, although it bears Mr. Murray's name on the

title-page, is of American origin, and we fancy has, in part at least, appeared in the American magazines; it is illustrated in the clever fashion to which those magazines have accustomed us. The letterpress is contributed by half a dozen experts, among them three officers of the United States Navy. The articles are excellently written, and supply clear and intelligible accounts of the equipment and organization of the floating palaces of the present day. Naturally enough, the vessels that traverse the Atlantic occupy the principal attention of the writers; but the steamers of the Peninsular and Oriental Company, the Messageries, and other lines are not neglected.

MADAME EDGAR QUINET was for many years so intimately associated with her husband in his literary work, and has since his death devoted so much time to the editing of the posthumous parts of it, that no one should be surprised to find in her own writings something of his spirit. At the first opening of *Le Vrai dans l'Éducation* (Paris, Calmann Lévy) the reader might be excused for noticing most some such characteristics (a touch of the rhetorical in expression and a touch of the sentimental in thought) which are not wholly admirable. And perhaps as he closes it he may not improperly deplore another Quinetian peculiarity—the habit of wandering about among "all things and some others," instead of concentrating the attention on a definite subject. In truth the divagations of this book are considerable. We begin with the education of girls; we end with a sort of running criticism (as far as we can make it out) of the principal works of art and literature exposed in or produced during the last exhibition year in Paris. Between these not very closely connected poles the author wanders at large, now giving us a dissertation, and a very pleasant one, on Corneille; now returning to the often described scenery of her husband's birthplace; now characterizing the last days of Victor Hugo; now pausing to observe that though she wishes girls to be taught early to take an interest in serious subjects, nothing is further from her wish than to make them *femmes savantes*. It is, most of it, by no means uninteresting, but it is excessively desultory. The redeeming point, however, is the presence everywhere of very much the same high, chivalrous, hopeful, if not extremely practical spirit which distinguished Quinet himself throughout his life and work. That spirit might not be, and was not, exactly proof in detail either against reasoning or against railery; but it had a good deal of positive truth in it which negative reasoning and negative railery could not touch, and which is not an ill medicine just now for France or, perhaps, for other countries.

THE most important of the new editions on our table is the first volume of the revised edition of Mr. Lecky's admirable *History of England in the Eighteenth Century*. Messrs. Longman have done their part of the work well; the size of the volumes is extremely convenient, and the type is clear. Mr. Lecky, if we mistake not, has broken his narrative up into shorter paragraphs—an improvement his readers will appreciate—and he has revised the text. Of course slips are still to be detected. A footnote on p. 232 would have been modified had Mr. Lecky perused Mr. Aitken's recent biography of Steele. On p. 329 Lord Beaconsfield is spoken of as if he were still living. Such comprehensive references as those in the footnote to p. 57 might with advantage have been made more particular. The Irish portions of his history Mr. Lecky has separated from the rest of his work, and they will be issued by themselves. We congratulate him on the appearance of this emended issue of a book that bids fair to be a classic.—The reissue of Mr. Lang's *opuscula* which Messrs. Longman have begun commences with his *Letters to Dead Authors*, not, to our thinking, one of the happiest of the

ingenious writer's productions, although it has certainly proved highly popular. The book is extremely well printed, and does the publishers great credit, while its price is most moderate.—Another volume, the fourth, has reached us of Messrs. Dent's handsome reprint of Landor's *Imaginary Conversations*.—A popular edition of *A Plea for Liberty* has been issued by Mr. Murray.—Mr. Bram Stoker's clever tale *The Snake's Pass* has been reprinted in a cheaper form by Messrs. Sampson Low & Co.—*Uncle Piper of Piper's Hill*, Tasma's able tale (Heinemann), has also attained the honour of a cheap edition.—Dean Church's most interesting account of *The Oxford Movement* has appeared in a nicely printed volume in crown octavo which shows Messrs. Macmillan's wanted care and taste.

MESSRS. LONGMAN may be congratulated on their *School Magazine*, the first number of which has appeared. It is readable and well illustrated.—The shape of the *Eastern and Western Review* is against it, but Sir F. Goldsmid, Prof. Vámbéry, and Prof. Wells contribute excellent articles. Some acknowledgment might have been made of the way in which the *Athenæum* has been made use of in the obituary notices.

*L'Art et l'Idée* appeared on January 20th at 17, Quai Voltaire, Paris, under the direction of M. Octave Uzanne and the submanagement of M. B. H. Gausseron. As regards the variety of contents and the choice of illustrations it takes precedence of any existing periodical of its class. An etching by M. Paul Avril from a Byzantine design for glass of Carloz Schwabe is strikingly original and new; the letterpress is spirited and original; and the pleasantly fantastic work into which *Le Livre* and *Le Livre Moderne* have resolved themselves is likely to share the good fortune of its predecessors. *L'Art et l'Idée* aims practically at being an organ of literary and artistic dilettantism.

THE booksellers whose catalogues lie on our table are Messrs. Bailey Brothers (good), Messrs. Ellis & Elvey (most valuable), Mr. Everett, Messrs. Garratt & Co. (interesting), Mr. Hutt (good), and Messrs. Sotheran & Co. (excellent).—Messrs. B. & J. F. Meehan of Bath (two good catalogues), Mr. Downing (good), the Midland Educational Company (fair), and Mr. Wilson (good) of Birmingham, Messrs. Fawn & Son of Bristol (good), Mr. Rooney of Dublin (good), Mr. Commin of Exeter (good), Mr. Howell of Liverpool (good); also three interesting catalogues from M. Neubner of Cologne, and two, also excellent, from M. Nijhoff of the Hague.

WE have on our table *Spain and Morocco*, by H. T. Finck (Percival).—*True Tales from African History*, by W. Pimblett (Griffith & Farran).—*A Grammar of the Khassi Language*, by the Rev. H. Roberts (Kegan Paul).—*Norwegian Self-Taught* (Thimm).—*The Structure of Sentences*, by R. Somervell (Percival).—*Thomson's Seasons and Castle of Indolence*, edited by J. L. Robertson (Oxford, Clarendon Press).—*German Military and Naval Reading Book*, by H. S. Beresford-Webb (Percival).—*Thucydides, Book II.*, edited by E. C. Marchant (Macmillan).—*The Calendar of the University College of Wales, Aberystwyth, 1891-2* (Manchester, Cornish).—*A Cyclopædia of Nature Teachings*, with an Introduction by Hugh Macmillan (Stock).—*Agriculture*, by W. T. Lawrence (Chambers).—*The Interpretation of Disease*, by H. C. Gillies, M.B., Part I. (Nutt).—*Motherhood*, by Dr. Alice Ker (J. Heywood).—*The Gelatino-Chloride of Silver Printing-out Process*, by W. E. Woodbury (Hazell, Watson & Viney).—*Pocket Map and Shippers' Guide of Massachusetts, Washington, Connecticut, and Pennsylvania* (Chicago, Rand, McNally & Co.).—*The Crosses of Nottinghamshire, Past and Present*, by A. Stapleton (Mansfield, Linney).—*The Story of the Union*, by W. F. Dennehy (Dublin, Lalor).—*The Business of Life* (Fisher Unwin).—*Petronella*, by Mary C. Rowsell (Skeffington).—A



London Rose, by E. Leslie (Cauldwell),—*Canterbury Tale*, by M. A. Hoyer (Hogg),—*Morning Light in our Fatherland*, by Mrs. E. W. Payne (Cauldwell),—*Meg and Olive*, by M. Rickards (Hogg),—*Gaspar*, by C. M. Battersby (Cauldwell),—*The Boys of Priors Dean*, by P. Allen (Hogg),—*Silverbeach Manor*, by M. S. Haycraft (Cauldwell),—*The Poor Fishgirl*, by B. Semple (Cauldwell),—*More Wayside Talks*, by E. W. W. (S.S.U.),—*Father Christmas's Stories*, by L. A. Riley (Hogg),—*The Big Bow Mystery*, by I. Zangwill (Henry & Co.),—*The Leading Poets of Scotland from Early Times*, by W. J. Kaye (Simpkin),—*Loose Blades from the One Field*, by F. Osmaston (Kegan Paul),—*The Demagogues, a Poetic Drama*, by A. C. Brant (Stewart & Co.),—*The Church's Seasons, and other Verses*, by Yolande (Longmans),—*A Memorial of the late William M. Ainsworth*, edited by J. Harwood (Williams & Norgate),—*Michelangelo*, by Ludwig von Scheffler (Altenburg, Geibel),—*Annuaire Égyptien, 1891-2* (Luzac & Co.),—*Ilios et Iliade*, by G. Sortais (Paris, Bouillon),—and *Vaillante: ce que Femme Veut*, by J. Vincent, edited by a Public School Master and an Army Tutor (Williams & Norgate). Among New Editions we have *Nerve Prostration*, by R. Roose (Lewis),—*Income Tax: how to get it Refunded*, by A. Chapman (Wilson),—*Every Man's Own Lawyer*, by a Barrister (Lockwood),—*Public Libraries*, by T. Greenwood (Cassell),—*Small Beginnings; or, the Way to Get On* (Hogg),—*The Physical Geology and Geography of Ireland*, by E. Hull (Stanford),—*Allan's Tyneside Songs and Readings* (Newcastle-upon-Tyne, T. & G. Allan),—and *Pioneers of Civilization*, by J. Tillotson (Hogg).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Buhl's (Dr. F.) Canon and Text of the Old Testament, translated by Rev. J. Macpherson, 8vo. 7/6 cl.  
Moule's (H. G. C.) Prayers for the Home, cr. 8vo. 3/6 cl.

## Law.

Oswald's (J. F.) Contempt of Court, Committal and Attachment, &c., with Practice and Forms, 8vo. 12/6 cl.  
Piggott's (F. T.) Exterritoriality: the Law relating to Consular Jurisdiction, &c., roy. 8vo. 21/ cl.

## Poetry and the Drama.

Fitzgerald's (P.) The Art of Acting, 12mo. 2/6 cl.  
Mackie's (G.) The Ballad of Pity, and other Poems, 2/6 cl.  
Sladen's (B. W.) Poems, Vols. 1 and 2, 5/ each, cl.  
Townsend's (R. F.) A Garden, and other Poems, 2/6 cl.  
White's (T. W.) Our English Homer, or Shakespeare Historically Considered, cr. 8vo. 6/ cl.

## History and Biography.

Elizabeth (Queen), by E. S. Beesly, cr. 8vo. 2/6 cl. (Twelve English Statesmen.)  
Sindhia (Madhava Rao), by H. G. Keene, 2/6 (Rulers of India.)  
Stow's (E.) Stories from Ancient History, cr. 8vo. 2/6 cl.

## Geography and Travel.

Stanford's Handy Atlas of Modern Geography, imp. 8vo. 10/6  
Swanton's (W. E.) Notes on New Zealand, cr. 8vo. 3/6 cl.

## Philology.

Virgil's Georgics, Books 1 and 2, edited, with Introduction and Notes, by C. S. Jerram, 12mo. 2/6 cl.

## Science.

Hall (H. S.) and Stevens's (F. H.) Key to the Exercises and Examples in Euclid, Books 1-4, cr. 8vo. 6/6 cl.  
Johnson's (V. E.) Egyptian Science from the Monuments and Ancient Books, cr. 8vo. 3/6 cl.  
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Whiteley's (R. L.) Clinical Calculations, cr. 8vo. 2/ cl.

## General Literature.

Anstey's (F.) Mr. Punch's Young Reciter, cr. 8vo. 3/6 cl.  
Arnoldson's (K. P.) Pax Mundia, a Concise Account of the Movement for Peace by Arbitration, cr. 8vo. 2/6 cl.  
"Ask Mamma," by Author of 'Mr. Sponge's Sporting Tour,' Jorcks Edition, cr. 8vo. 6/ cl.  
Bierie's (A.) In the Midst of Life, Tales of Soldiers and Civilians, cr. 8vo. 6/ cl.  
Black's (W.) Strange Adventures of a Phaeton, cr. 8vo. 2/6  
Dan's Mother, or a Quaker Hero, by Author of 'Mary Constant,' cr. 8vo. 6/ cl.  
Devas's (C. S.) Political Economy, cr. 8vo. 6/6 cl.  
Florence's (W. J.) The Handbook of Poker, 12mo. 5/ cl.  
Harding's (Commander C.) The Bo'sun of the Psyche, 3 vols. cr. 8vo. 31/6 cl.  
Harte's (Bret) Colonel Starbottle's Client, and some other People, cr. 8vo. 3/6 cl.  
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Rowe's (E.) Hints on Chip Carving, cr. 8vo. 1/6 cl.  
Stewart's (R.) Legends from the Lothians, Pastoral and Otherwise, cr. 8vo. 2/6 cl.  
Stowe's (H. B.) Uncle Tom's Cabin, illustrated by E. W. Kemble, 2 vols. cr. 8vo. 16/ cl.  
Sweetman's (W.) Libertas, or Through Dreamland to Truth, 3 vols. cr. 8vo. 31/6 cl.

## FOREIGN.

## Theology.

Molinari (M. G. de) Religion, 3fr. 50.

## Fine Art and Archaeology.

Hallisches Winckelmannsprogramm, No. 15, 10m.

Jacquot (A.): Les Wriot-Weiriot, 10fr.

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## Music and the Drama.

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## History and Biography.

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Mémoires du Baron Haussmann, Vol. 3, 7fr. 50.

Oncken (W.): Das Zeitalter d. Kaisers Wilhelm, 2 vols. 45m. 50.

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## Geography.

Tcheng-Ki-Tong (Gl.): Mon Pays, 3fr. 50.

## Philology.

Divina Comedia (La) di Dante, con Commenti del R. P. G. Berthier, Part 1, 2fr. 50.

Harkavy (A.): Studien u. Mittheilungen aus der Kaiserl. Bibliothek zu St. Petersburg, Part 5, No. 1, 6m.

Mondon-Vidalhet (C.): Manuel Pratique de Langue Abyssine, 8fr.  
Narrey (C.): Voyage autour du Dictionnaire, 3fr. 50.

## Science.

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Rivals (A.): Régime du Tir des Batteries de Côte, 6fr.

## General Literature.

Rod (É.): La Sacrifiée, 3fr. 50.

Schuré (É.): Les Grandes Légendes de France, 3fr. 50.

Surville (A.): Le Mariage de Robert, 3fr. 50.

## VISHTASPA.

## I.

For thirty years Vishtaspa reigned alone,  
No King above him in the empty skies,  
No Lord of all earth's fallen sovereignties  
To mock the mighty tedium of his throne.  
To him the secrets of the stars were known  
Who was above all sages great and wise;  
Yet as the years dragged on without surprise  
He wearied of this world that was his own.

Earth is too narrow for the dreaming Soul,  
Ay, tho' she hold it all from pole to pole  
Her least desire is wider than the whole.

Therefore who knows the limit of his power  
Disdains the trivial baubles of an hour,  
And plunges where the seas of silence roll.

## II.

"Life is a dream," Vishtaspa said, "wherein  
The dreamer lives alone, the rest is vain.  
My dream shall end, for I would sleep again."  
He went his palace-terraces to win:  
"Farewell," he said, "glitter and glare and din;  
Farewell! I cast me to the quiet plain."  
But as he would have leapt, a voice spoke plain:  
"Mortal, thy Master saith, thou shalt not sin."

Lo, at his side, unguessed, Zoroaster trod.  
—O sudden peace of heart, O deep delight  
Of souls outgrown religion's earlier rite,  
Yet spent and thirsting for the springs of God,  
When the undreamed-of Prophet deigns appear!—  
Vishtaspa reigned in rapture many a year.

A. MARY F. ROBINSON  
(Madame James Darmesteter).

## MR. REYNELL.

ON the 13th inst. Mr. Charles Weatherby Reynell, one of the few, if not the last, of the early contemporaries of Leigh Hunt, died at Putney in his ninety-fourth year. He was born March 31st, 1798, and was the eldest son of Carew Henry Reynell, printer, of Piccadilly. Of his grandfather Leigh Hunt tells us in his 'Autobiography':—

"My brother John was apprenticed to Mr. Reynell, the printer, whose kindly manner and deep iron voice I well remember and respect."

In 1813, when the brothers John and Leigh Hunt were sentenced to fines and imprisonment

for a libel on the Prince Regent in the *Examiner*, Mr. Reynell, then a youth in his fifteenth year, was one of Leigh Hunt's most constant visitors during his detention in Horsemonger Lane Gaol; and it was while on a visit to his lifelong friend in High Street, Putney, that Leigh Hunt died, on the 28th of August, 1859.

Mr. Reynell was for nearly half a century the printer of the *Examiner*, and this brought him in contact with many of the leading literary men of the Liberal party. John Hunt, Leigh Hunt, William Hazlitt, Albany Fonblanque, John Forster, Laman Blanchard, Dudley Costello, and many others, were well-known faces at "Reynell's Printing Office." With John Hunt and William Hazlitt his family was closely connected by marriage.

In politics he was an enthusiastic Liberal; and yet some of his most attached friends belonged to the opposite party. His extensive reading and retentive memory made him an interesting companion to both young and old. He could recall the time when London was without police and lighted only by oil lamps—when gas was first laid down in Piccadilly, voted to be a failure, and all the pipes taken up again. He could remember the day, in 1810, when Sir Francis Burdett was taken to the Tower, and when, on the same occasion, the troops were called out, and cannon planted in Piccadilly to quell the riots—could remember when every Monday was "hanging-day," and when men were "strung up" for forging a 1l. note or for stealing a sheep.

Mr. Reynell retained his fine intellect and memory unimpaired to the end, and was able to walk from his bed-room to his sitting-room till within four days of his death; but latterly physical weakness had increased, while his failing sight had cut him off from his books, which had been the great pleasure of his life, so that for many months he had been longing for that rest which came to him very peacefully and gently at last.

Miss Reynell has obligingly sent us a letter which her father desired to see printed, as exhibiting Leigh Hunt in a very different character from that too commonly ascribed to him in relation to money matters. The references to the pension and to the amateurs point to 1847 as the year in which the letter was written.

## (Copy.)

Charles Reynell, Esq.,  
Cromwell House,  
Brompton.  
Leigh Hunt, Kensington, Augt. 23.

MY DEAR CHARLES,—Do not apologize, pray, for speaking of a just claim, and one too so long and so kindly overlooked;—so long indeed, that I should be shocked to say I had forgotten it, if it were not to excuse myself for never having mentioned it to you meanwhile. But so it is—I have been fairly crushed under troubles of all kinds, and the recollection of it pressed out of me.

But not my gratitude, now you speak of it. And thank God, I can meet it. My pension does not commence its payments till the 1st of October; but by the luckiest chance in the world I have this very day received 250l. from my kind amateur friends; and if you will step up here tomorrow morning any time before 12, I will pay you the 60l. odd with kindest thanks from your ever obliged

and affectionate friend,  
Chas. Reynell, Esq. LEIGH HUNT.

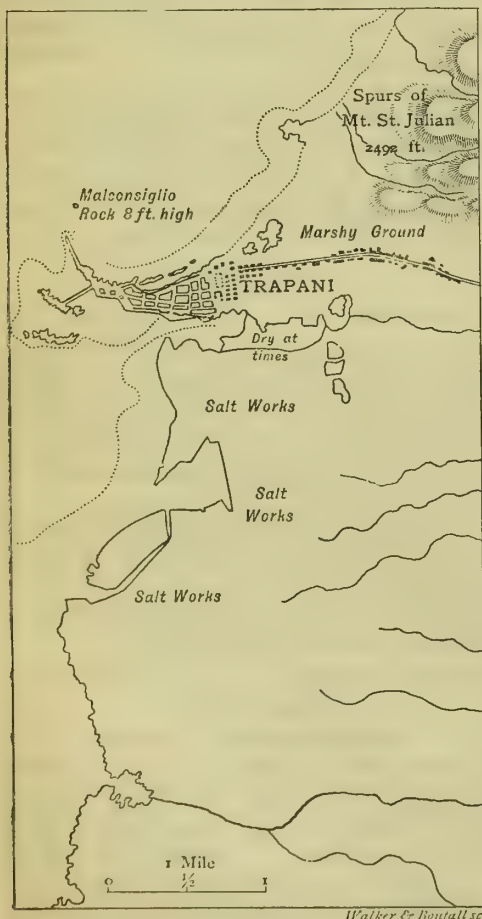
## THE LOCALIZATION OF SCHERIA.

FOLLOWING Col. Mure and others, I believe the Phæacian episode in the *Odyssey* to be in great measure drawn from life, and have, therefore, made myself a list of the features necessary for its localization. I find them as follows. 1. The town of Scheria must not be on a river, or Nausicaa need not go so far afield for a washing ground. 2. The river when reached must not be a large one; a few permanent pools with a small stream running through them seems all that is indicated. 3. Between the town and the washing ground there must be a stretch of low land with a road on it running, probably,



more or less parallel to the coast; for both town and washing ground are on the seashore. 4. The town must have what may pass for a harbour on either side of it (καλὸς δὲ λιμὴν ἑκάτεροθι πόλις, *Od.*, vi. 263), i. e. it must lie on land that juts out into the sea, and has a bay with anchorage on either side of it. See also *Od.*, vii. 43: θαύμαζεν δ' Ὀδυσσεὺς λιμένας. 5. There must be a low but formidable rock just on the line that a ship coming from Ithaca would take, quite near the shore, and not much above water. This is *de rigueur*, for Neptune turns the ship that had escorted Ulysses to stone, and presses it down into the water just as it was coming full sail into port (*Od.*, xiii. 160-169). If Scheria, therefore, is a real place, there must be some single rock, not a line of reef, to which this description will apply. 6. There ought also to be a notable mountain not far from the town, to give point to Neptune's threat that he would bury the city under a high mountain.

It seemed to me that if so many well-marked features were drawn from life, a search through the Admiralty charts of Greece and its islands should enable me to identify them; but finding from the appendix to vol. i. of Col. Mure's work that Fazelli and Stolberg had identified the topography of the Cyclops episode with the Lilybaean promontory, and not yet knowing on what very slender grounds they had done so, I thought that, if they were right, Scheria would probably be at no great distance, so I went to the map-room of the British Museum and asked for the Admiralty chart of the coast near Marsala. I explained to Mr. Coote the features I was in search of, and we had hardly unfolded the map before, about fifteen miles north of Marsala, we found the line of coast of which I send a tracing.



How far the severe conditions imposed by the *Odyssey* are here fulfilled is a point that I must leave to the consideration of your readers. I should point out, however, that the harbour now mainly used is the bay on the north side.

Your readers will remember that when King Alcinoüs saw that Neptune had turned the ship into stone, he said they had made a great mistake in giving Ulysses an escort, and must not act so inconsiderately for the future. It is a curious coincidence that the rock at the entrance of Trapani harbour is called "Malconsiglio"—the rock of evil counsel. Hypereia, from which we are told in the *Odyssey* that the Phæacians had formerly migrated, is found in the modern Camarina, near the southernmost point of Sicily, on a river anciently called Hipparis.

The following further considerations suggest themselves. The *Odyssey* is generally, and I believe justly, held to be substantially by a single writer, and it is indisputable that the local colour of the Phæacian books is more vivid than that of the rest of the poem. If, then, Phæacia and its chief town Scheria can be localized as Trapani, it is from this place that the *Odyssey* must be supposed to have come, and it will be no strained hypothesis to hold that actual people may appear as well as an actual place. Whether the writer of the *Odyssey* may appear among these, and if so which character is most suggestive of the poem as a whole—these are points on which, though I may have formed an opinion, I do not venture to express it at present; I leave them, therefore, to the consideration of more competent critics.

The foregoing does not, of course, apply to the *Iliad*. The *Odyssey* and the *Iliad* have nothing to do with one another beyond the fact that the *Odyssey*, though obviously inspired more or less directly by the *Iliad*, must, nevertheless, be regarded as in some respects a protest against it.

SAMUEL BUTLER.

#### CHAUCER'S PRIORESS'S "GREATEST OATH."

Chelston, Torquay.

It is just a year ago that Prof. Hales sent a communication to the *Athenæum* on the question as to who was the St. Loy by whom Chaucer's Prioress swore or did not swear. It certainly appeared that he had made out a good case for St. Eligius, but the study of the 'Golden Legend' has raised in my mind a doubt whether, after all, it was not St. Louis of France that Chaucer was thinking of.

However wrong "Warton's notion that Loy was a form of Louis" may have been according to "the phonetic laws of old French," it would seem that the English translators, whether of the French or Latin, were not hampered by such laws.

In the 'Golden Legend,' Caxton's first edition, folio 189, is the life of St. Loye, which is also printed as Loey. On folio 430 is the life of St. Louis, King of France, which it is true is spelt always "Lowes," and never Loye; but following this, on folio 432 verso, begins the life of St. Louis, Bishop of Marseilles, and here we have the name indifferently spelt Lowes and Loyes, the latter spelling being adopted both times that it occurs in the headline as well as in the large type ending line. In the early French translation in the British Museum the names both of king and bishop are indexed as St. Loy, but I have been able to get only a cursory glance at this book. So far for the possibility that St. Loy might mean St. Louis.

But may it not reasonably be thought that the old English or French versions of the 'Golden Legend' were books more likely to have been studied by Chaucer than the Latin 'Vita Sti. Eligii'? In the life of St. Eligius, as given by Caxton, no reference is made to any oath or refusal of oath, while in the life of St. Louis of France is the following passage, which seems to illustrate Chaucer's text even more forcibly than the refusal of St. Eligius to take an oath as related by St. Ouen:—

"He myght not here ne forbere the reproches or blasphemyes doon to the crysten feythe, but he, enamoured of the loue of god as phynees, punysshed

them right greuously, wherof it befyl that a cytezeyn of parys who lothely sweryng had blasphemied Jhesu Cryste ageynst the acte or statute ryal, which saynt lowys by the counceyl of the prelates and prynces had ordeyned and made for the swerars and blasphematours, at the commaundement of the sayd saynt he was marked or tokened at the lypyes of hym with an hote and brennyng yron, in sygne of punyeyon of his synne, and terroure and dredefulnes to alle other. And how for cause of that, he heryng somme say and cast in on hym many cursynges, sayd, I wold fayne susteyn on my lypyes suche laydure or shame as longe as I shal lyue, soo that alle the euyl vyce of sweryng were lefte and caste out from alle our royaume."

It is to be noted that the life of St. Louis is not found in Voragine's compilation of the 'Legenda Aurea,' but is one of the supplementary lives given in the edition reprinted by Graesse in his edition of 1845.

Here, however, the account of St. Louis's abhorrence of swearing is given in a much more abbreviated form than it is set out in Caxton's version, no mention being made of a statute against swearing. Whether the extension is due to Caxton, or whether it occurs in the old English MS. which was current long before his time, I have not just now the means of ascertaining.

Is it not, however, probable that this edict of St. Louis against swearing and blasphemy was a matter of common knowledge in England in Chaucer's time? This does not at all alter the value of Prof. Hales's suggestion as to the form which the Prioress's oath took, but I cannot help thinking it points strongly to a different source from that which he indicates. F. S. ELLIS.

#### FIFTEENTH CENTURY BOOKS.

Thornton Vicarage, Horncastle, Jan. 25, 1892.

Is not the great desideratum of a 'Supplement' to Hain already well advanced? See the preface, p. vi, to Conrad Burger's useful indices to Hain (Leipzig, Otto Harrassowitz), 1891, 8vo., pp. vi, 428. If Mr. W. A. Copinger will communicate with Herr Burger, he will no doubt find his work practically completed. At any rate, I give this information for what it is worth. J. CLARE HUDSON.

#### CARDINAL MANNING'S BIOGRAPHERS.

National Liberal Club, S.W., Jan. 23, 1892.

In to-day's *Athenæum* you state "by request" that the late Cardinal Manning gave me no assistance in the memoir of him that I am writing, that he regarded me as a stranger, and declined to supply me with any facts not available to all comers. As each of these statements is inaccurate, I must ask you to allow me to make the following correction.

Of course my book is not "authorized," "official," or anything of the kind. Unfortunately some newspapers, without my knowledge or approval, have hinted something of the kind, else there would be no occasion for me to contradict so obvious a mistake.

On the other hand, I have been known to Cardinal Manning since 1876. It is true that I was never intimate with him, and that I did not see him to speak to between 1882 and 1890; but in the latter year he conversed with me freely on personal matters, and in writing he always addressed me by name. It was in 1890 that I first mentioned to him the book I had been asked to write, and he then begged me to defer publication until after his death. Since then I have had more than one conversation with him on the subject, and on one occasion, when I was taking some notes of what he was telling me about his mother's family, he stopped me, saying he would dictate the facts—they were of no great importance—to his private secretary for me; and a few days later a note arrived containing them, signed by the Rev. Kenelm Vaughan. A few days before his death he sent me a reply on certain points concerning the bibliography the book is to contain. These



letters, and others, are in my possession. I have no wish to exaggerate the importance of such relations as I had with the late Cardinal; but he certainly answered all the questions, chiefly on minor points, I asked him, while the bulk of the matter which my book contains is drawn, of course, from sources that are open to all. Facts, however, are facts, and it is only fair to my publishers that a misleading statement should not be left uncontradicted.

ARTHUR W. HUTTON.

\* \* We can only repeat that the letter to the Cardinal, which the writer of our paragraph had before him, and in which Mr. Hutton "first mentioned" his biography last year, was that of a stranger, who had to explain who he was, and who even suggested that he might be left without an answer. The Cardinal, in reply, expressed his characteristic willingness to receive Mr. Hutton, but added, we understand, words as to the biography which, it was supposed, made it impossible for Mr. Hutton to think he gave it his countenance. In the one or two interviews granted to Mr. Hutton the Cardinal did not, of course, decline to answer two or three minor questions about himself, which he was ready to answer to all comers. But he expressly stated that this was all he did, and it is known to his literary executors that he would particularly wish the public to be aware that he extended no confidences to Mr. Hutton.

#### THE BOOK SALES OF 1891.

##### II.

At the Wood sale, held in March, 'The Friend,' by Coleridge, first edition, 1812, original boards, sold for 20*l*. (a price which was somewhat high) on account of the presence of the original and very rare folio prospectus of 'The Friend, a weekly Essay,' which went with the lot. At the same sale Goldsmith's 'Vicar of Wakefield,' 2 vols., first edition, 1766, produced 35*l*. 10*s*.; Lamb's 'Rosamund Gray, and Blind old Margaret,' first edition, 1798, 20*l*. 10*s*.; and a good assortment of Tennyson's poems, in various editions, very fair prices. The highest amount realized, so far as they were concerned, was 17*l*. for 'Poems by Two Brothers,' 1827, more than the authors jointly received for the entire copyright.

At the Anderson Rose sale, held in June, several items deserve to be chronicled. Rossetti's 'Poems,' first edition, 1870, large paper, brought 11*l*.; Morris's 'Earthly Paradise,' 6 vols., first edition, 1868-70, large paper, 15*l*. 5*s*.; and the same author's 'Story of Grettir the Strong,' first edition, 1869, large paper, 3*l*. 10*s*. At the sale of the library of the Rev. Charles E. Walker (June) an interesting volume went for the paltry sum of 2*l*. 18*s*. It was a copy of Denon's 'Voyage dans l'Egypte,' in folio, 1802, itself not of much importance, but rendered historically interesting by reason of the fact that it accompanied the great Napoleon on his later campaigns, and bore his autograph. At the same sale a collection of seventy-six volumes by Scott, nearly all first editions, was allowed to pass for 5*l*. 10*s*. Scott's originals are, however, showing a distinct upward tendency, though the progression is slow.

All through the year there was no dearth of works illustrated by Rowlandson, Alken, the Cruikshanks, and other fashionable artists, not forgetting John Leech and "Phiz." If anything, prices for really first-rate copies ruled slightly higher than last year; but the general average was about the same. A good copy of the 'Ingoldsby Legends,' 3 vols., 1840-42-47, each in its original cloth and quite clean, brought 31*l*. 10*s*. at the sale of the late Lord Justice Baggallay's library in February, and that rarely seen book entitled 'Busy-Body; or, Men and Manners,' by "Humphrey Hedgehog, Esq.," 4 vols., 1816-18, with coloured plates by Gillray, 13*l*. 6*s*.; Thackeray's 'Second Funeral of Napoleon,' 1841, sold for 21*l*., and eleven

numbers of the same author's magazine *The Snob*, 37*l*.; Westmacott's 'English Spy,' 2 vols., 1825-6, sold many times, once for 13*l*., and again for 11*l*. 5*s*.; 'Jorrocks's Jaunts and Jollities,' 1843, 8*l*. 5*s*. Cruikshank's 'Comic Almanac,' in 19 vols., original issue, 1835-53, sold for 40*l*. at the Wood sale, but most of the etchings were proof impressions on India paper, which at least doubled the price; so also Grimm's 'German Popular Stories,' 2 vols., 1823-26, sold for a very large sum (35*l*. 10*s*.), being of the earliest issue, as indicated by the "List of Plates" to be found in vol. i. Johnson's 'Lives of the Highwaymen,' 1734, folio, 22*l*. 10*s*., had a very choice binding by Bedford.

In like manner many sporting books realized good prices, though the average in this case also appears to have been normal. The evergreen 'Life in London,' 'Real Life in London,' 'Life in Paris,' and other books of the same class, which were so popular sixty or seventy years ago, though possibly they may not represent any single phase of modern "sport," were nevertheless hotly competed for as usual, doubtless on account of the coloured plates with which they are invariably embellished. These need not be referred to specifically, though mention may well be made of Alken's 'National Sports of Great Britain,' with fifty coloured plates, 1823, which sold for 25*l*., and Turberville's 'Booke of Faulconrie,' 1575, 4*to*., which brought 14*l*. 5*s*. This latter treatise is certainly one of the rarest works on hawking which it is possible to procure. That truly entertaining work *The Rambler's Magazine*; or, *Annals of Gallantry, Glee, Pleasure, and Bon Ton*, being in one respect as much of a sporting book as any of Pierce Egan's productions, may also be referred to. The eight volumes which make up the set produced 20*l*. in March, a considerable, but not exceptional amount. A somewhat similar work, Moore's 'Annals of Gallantry,' complete in three volumes, 1814-15, sold twice, once for 11*l*., and then again for 10*l*. 10*s*.

Original editions of Molière's separate works very rarely come into the market in larger numbers than one or two at a time, and their appearance at all is a fact to be noted. Not for many years has such an assortment as the following come to the hammer in this country: 'Amphitryon,' 1668, 8*vo*., 13*l*. (unbound); 'Dépit Amoureux,' 1663, 8*vo*., 9*l*. 9*s*.; 'L'Avare,' 1669, 8*vo*., 23*l*. (unbound); 'L'Escole des Femmes,' 1663, 8*vo*., 30*l*.; 'L'Estourdy, ou les Contre-temps,' 1663, 8*vo*., 26*l*. (morocco extra), 18*l*. (half-bound); 'Le Tartuffe,' 1669, 8*vo*., 5*l*. 15*s*. (unbound); 'Le Mariage Forcé,' 1668, 8*vo*., 35*l*. (unbound); 'Le Misanthrope,' 1667, 8*vo*., 50*l*. (morocco extra by Trautz-Bauzonnet), 12*l*. 10*s*. (unbound). The difference between these prices, which were realized at different sales, is remarkable. 'Le Sicilien; ou, l'Amour Peintre,' 1668, 8*vo*., 15*l*. (morocco extra), 16*l*. 10*s*. (unbound); 'Les Femmes Savantes,' 1673, 8*vo*., 42*l*. (unbound), 18*l*. (unbound). Here, again, the variation in price is most noticeable.

The following, among many other French books, realized close prices: 'Les Baisers,' 1770, 8*vo*., 25*l*. 5*s*.; 'Le Décameron,' Macon's translation, 5 vols., 1757-61, 8*vo*., 15*l*. 5*s*.; Botta's 'Monuments de Ninive,' 5 vols., folio, 1846-50, 29*l*. (morocco extra, uncut); Delange's 'Monographie de l'Œuvre de Palissy,' 1862, folio, 12*l*. 15*s*.; La Fontaine's 'Contes et Nouvelles en Vers,' 2 vols., 1762, 8*vo*., the well-known *Fermiers Généraux* edition with the two plates *découvertes*, 19*l*. 15*s*. (morocco extra); Silvestre's 'Paléographie Universelle,' 4 vols., 1839-41, folio, 24*l*. 10*s*. (morocco extra by Hering); 'Les Mille et un Jours' of Collin de Plancy, 5 vols., 1826, 8*vo*., 50*l*. (large paper, morocco extra); 'Les Œuvres de Molière,' 6 vols., 1734, 4*to*., 23*l*. (morocco extra); Montesquieu's 'Le Temple de Gnide,' the text engraved throughout by Drouët, 1772, 8*vo*., 22*l*. 10*s*. (large paper, morocco extra).

Lord Brabourne's library, dispersed by Messrs. Sotheby in May, abounded in topographical works, scarcely any English county being unrepresented. A large-paper copy of Lipscomb's 'Buckinghamshire,' in 4 vols. 4*to*., 1847, brought 30*l*.; Ormerod's 'Cheshire,' large paper, 1819, 32*l*.; Polwhele's 'Devonshire,' 3 vols. in 1, 1797, folio, 18*l*. 10*s*.; Surtees's 'Durham,' 4 vols., 1816-40, together with Raine's 'North Durham,' in 5 vols., 1852, all folio, 38*l*.; Atkyns's 'Gloucestershire,' 1712, 25*l*.; Hals's 'Cornwall,' no date (Exeter, c. 1750), folio, 35*l*.; Clutterbuck's 'Hertford,' 3 vols. large paper, 1815-27, folio, 46*l*.; Nichols's 'Leicestershire,' 8 vols. large paper, 1795-1811, folio, 185*l*.; Blomefield's 'Norfolk,' 5 vols., 1739, &c., folio, 46*l*.; Baker's 'Northamptonshire,' 2 vols. large paper, 1822-41 (additionally illustrated), 20*l*.; Bridges's 'Northamptonshire,' 2 vols. 1791, folio, also extra illustrated, 28*l*.; Hodgson's 'Northumberland,' 3 parts in 7 vols., 1820, &c., 4*to*., 43*l*.; Shaw's 'Staffordshire,' 2 vols. large paper, 1798-1801, extra illustrated, 33*l*.; Hoare's 'Ancient North and South Wilts,' together with the 'Modern History,' the latter on large paper, 6 vols. in 7, 1812-43, folio, 110*l*.; and Whitaker's 'Richmondshire,' 2 vols., 1823, and Thoresby's 'Leeds,' &c., 2 vols. large paper, 1816, together, 46*l*. Lord Brabourne had, however, a very good general library, which comprised, *inter alia*, a fine collection of the Roxburghe Club publications, which realized nearly 120*l*.

Books of devotion, including Bibles, Testaments, missals, and Horæ, were decidedly scarce all through the year. The copy of the Mazarin Bible sold in New York has already been referred to, and, like it, nearly every copy disposed of in England was more or less imperfect or else unimportant. There were, however, several noteworthy hour books from the presses of Hardouyn, Kerver, Regnault, and Pigouchet. A copy of Byddell's 'Primer' of 1535, together with a copy of the third version of Tyndale's New Testament, 1536 (the engraver's mark on the stone under the foot of St. Paul), though both imperfect, realized 73*l*.

Latin and Greek classics still remain in the same moribund condition, unless, indeed, some rare *editio princeps* happens for once in a way to be thrown on the market. Works on the occult sciences are conspicuous, as usual, by their almost total absence. Although at the sale of the Walton Hall library in April some seventy lots of magical treatises were disposed of, the selection was not a good one, and the prices realized were consequently small. This same collection abounded in scarce and valuable volumes, one of its principal features consisting of a selection of works relating to lace and fancy needlework, several of which brought large amounts.

Early printed books relating to Scotland appear to be getting scarcer than ever, and the same remark applies to any that affect the American continent, so only that they be printed during the sixteenth and seventeenth centuries. Works relating to the colonies are rapidly increasing in value, and so are romances of chivalry. Art books, on the contrary, are stationary, and have been for some time, the few exceptions noticeable consisting of works by Mr. Ruskin and Mr. Hamerton, as well as those containing plates of first-rate quality by or after Hogarth, Turner, Stothard, and a few others.

During the year 1891, or, to be more accurate, from December, 1890, to the following November, forty-eight first-class sales of books were held in London, besides many others of minor importance. These four dozen dispersions comprised 49,880 different lots, which realized rather more than 76,000*l*. This calculation omits the gigantic Brayton Ives sale at New York, which alone realized \$124,366, nor must it be taken as inclusive of numerous dispersions, which, without being of much importance in themselves, yet help to swell the record as a whole.

J. H. SLATER.



DR. WESTBY-GIBSON.

THE shorthand world has sustained a severe loss in the lamented death of Dr. John Westby-Gibson on Monday, January 18th. Dr. Gibson was born in the Midland Counties, and as a young man gained the title of "Bard of Sherwood" by a small volume of poems which he wrote, called 'Forest and Fireside Hours.' As late as 1882 he published a pamphlet entitled 'Thoughts in Verse.' In his early life he became a master at Market Bosworth Grammar School, Leicestershire. Subsequently he followed the profession of an accountant; and in a "revised and extended" edition of 'Tate's Counting-House Guide,' which he edited in 1889 for Effingham Wilson & Co., he is described as "Public Accountant and Actuary," "Institute of Accountants, 1870," and "Institute of Chartered Accountants, 1880." Of late years he had been a prominent member of the shorthand societies of London, having been President of the Shorthand Society during the year 1886-7, Vice-President of the Phonetic Shorthand Association, and Honorary Member of the Shorthand Writers' Association. He had a geometrical joined-vowel system of his own, which he never published, and he used Mavor's for his literary avocations, to which he devoted much time, being a constant visitor for many years to the British Museum Library. He compiled and published a very valuable 'Bibliography of Shorthand,' by which alone his fame amongst shorthand students will be assured. He also wrote tracts on 'Simon Bordley' and on 'Early Systems'; and leaves, we believe, a MS. history of shorthand and a great quantity of unpublished notes. Dr. Gibson was about seventy years of age, or perhaps somewhat older. He was founder of the International Shorthand Congresses, and Chairman of the Historical Section of the Congress at London in 1887; and from 1881 to 1888 he was editor of the Shorthand Society's magazine. He also edited, about the year 1883 or 1884, a monthly journal known as *Modern Thought*.

## NOTES FROM PARIS.

IN France the world of letters is still painfully impressed by the news of the transference of M. Guy de Maupassant to an asylum. The days pass, but we do not forget the unfortunate writer who for three weeks or more has been under the care of Dr. Blanche. When a novelist or a dramatist dies suddenly his decease is deplored; but death is regarded as one of the cruel necessities of existence, while a fit of insanity appears to be a terrible injustice when it attacks the brain of a man of more than ordinary gifts, and Nature seems to inflict a Chinese punishment when she condemns a celebrated man to isolation, to the strait waistcoat, and the other precautions which mental maladies necessitate.

It is said that M. de Maupassant sought to destroy himself because he felt he was going mad; but a fortnight before he made the attempt he wrote to one of his friends, a medical man, a letter full of good sense and quite calm, in which he declared that he thought of destroying himself because he suffered too much—moral suffering rather than physical; for M. Guy de Maupassant, a robust and vigorous man, would have conquered his neuralgic pains, however severe they were, if his mind had not been hypnotized by the terror of that mysterious and attractive unknown which he studied with a kind of shiver of horror in 'Le Horla.' 'Le Horla' is possessed by the idea of the void in which human reason founders. It has been said that it was the propensity which dominated Maupassant for certain studies that led him to the gulf. It would be more exact to say that some minds are attracted to such perilous themes because they have in them the disturbing germ of nervous disease. Victor Hugo wrote to Charles Baudelaire, after perusing 'Fleurs du Mal,' "You have added a new

shudder to literature." But one does not create a new shudder without shuddering oneself; and perhaps an alienist would have foreseen, on observing some slight trembling on the lips of Charles Baudelaire, and predicted, that the translator of Edgar Poe (another poet of shudder) was a candidate for aphasia and general paralysis.

There is a whole class of writers who appear to be predestined for such an end. Lambroso studied them. They bring to the search of a rare or out-of-the-way phrase a patience, or rather an impatience, that tells on the nerves. They are somewhat in the position of him who, having taken the sword, is doomed to perish with the sword—only one may say, having toiled for the phrase, they will perish by the phrase. They cease to find, the more they hesitate and stammer, what they have so ardently sought.

Yet such is the irony of fate. M. de Maupassant seemed the least likely man in the world to incur the lamentable affliction—temporary, let us hope, for the cases of cure recorded in Baillarger's 'Treatise on Mental Maladies' are by no means few. Maupassant was solid, masculine, brave, and clear. I speak of his genius, which has nothing, or rather had nothing, about it of the laboured or affected, or far-fetched, or that indicated contortion or pose. In his case we find ourselves in presence of a stylist of pure French strain—*garçolois* even, in the good sense of the term. The healthy Norman blood circulates in his veins, and seems to have passed into his books. I am quite aware that he declared one day that he never wrote a page in his life without toil. Is he to be believed? Certainly, since he said so, and he is as frank as his writings. Still, I have difficulty in believing that this or that tale, full of hearty rural gaiety, fallen from the lips of a sort of gentleman sportsman after a day's trudge, has been the offspring of suffering. "What I do is amusing," Alexandre Dumas used to say, "because I am in excellent health"; and he, too, this oarsman, this pedestrian, this stalwart man, passionately fond of sport, seemed to be in excellent health. All the great authors are in the habit of working as the cattle chew the cud or the bees make their honey.

O vous dont le travail est joie,

said Victor Hugo to the bees. Labour was certainly a joy to the poet who wrote that line, as it was to George Sand and Dumas. A friend of the elder Dumas has told us that, lodging next to him at the Pavillon de Monte-Cristo at Saint Germain, he was surprised at hearing some one laugh aloud during the night. He got up to see what was the matter. He peeped through the keyhole of Dumas's door, and found that the novelist was seated at his desk in his shirt, and was laughing at some adventure of some D'Artagnan or Chicot which he was putting on paper.

I should have thought, I confess, that Maupassant was one of those entertainers who are entertained by their own writings. No doubt his work has pessimistic tendencies. The Nihilism or Buddhism of good Gustave Flaubert had penetrated his cast of thought. Less romantic than Flaubert, he is as hostile to the immense human folly. Still in his books there is nothing convulsive, nothing militant. The language is healthy and the subjects are interesting. The author of 'Pierre et Jean,' of 'Une Vie,' of 'Bel Ami,' seemed to fly from *ennui* as carefully as others appear to cultivate it. *Ennui*, however, if absent from his novels, little by little entered into his mind. He used to drive it away, as he thought, by yachting, by going into the woods or into society. I am not sure if drawing-rooms are quite healthy places for chosen spirits. Neurosis is a sort of unhealthy growth that develops in hothouses where vanity and self-deception become strangely embittered. I suspect that an author has everything to gain by remaining at his desk and avoiding mundane vanities and the *succès de salons*. Buffon, on

whose lace cuffs too much praise has been lavished, used to declare that there was nothing to do in a *salon* but waste time. Yet the *salons* of the eighteenth century comprised, I may venture to say, some gifted members. Does a man remain gifted when it is a question of adapting himself to this or that *milieu*, of shining, and, in order to do so, enduring the facile commonplace of fools or the coquetry of scandal-mongers? That is the question.

M. de Maupassant had too high a sense of his merits as a writer to take pleasure in shining. He nevertheless experienced the charm of women of the great world, and high life attracted this lover of the country and simplicity. I do not think, however, that this alteration in his life caused him suffering. Indiscreet persons—ill informed, it would seem—have pronounced the terrible word "heredity." That involves questions which the reporters would do well to leave the men of science to answer.

But can one prevent the reporters from reporting? Sarah Bernhardt remarked one day with a good deal of impertinence, when speaking of the journalists who make so much copy out of her adventures, "I support them." For over three weeks the reporters have lived upon Maupassant, and even now they still go on issuing nearly daily a report of the health of the poor great writer. One dreams sometimes of living obscurely in a corner and dying unnoticed like a wounded rabbit expiring in his hole.

Now when will the novel commenced by Guy de Maupassant see the light? And will it ever see it? The subject was an episode in the war of 1870, entitled 'L'Angelus.' While M. Zola was writing 'La Débâcle,' in which he intends to introduce the terrible day of Sedan, M. de Maupassant was studying the invasion, seen, no doubt, from some corner of that Normandy which he knows so well. We shall not have 'L'Angelus' for a long time, and it seems to me that M. Zola finds more difficulties than he had anticipated in the writing of 'La Débâcle.' In short, we have few new books worth talking about. M. Ernest Renan is ill; still he is correcting the final proofs of a volume of miscellaneous morsels of philosophy and literature, tied together, no doubt, by a sort of preface. But that is all. Movement and activity seem to be directed to the stage—I should say, too much directed. Every day sees some little playhouse opened at which beginners make their *débuts*, and declare they will revolutionize dramatic art by embryos of pieces or by audacities to which the public frequently deals summary justice. Last week it was the Theatre of Social Art. One can imagine what sort of stuff theatres can produce where the authors voluntarily lock themselves up in a formula—Idealism, Socialism, and so on. I do not speak of the Théâtre Réaliste, which had an account to settle with the courts, and the impresario of which, M. de Chirac, was condemned a few days ago to fifteen months' imprisonment. These unhealthy exhibitions have really nothing to do with the theatre.

Besides, Paris has not been the first to start this sort of thing. It has only, in this matter, imitated Belgium. The Bourgmestre of Brussels desired last year to prosecute the writers of a scandalous piece, 'Jacob, Marchand de Cercueils,' played pretty nearly after the fashion of the Théâtre Réaliste. In fact, this M. de Chirac is, perhaps, quite irresponsible for his actions, and when he declares that he considers his work literature, one feels tempted to ask whether he is a man of ability, a reckless person, or a madman. His expression is not more healthy than his ideas.

What is original in his case is that he has more especially disgusted the naturalists whose books have so often been an affront to art, and who now reproach him with affronting art. Their tardy scruples and their indignant protests appear to me a trifle ironical. Who sowed the seed? When I hear people who used to claim



the liberty to say everything—even the worst and coarsest things—was indignant because a low speculator or a poor ninny believes he ought to take the liberty of doing everything, I smile, and I think of the Dandin of Molière, and I remark to this or that responsible protestant, "Tu l'as voulu, Georges Dandin."

Yes, they have had their wish, but what is certain is that the public want none of it. The orgie of coarseness is near an end, and the reign of idealism commences. We are going, you will see, to become mystics, after having been more than epicureans: the smoke of incense after the fumes of heavy wines. The truth lies between the two.

JULES CLARETIE.

#### MR. BASEVI SANDERS.

WE regret to hear of the death of Mr. William Basevi Sanders, formerly an assistant-keeper of the Public Records, whose memorable share in the work of the reproduction of Domesday Book and other national MSS. by photo-zincography at the Ordnance Survey Office, Southampton, has identified his name with this important undertaking. In reply to an official application by Col. Sir Henry James, R.E., Director of the Topographical Department of the War Office, for permission to make a facsimile for publication and sale, by the process of photo-zincography, of the portion of Domesday Book relating to Cornwall, an assistant-keeper of records was sent in charge of Domesday Book to the Ordnance Survey Office at Southampton in February, 1861. This new departure met with an unexpected success, and in June of the same year Sir Henry James obtained leave to treat Middlesex and Hampshire in the same way. Other counties were added to the list, and finally, by Treasury letter of the 31st of December, 1861, permission was given to make facsimiles of every county entered in Domesday Book. Mr. Sanders arrived at Southampton in January, 1862, in order to undertake the duties connected with the custody of Domesday Book and the literary direction of the undertaking; and from this date we are able to follow the progress and expansion of the original design in the long series of able Reports which he addressed to the Deputy Keeper of the Public Records. Within the course of the next twenty-five years the Ordnance Survey Office at Southampton became the centre of a really national work of record reproduction, which is possibly destined for a still nobler development. It will be sufficient to point to the series of the National Manuscripts of England and Scotland as a sample of the work in the design and execution of which Mr. Sanders played a leading part. Mr. Sanders's last report from Southampton is dated June 18th, 1885. He was then still engaged upon his favourite work, the selection and classification of the Anglo-Saxon charters. Shortly after this date the work of the Ordnance Survey ceased to require his further attendance, and Mr. Sanders resigned his appointment in the Public Record Office after nearly forty-five years' service, of which upwards of twenty-three years were passed at Southampton.

Since his retirement Mr. Sanders had enjoyed excellent health, and continued to take much interest in historical literature. On the occasion of the Domesday Commemoration in 1886 he corrected a statement as to the custody of Domesday Book at Southampton in a letter to the *Times*. Quite recently he referred lightly to his own excellent health in the face of the many changes effected by Time in the ranks of his younger contemporaries. A week later his own death was announced.

#### Literary Gossip.

THE Royal United Service Institution renders great service to military and naval literature by its admirable *Journal*, and it is

therefore of literary interest to know that a special committee of the Institution—of which General Erskine was the chairman, and on which, among others, there served Admiral P. H. Colomb and Col. Lonsdale Hale, the latter acting as secretary—has made a report in favour of widening the basis of membership of the Institution, by the admission of civilians and otherwise, and of the improvement of the museum, and the formation of loan collections.

THE annual social gatherings at the dinner table of the members of the publishing and bookselling trades, two of which have been held with satisfactory result, are to be continued. The next meeting is expected to take place early in the present year.

SIR CHARLES DILKE and Mr. Spenser Wilkinson have now completed the small volume on 'Imperial Defence' which has already been announced in these columns, and it will be published immediately by Messrs. Macmillan & Co. The authors have attempted to deal as concisely as possible with the subject of the defence of Great Britain and her dependencies. Regarding the necessities of war as the canon by which defensive preparations must be guided, they have tried to ascertain what conditions war would impose upon our naval and military resources. The first chapter deals with "The Primacy of the Navy," the second with "The Command of the Sea." The next two chapters treat the important subject of Indian defence, illustrated by careful sketch-maps of the frontier. In a fifth chapter, devoted to "The Armies," the authors argue in favour of decentralizing and localizing the home army upon a short-service system, leaving the Indian Government free to manage its European force upon a long-service system. The final chapter, dealing with the management of the home army, lays down the principles of military administration.

MR. BUXTON FORMAN is making a good recovery from a sharp attack of influenza, supervening upon a bronchial catarrh caught just before Christmas. Unfortunately, the exigencies of the public service have rendered it absolutely unavoidable that Mr. Forman should expose himself to the risk of untimely travelling and brusque changes of climate, and then, in the intervals of his illness, work literally day and night on urgent public business.

LAST week the Honourable Society of Cymmrodorion commenced its lecture session for this year with an address by Mr. J. Willis Bund on 'The Early History of the Welsh Church,' being in continuation of a previous address on the same subject. This will be followed by papers on 'The Sineater,' by Mr. E. Sidney Hartland, to be read at a joint meeting of the Cymmrodorion and Folk-lore Societies; on 'Celtic Poetry, and some Questions concerning It,' by Mr. F. York-Powell, of Christ Church, Oxford; on 'The Place of the Welsh Laws among Early Aryan Systems,' by Prof. Hartwell Jones, of the University College, Cardiff; and on 'Welsh Proverbs,' by Mr. J. Gwengryn Evans, joint editor with Prof. Rhys of "The Welsh Texts" series.

MESSRS. MACMILLAN & Co. will shortly publish a small volume dealing concisely but systematically with the several problems

involved in what is commonly known as Imperial Federation. The author, Mr. G. R. Parkin, has long been identified with the subject from the part he has taken in explaining and enforcing its principles to large audiences in all parts of the United Kingdom, as well as in Canada and Australia.

MR. FISHER UNWIN's forthcoming additions to his "Cameo Series" will be 'Poems from the Greek Anthology,' by Dr. Richard Garnett; 'Burns's Love Songs,' edited by Sir George Douglas; Miss Katharine Tynan's new volume, 'Irish Love Songs'; and the 'Poems of Robert Surtees,' edited by Miss Peacock, daughter of Mr. Edward Peacock, F.S.A., whose present health does not allow of his taking up this work as previously announced. These books will be issued in the spring.

MR. JOHN LANE, the well-known book collector and bibliographer, will on February 1st become a partner in the publishing business of Mr. Elkin Mathews. The firm, the distinguishing feature of which will be its exclusive attention to *belles-lettres*, will in future be known as Messrs. Elkin Mathews & John Lane.

TALKING of publishers, we may mention that the *Débats* says that M. Jouaust, the Elzevir of our day, has determined to retire from business and enjoy a well-earned leisure.

M. ÉMILE ZOLA has disposed of the sole serial rights for the United Kingdom of his new story, 'La Débâcle,' to the *Weekly Times* and *Echo*, and the opening chapters of the translation will appear in that journal on February 20th, under the title of 'The Downfall.'

THE next volume of the "Whitefriars Library of Wit and Humour" will be 'The Letter of the Law,' a new novel by Sir Herbert Maxwell, Bart., M.P. This will be followed in February by a series of sketches entitled 'Faces and Places,' by Mr. W. H. Lucy.

It has been decided that a fund raised to provide a memorial to the late Mr. J. A. Corbett, of Cardiff, shall be applied in support of the publication of a diplomatic reproduction of the 'Liber Landavensis,' a work in which he had been actively interested prior to his last illness. By this means a large number of autotype facsimiles will be introduced into the edition from the original MSS., which are now in the possession of Mr. P. Davies-Cooke, of Llanerch, and also from the 'MS. Book of St. Chad,' now preserved in Lichfield Cathedral. A few years ago Mr. Corbett had brought out a carefully annotated edition of 'Merrick's Book of Glamorganshire Antiquities,' a topographical work of great value.

THE Countess E. Martinengo Cesaresco writes from Salò:—

"In reference to the 'excellent Oyntment' mentioned in your review of 'Curious Old Cookery Receipts' it may interest some of your readers to know that oil of scorpions is in general use all over Italy. I think that 'viper oil' is still used in some English counties."

M. LEROUX, the well-known Paris publisher, is going to bring out a volume of 'Folk-tales collected on the Riviera,' by Mr. J. B. Andrews, and annotated by him.



MESSESS. MORISON BROTHERS, of Glasgow, have in the press a series of essays and sketches by Mr. W. A. Clouston. Most of Mr. Clouston's former books are designed chiefly for students of the genealogy of popular fictions; but in this new work his aim is to furnish a collection of papers which may be equally interesting to "general readers." The work is to be issued in two volumes, the first of which will be ready shortly, and will probably comprise papers on 'Literary Coincidences and Imitations,' 'A Bookstall Bargain,' 'Ancient Riddles,' and 'St. Valentine's Day in the Olden Time.'

DR. T. CHARLES EDWARDS, Principal of the Bala Theological College, is engaged on a commentary on the Epistle to the Hebrews, on the lines of his previous work on 1 Corinthians.

THE eighth volume of Prof. Henry Morley's 'English Writers' will be devoted to Spenser and his time. It will be published during February by Messrs. Cassell & Co.

YET another book on pensions, this time a volume of Messrs. Swan Sonnenschein's "Social Science Series," will be 'The State and Pensions in Old Age,' by Mr. J. A. Spender, accompanied by an introduction by Mr. A. H. D. Acland, M.P. The book will include a study of the life of the working classes in old age, and an endeavour to ascertain the time of life when wages begin to decline in the chief trades, and the rapidity with which they fall in later life. It will also deal with the question in its relation to friendly societies and the Poor Law, and in its actuarial and economic aspects. Two chapters will be devoted to foreign pension schemes.

THE obituary of the last few days contains the names of Prof. Baudrillart, of Paris, well known as a practical economist; of Dr. Davidson, of Inverurie, an Aberdeenshire antiquary of repute; and of Mr. While, one of the best-known reporters on the staff of the *Times*.

THE *Dundee Advertiser* proposes the formation of a Maule Club for illustrating by its publications the antiquities of Forfarshire.

THE *Hakaik* paper in Constantinople is to be published in Turkish as well as Arabic.

THE only Parliamentary Paper that we have to note this week is Education, Science and Art, Calendar for 1892 (1s. 6d.).

## SCIENCE

PROF. ADAMS.

THREE weeks ago we had to record the death of the veteran astronomer Sir George Airy, and now we have to announce that of Prof. Adams. Although much younger than the late Astronomer Royal (who had occupied that position for more than ten years when Adams first came into notice by his share in the discovery of Neptune), the scientific world had been longer prepared for the event which it is now our regretful duty to record, as the health of the Cambridge professor has been for a considerable time known to have been causing serious anxiety.

John Couch Adams was born in the small village of Laneast, a few miles to the west of Launceston, in the county of Cornwall, on the 5th of June, 1819. When at school at Devonport he showed great aptitude for the study of

mathematics and astronomy, and was in consequence sent to St. John's College, Cambridge, in 1839. Graduating as Senior Wrangler in January, 1843, he was soon afterwards elected to a fellowship, and became one of the mathematical tutors of his college. The story of the discovery of Neptune is told in every book on astronomy, and need not be repeated in detail here. In 1821, forty years after the discovery of Uranus by Sir W. Herschel, Bouvard published tables of the motions of that planet (together with those of Jupiter and Saturn), and in doing so mentioned the impossibility of reconciling, according to existing theory, the results of the observations made since the discovery with those of earlier observations (at Greenwich and elsewhere) casually obtained on the supposition that each was of a different star. Hence he formed his tables from the modern observations only, but expressed the conjecture that the discrepancy might be due to an exterior and hitherto unknown planet acting upon the motions of Uranus. Of course astronomers carefully watched to ascertain how far this conjecture was borne out by the subsequent course of the planet; and in his 'Report on Astronomy,' given to the second meeting of the British Association for the Advancement of Science, held at Oxford in 1832, Airy remarked that Bouvard's tables of Uranus, "made only eleven years ago, are now in error nearly half a minute of space." Evidence continued to accumulate pointing in the same direction. Bouvard himself died in 1843, and the illustrious Bessel is said to have been deterred from taking up the subject by an illness which led to his death in the spring of 1846, a few months only before the mystery was explained.

Adams had made a memorandum in 1841 of his intention to work at the problem as soon as his graduation left him sufficient leisure to do so; and accordingly he communicated, through Prof. Challis, the result of his first investigations to the Astronomer Royal in the month of October, 1845. Much has been said since on the neglect of undertaking a search for the planet with a telescope immediately on the receipt of this memoir. It appears to us to be eminently one of those cases in which it is very easy to be wise after the event. At the time it seemed likely that, granting the explanation of the cause of the disturbance, the search must be long and laborious. It was necessary to assume some mean distance for the hypothetical planet, and the most probable seemed to be that deduced from the singular progression of planetary distances usually called Bode's law (although attention was called to the progression long before the time of Bode), and it is now known that that law fails beyond the orbit of Uranus. According to it the mean distance of Neptune should be thirty-eight times that of the earth, whereas it is only about thirty. Another unfortunate circumstance with regard to the recognition of Adams's priority was his failure to reply to a question asked him by Airy on a point which he regarded as an *experimentum crucis* of the adequacy of the theory.

Meanwhile, urged by Arago, then Director of the Paris Observatory, a young and brilliant French mathematician, the late M. Le Verrier, also took up the subject, and in his second memoir, communicated to the Académie des Sciences on the 1st of June, 1846, he assigned elements of the unknown planet which exhibited so remarkable an agreement with those calculated by Adams that Airy, still believing that a powerful telescope would be necessary to see the perturbing body, urged Challis to devote the great Northumberland equatorial to the search. This was at once undertaken; and it was afterwards found that amongst the masses of stars thus mapped at Cambridge the planet was seen on more than one occasion without knowledge of its character. Both Adams and Le Verrier continued their investigations; and the latter, believing the planet

might present a sensible though small disc in a large telescope, desired Dr. Galle to look for it at the Berlin Observatory in the place indicated by his calculations. Just when it was wanted a chart of that part of the sky by Bremiker had been received, and Galle, comparing it with the heavens on the 23rd of September, perceived a star of the eighth magnitude (the appearance of which, too, suggested a planetary character) which was not in the chart. Here was then, in all probability, the stranger, and the observations of the following night showed its motion and put its nature beyond a doubt.

It will be noticed that Adams's first investigation preceded that of Le Verrier, though the final result of the latter was more accurate and actually led to the planet's discovery, which the other would have done a few days later. To commemorate his labours a fund was raised at St. John's College, and placed in the hands of the University of Cambridge, for the purpose of founding a prize, to be called the Adams Prize, and to be awarded every second year to the author of the best essay on some subject of pure mathematics, astronomy, or other branch of natural philosophy. A testimonial was presented to Adams in 1848 by the Royal Astronomical Society, which also elected him their President in 1851. In the following year he communicated to the Society new tables of the lunar parallax, and in 1853 he published in the *Philosophical Transactions* the first of his important papers on the secular variation of the moon's mean motion. In the same year he was elected to a fellowship in Pembroke College, that in St. John's having expired because he did not take holy orders. In the autumn of 1858 he was appointed to the Professorship of Mathematics in the University of St. Andrews; but, the Lowndean Professorship of Astronomy and Geometry at Cambridge falling vacant in the following year, Adams was elected to it and held it till his death. He had been elected a Fellow of the Royal Society in 1849.

In 1861 Challis resigned the charge of the Cambridge Observatory, to which he had been appointed on Airy's resignation in 1835, but retained the Plumian Professorship. It was arranged, therefore, that the university observatory should now be united with the Lowndean professorship, and Adams thus became its Director, Mr. G. H. Darwin succeeding Challis as Plumian Professor in 1883. In February, 1866, Prof. Adams received the Gold Medal of the Royal Astronomical Society for his investigations in the lunar theory (parallax and acceleration); and about the same time he determined the period of the November meteors (which made such a brilliant display in that year) to be  $33\frac{1}{3}$  years, now known to be also that of a small comet discovered in December, 1865, and having an orbit almost identical with that of the meteors. During Prof. Adams's tenure of office at the Cambridge Observatory special observations of comets, small planets, and phenomena have from time to time appeared, and reports have been issued of the progress of zone observations of stars; but the reductions have fallen very considerably into arrear, and only two volumes of regular observations (each embracing those of three years) have been published. It has been with great regret that accounts have been received of his failing health for some time past, and he died on Thursday, the 21st inst.

## SOCIETIES.

ROYAL.—Jan. 21.—The President in the chair.—The Treasurer, as chairman of the previous meeting, reported that, in accordance with the desire of the Fellows, he had sent letters to the Queen and the Prince of Wales, expressing the deep sympathy of the Society in the bereavement sustained by the death of H.R.H. the Duke of Clarence and Avondale.—The congratulations of the meeting were offered to the President on the occasion of his elevation to the peerage.—The Right Hon. Lord Herschell was balloted for and elected into the Society.—The following papers were read: 'Note on the Audibility of Single Sound Waves, and the Number of



Vibrations necessary to produce a Tone,' by Mr. E. F. Herroun and Prof. G. F. Yeo.—'On the Mechanism of the Closure of the Larynx' (preliminary communication), by Prof. A. Stuart.—'Additional Observations on the Development of Apteryx,' by Prof. T. J. Parker.—'On a Differential Electrostatic Method of measuring High Electrical Resistances,' by Major Cardew.—and 'On the Electrolysis of Silver Nitrate in Vacuo,' by Prof. Schuster and Mr. A. W. Crossley.

**GEOGRAPHICAL.**—Jan. 25.—Right Hon. Sir M. G. Duff, President, in the chair.—The following gentlemen were elected Fellows: Col. J. Harris, Capt. W. E. Hutchinson, Messrs. H. M. Becher, C. W. Campbell, E. Coffin, R. A. Danvers, T. H. Hewitt, W. A. Littledale, C. H. Matters, F. R. May, G. H. Morgan, F. Sessions, and S. Whitman.—The paper read was 'Journey through North Korea into Manchuria,' by Mr. C. W. Campbell.

**SOCIETY OF ANTIQUARIES.**—Jan. 21.—Dr. J. Evans, President, in the chair.—Addresses of condolence to Her Majesty and the Princess, drawn up by the Council, were approved.—The following gentlemen were elected Fellows: Capt. R. Holden, Messrs. J. C. Roger, G. Cheney, G. T. H. Thomas, E. R. J. G. Howe, and A. O. Maskell.—Mr. W. R. Davies, through the President, exhibited the silver ornaments of a wooden box, found with a number of coins at Wallingford.—Mr. Franks, by permission of the Earl of Verulam, exhibited a carved pear-wood casket with silver mountings, believed to have at one time belonged to Mary, Queen of Scots.—Rev. Canon Church read an interesting paper giving the results of his researches among the chapter monuments as to the history of the fabric of Wells Cathedral Church between 1242 and 1337.

**NUMISMATIC.**—Jan. 21.—Dr. J. Evans, President, in the chair.—Mr. R. W. Taylor was elected a member.—Mr. Montagu exhibited gold coins of Evagoras, Nicocles, and Pnytagoras, kings of Salamis, and of Pumiathon, King of Citium in Cyprus.—Mr. W. R. Davies exhibited (a) a small coin of Cunobeline of the type Evans, pl. ix. No. 12, but of bronze instead of gold. This ancient forgery weighs 13½ grs. instead of about 20 grs. It was found at Brightwell, near Wallingford. (b) A groat of Henry VIII., with the legend HENRIC. 8. D. G. AGI. FRA. Z. HIB. REX, mint-mark a pheon. Though struck after 1541 it has the same portrait as the one on his second coinage, and is of fine silver. The reverse has the POSVI legend and mint-mark fleur-de-lis. The coin was presumably struck just before the issue of Henry's third coinage in his thirty-fourth year. (c) A worn plated shilling (a forgery) with the obverse of William III. and the reverse of George II., 1745.—Mr. Spink exhibited a half-crown (gold) of Edward VI., with mint-marks arrow on the obverse (Sir Martin Bowes), and swan on the reverse.—Mr. Lawrence exhibited a third specimen of the penny of Aethelbald of Wessex; also a penny of Aethelwulf from the same dies as the Aethelbald, having the letters BALD altered into VVLF in the die. Mr. Lawrence was of opinion that both coins were genuine.—Col. F. Warren read a paper on the 'Coins of Cyprus,' commencing with those of the usurper Isaac Comnenus, and exhibited two unpublished coins of that sovereign. Col. Warren next referred to the coins of the Lusignan dynasty, and proposed several important modifications of the classification adopted by Lambros and Schlumberger.

**MICROSCOPICAL.**—Jan. 20.—Dr. R. Braithwaite, President, in the chair.—The Society adjourned after passing a vote of sympathy and condolence to H.R.H. the Prince of Wales, patron of the Society, on the sad loss he had sustained.—This being the annual meeting, the President's address, which would otherwise have been read, was postponed till the next meeting, February 17th.

**ENTOMOLOGICAL.**—Jan. 25.—*Annual Meeting*, which had been adjourned from the 20th inst. on account of the death of H.R.H. the Duke of Clarence.—Mr. F. DuCane-Godman, President, in the chair.—An abstract of the Treasurer's accounts, showing a good balance in the Society's favour, having been read by one of the auditors, the Secretary, Mr. H. Goss, read the report of the Council.—It was then announced that the following gentlemen had been elected as officers and Council for 1892: President, Mr. F. DuCane-Godman; Treasurer, Mr. R. McLachlan; Secretaries, Mr. H. Goss and the Rev. Canon Fowler; Librarian, Mr. G. C. Champion; Other Members of the Council, Mr. C. G. Barrett, Mr. H. Druce, Capt. H. J. Elwes, Prof. R. Meldola, Mr. E. B. Poulton, Dr. D. Sharp, Col. C. Swinhoe, and the Right Hon. Lord Walsingham.—It was also announced that the President would appoint Capt. Elwes, Dr. Sharp, and Lord Walsingham *Vice-Presidents* for the session 1892-3.—The President then delivered an address. After

alluding to the vast number of species of insects and to the recent calculations of Dr. Sharp and Lord Walsingham as to the probable number of them as yet undescribed, he referred to the difficulty experienced in preparing a monograph of the fauna of even a comparatively small part of the world, e.g., Mexico and Central America, and certain small islands in the West Indian archipelago, upon which he, with a large number of competent assistants, had been engaged for many years. The examination of the collections recently made in St. Vincent alone had obliged him to search the whole of Europe and North America for specialists; and similar collections from Grenada were still untouched in consequence of the number of workers being unequal to the demands upon their time. He observed that the extent of the subject of entomology was so vast that nothing but a systematic and continuous effort to amass collections, work them out, and preserve them, could place us in a position to proceed safely with the larger questions which followed the initial step of naming species; and it would only be by the steady effort of our Museum officials, not only to work at the subject themselves, but to enlist the aid of every available outside worker, that substantial progress could be made. The President concluded by referring to the losses by death during the year of several Fellows of the Society and other entomologists, special mention being made of M. E. André, the Duke of Devonshire, Mr. F. Grut, Mr. E. W. Janson, Prof. F. Poey, Sir W. Macleay, Mr. W. H. Edwards, Mr. R. Gillo, and Dr. J. M. J. Af Tengström.

**PHILOLOGICAL.**—Jan. 22.—Mr. H. Bradley, President, in the chair.—Prof. MacLean, Mr. A. Paul, and Mr. H. A. Nesbitt were elected Members.—Dr. W. Stokes read a paper by Prof. Strachan 'On the Compensatory Lengthening of the Vowels in Irish.' These he arranged in six classes, dealing mainly with loan words from Gothic, Anglo-Saxon, Latin, Slavonic, &c. The paper contained several new etymologies, and pointed out many analogies hitherto unperceived. It was ordered to be printed.

**PHYSICAL.**—Jan. 22.—Prof. O. J. Lodge, V.P., in the chair.—Messrs. J. B. Peace and E. G. Highfield were elected Members.—Prof. G. F. Fitzgerald read a paper 'On the Driving of Electro-magnetic Vibrations by Electro-magnetic and Electrostatic Engines.'—A communication 'On Supplementary Colours,' by Prof. S. P. Thompson, was postponed.

**ARISTOTELIAN.**—Jan. 25.—Mr. B. Bosanquet in the chair.—The President, Mr. S. Hodgson, read a paper 'On the Philosophic Pons.' Under this name the author put forward and defended a particular version of the doctrine of the complete mutual relativity of knowing and being, as the only ultimate basis of philosophy.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—'Line Engraving, English School,' Mr. L. Fagan.  
— Royal Institution, 5.—General Monthly.  
— Society of Engineers, 7½.—Presentation of Premiums; President's Inaugural Address.  
— Victoria Institute, 8.—'The Weak Side of Natural Selection,' Mr. J. W. Slater; 'The Reality of Knowledge,' Mr. J. J. Murphy; 'Submarine Volcano at Pantellaria,' Capt. F. Petrie.  
— Surveyors' Institution, 8.—Adjourned Discussion on Mr. E. H. Morris's Paper, 'The Four-Course System, with Desirable Variations.'  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Society of Arts, 8.—'Development of Electrical Distribution, Lecture II., Prof. G. Forbes (Cantor Lecture).'  
TUES. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
— Shortland, 8.—'Shorthand and Type-writing for Ladies,' Miss L. A. Percy.  
— Zoological, 8.  
— Civil Engineers, 8.—Ballot for Members; 'Gold-Quartz Reduction,' Mr. A. H. Curtis.  
— Biblical Archaeology, 8.—'Translation with Commentary of the First Chapter of the Book of the Dead,' Mr. P. le P. Renouf; 'Glimpses of Babylonian Religion,' Rev. C. J. Ball.  
WED. Archaeological Institute, 4.—'Some Account of the Roman Colonade discovered at Lincoln last Spring,' Rev. Precentor Venables; 'Pre-Norman Clearstory Window, and other Early Work in Oxford Cathedral,' Mr. J. Park Harrison.  
— Society of Arts, 8.—'Dust, and How to Shut it Out,' Mr. T. P. Teale.  
— Electrical Engineers, 8.—'Experiments with Alternate Currents of High Potential and High Frequency,' M. N. Tesla.  
— British Archaeological Association, 8.—'Sutton in Holderness and the Abbey of Meaux,' Mr. T. Blashill; 'Dorothy Manners (née Vernon of Haddon Hall),' Mr. A. E. Cockayne.  
THURS. Royal Institution, 3.—'Greek Sculpture,' Dr. A. S. Murray.  
— Royal, 4½.  
— London Institution, 6.—'Recollections of Charles Dickens,' Mr. P. Fitzgerald.  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Linnean, 8.—'Monograph of the Dianthus,' Mr. F. N. Williams; 'Sponge Remains in the Lower Tertiary Strata, near Oamaru, Otago, New Zealand,' Dr. G. J. Hinde and Mr. W. M. Holmes.  
— Chemical, 8.  
— Alchemists, 8½.—'Painted Covers of Silesiac Account-Books,' Mr. A. Higgins; Report as Local Secretary, Mr. G. Payne.  
— 'Wood Carvings from Lastingham Church, Yorks, with some Remarks on the Building,' Rev. Dr. Cox.  
— Historical, 8½.—'The Evolution of the Family,' Mr. O. Brown.  
FRI. United Service Institution, 8.—'Military Ballooning,' Lieut. H. B. Jones.  
— Geologists' Association, 7½.—Annual Meeting; President's Address, 'The Evolution and Classification of the Cephalopoda—an Account of Recent Advances.'  
— New Shakespeare, 8.—'Henry VIII.,' Mr. E. Rose.  
— Royal Institution, 9.—'Metals at High Temperatures,' Prof. Roberts-Austen.  
SAT. Royal Institution, 3.—'Induction Coil and Alternate Current Transformer,' Prof. J. A. Fleming.

#### Science Gossip.

DEATH has carried off, in the prime of life, a palæontologist of much promise in the person of Mr. Thomas Roberts, of the Woodwardian Museum at Cambridge. After studying at the University College of Wales and at St. John's College, Cambridge, he became assistant to Prof. T. McK. Hughes, and in this position not only accomplished much useful museum work, but delivered lectures on palæontology. The Sedgwick Prize was awarded to Mr. Roberts in 1886 for his researches on the correlation of our Jurassic rocks with those of the Continent; and the Geological Society in 1888 also recognized, by one of their awards, the value of his work in Jurassic palæontology. At the time of his death Mr. Roberts was but five-and-thirty years of age.

We regret also to announce the death, at the early age of thirty-six, of Mr. Collett Homersham, a civil engineer, whose name is familiar to geologists in connexion with his study of the famous deep boring at Richmond.

PROF. Mosso, of Turin, has accepted the invitation of the Royal Society to deliver the Croonian Lecture for the present year. March 24th is the date fixed for the lecture, and the subject is to be 'The Temperature of the Brain.'

THE first volume of the third series of the Royal Society's 'Catalogue of Scientific Papers' has at last appeared. The whole series will contain three volumes, comprising the titles of papers published or read during the decade 1874-83.

ANOTHER small planet (the first of the present year, and reckoning as No. 324 in a general list) was discovered by Dr. Max Wolf at Heidelberg on the night of the 20th inst.

VENUS and Jupiter, which have lately been presenting such a brilliant appearance in the evening sky, will come to a very close conjunction on the 6th prox., and though the actual phenomenon will take place at 10 o'clock in the morning, the planets will still be apparently very near to each other in the evening. Venus will after the conjunction move to the east of Jupiter, which will gradually cease to be visible, whereas Venus will be a conspicuous object in the evening until the month of June. Mars is in Scorpio (about 5° due north of Antares on the 5th prox.), and will not rise throughout February until considerably after midnight. Saturn is in Virgo, moving towards Leo, and rises now about 9 o'clock in the evening.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION WILL CLOSE ON SATURDAY, February 13.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, R.W.S., Secretary.

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

#### THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fourth Notice.—The Dutch Pictures.)

GALLERY II. is, as usual, almost wholly devoted to Dutch pictures, which are nearly, but not quite, as good a collection as the Academy usually gets together of the *genre* painting of Holland in the seventeenth century. In some respects *The Guitar Player* (No. 46) of Jan Ver Meer of Delft, lent by Lord Iveagh, is the most interesting example in this room, but that is rather due to the attention M. Thore has excited in all the productions of the "Delftische Ver Meer" than to the intrinsic worth of the example, which in many ways reminds us of Ochtervelt. It has the breadth, sharp definitions, flat tones, and questionable proportions (for instance, the limbs of the damsel) of Ver Meer; the forms are "blocked out" with less skill and precision than he usually displayed; the clearness of the shadows is characteristic of him;



so likewise are the curtained window he was so fond of, and the landscape painting in a gilt frame which hangs on the wall of the room. No. 46 is, however, not nearly so good as the famous example at Berlin, or the little one which is in the long gallery of the Louvre. The latter especially excels it in silveriness and brightness. Here the carnations are rather waxy and opaque. Most antithetical to the technique of Ver Meer is the elaborate, pure, and brilliant execution of A. Cuyp's second period, representing, with wealth of warm light and admirable truth of perspective and thoroughness, the *Interior of Dordrecht Cathedral* (47). The pencilling of the architecture, the firmness of the touch, and the neatness of the quaint figures on the chequered pavement of the church, with its inscriptions and monumental slabs (among the figures are two boys playing at marbles), are equal to Steenwyck's. The organ case placed high on the wall of the transept is worthy of notice. To the same artist's third and more popular period belongs Lady Wallace's luminous and serene view of an *Avenue near Dordrecht* (53), in the golden weather of a Dutch summer. It is distinguished by its naïve composition and the perfect calm of the river, across which we see the church Cuyp never lost an opportunity of depicting. The pearl and silver tints of the sky, saturated with light, and the general finish of the work, are charming; but the effect is rather hard and spotty. These two are the best of the Cuyps now in the Academy, but the three other Cuyps, lent by various owners, deserve much attention for their breadth, warmth, freshness, and softness. No. 53 was, with the rest of Sir R. Wallace's magnificent collection, at Bethnal Green in 1872.

Another warm and richly toned, soft, and luminous example, a capital instance of Jan Both's peculiar vein of Italian romance, is the *Wood Scene* (48), which Mr. Dennistoun has lent, the glowing effect of which, much darkened as it now is, attests the artist's power and makes it look more than usually like what a Hobbema would have been had that master, instead of depicting the sandy wastes of Drenthe and their lowering autumnal skies, painted, as both the Boths did, the rocky passes of Calabria, to which this scene, with its many rugged elements—such as the stream rushing past the wild ford, and the huntsmen hastening homewards before darkness falls—distinctly allies itself. Although Smith described a 'Landscape' as on canvas, while this work is on a panel, we have little doubt the present instance is his No. 103, and that it is the 'Landscape with Cattle and Figures' which, as No. 57, Mr. C. Bredel lent to the British Institution in 1832, and which was, with Miss Bredel's pictures, sold in 1875 for the relatively enormous price of 1,752*l.* S. van Ruysdael's *Scheveningen* (52) illustrates the power of that able master to treat with forceful pathos and in a poetic spirit those home scenes which the Boths and other Italianized Dutchmen of their common age neglected, if they did not scorn them. It looks a little slaty and somewhat cold, even for a Solomon van Ruysdael. Its vigorous expression of the gloomy effect of a coming storm upon a wild sandy shore, with low earthen cliffs and clouds driven fast along the land, is not to be overlooked. The wanness of the light, the blackness of the shadows, and the evident bleakness of the wind make it an effective if not a pleasing specimen. It is certainly the work of Solomon van Ruysdael, and might serve to mark the difference between his painting and that of his brother, the better-known Jacob. Its sad pathos and the turbulence of the scene are quite in Solomon's mood. Anything more remote from a Van Goyen, with whom some old writers grouped the art of Solomon van Ruysdael, it would be hard to find. A *Landscape and Cottage* (72) is an effective sketch which does not look to us like a Jacob van

Ruysdael, to whom it is attributed. The capital *View in a Town* (58), by J. Van der Heyden, is hard, polished, luminous, and minute, as his works should be. It appears to be Smith's No. 61, which was sold in 1802 for 168*l.* Mr. M. Colnaghi's *Sea-Piece* (63), attributed to J. Van der Capelle, signed and dated 1651, is a characteristic view of a calm sea in a warm silvery light, but it is rather dark and opaque for Capelle. Mr. Morrison's wooded *Landscape* (67) comprises all the elements Hobbema delighted to paint, such as a cottage embedded in trees, a sandy road, small figures, and a watery gleam of sunlight on a distant hovel. Apart from its unusual hardness and polish, which are due, no doubt, to excessive finish, it is a first-rate Hobbema and extremely well preserved. It is Smith's No. 27, and that dealer told us that it was sold for 600 guineas by Messrs. Woodburn to Mr. Philip Hill; again, in 1813, with Mr. Willett's pictures, for 490 guineas; in 1828 its value had, with the increased reputation of Hobbemas, risen so prodigiously that 1,800*l.*, then a stupendous sum, was asked for it. Smith recognized it in the Haringay House collection, from which it passed to Basildon Park, where Waagen saw it and—as he well might—praised it highly. It embodies at their best the most precious features of Hobbema's art. Lady Wallace's *Landscape* (71), another Hobbema, pleases us less. Despite the supremely fine painting and design of a group of wild-looking trees in the foreground on our right, it is, on the whole, confused and unsatisfactory. Of course, its genuineness is beyond question.

Sir G. Stirling's *Sea-Piece* (73) in summer is full of light and warmth, and altogether charming in its pure airiness and firm touch. It is by W. Van de Velde, and signed with his initials, but what Morland called the painter's sign-manual is manifest throughout the picture. No. 88, *River Scene*, belonging to Mr. Agnew, signed and dated 1653, is an excellent Van Goyen which deserved a better place and more favourable light. *Landscape* (76), by P. de Koninck, depicts with characteristic force, and that poetic sympathy the painter seldom failed in, a plain athwart which bright but wan gleams and grey cloud-shadows follow each other, a lowering sky, a river on its winding course through the champagne, and a town in the mid-distance. The canvas is small, but the view is grandly treated, and the picture's style is noble. The little Paul Potter, called *Young Bull and Cows* (94), which comes from Buckingham Palace, is signed and dated 1649. The cow is lying in a meadow near a ragged old tree stump, and she ruminates with the utmost placidity. The bull is a bull of character, and he is finely designed, elaborately drawn, and modelled with such mastery that, although the work is small (27 in. by 25 in.), it is worthy to be compared with the much more famous 'Paul Potter's Bull,' about which people talk as if the artist had done nothing else worth looking at. He never surpassed the atmosphere of this little panel, which is Smith's 70, and, so long ago as 1778, fetched at Amsterdam, when the collection of M. Servad was dispersed, 2,510 florins (225*l.*), and, at a later date, seems to have been sold out of the Crozat Collection for 300*l.* It was, with the rest of the Prince Regent's (Carlton House) gallery, at the British Institution in 1826 and 1827, and, lent by the Queen, at the Academy in 1876. All the critics have noticed the fact that Potter seldom painted cattle on so large a scale as this.

We have now to consider a group of Dutch figure pictures proper, in which G. Schalken's *Stolen Kisses* (49), a little gem in its way, finished to the utmost, and, even for him, more than usually polished, solid, soft, and luminous, may worthily come first. The design embodies, according to the painter's frequent practice, a lively incident, three half-length figures, and emphatically contrasting masses of artificial light and shade. A pretty girl, the

charming *espièglerie* of whose expression is worthy of Hogarth or Wilkie, is putting a lighted candle into a lantern, while, preparatory to saluting her rosy lips, a comely lad, laughing in the most natural manner, takes her by her delicate rounded chin with one hand and grasps her shoulder with the other. We know few Schalkens which surpass this one; it is superior to those in the National Gallery. It is Smith's No. 35, and in 1753 was mentioned by Descamps as in the collection of M. van Heteren. In 1789 it was sold for 112*l.* A *Sculptor examining a Bust* (92), attributed to the same artist, is another instance of his liking for candlelight effects, and for incidents such as that described above. A similar design occurs in No. 797 at the Uffizi; a third of the same subject, reputed as by Schalken, is No. 1567 at Dresden, and has been officially ascribed to Slingelandt. The artist holds a lighted candle, and is carefully examining a bust of a woman which is placed on a table before him, so that the white marble serves to focalize the chiaroscuro in a thoroughly natural manner. Its intrinsic merits do not convince us of the genuineness of this picture, although there is nothing against it in the repetition of the subject, or even of the design. At the same time it is not to be forgotten that this admirable pupil of Dow was very unequal indeed.

The clever, but slight and rather loosely touched *Study of a Head* (50), which Sir C. Robinson lends as a Karel Fabritius, may be his work or that of one or other of a dozen similar painters, or, indeed, of any of the inferior members of the school of Rembrandt, except, perhaps, F. Bol, who was incapable of it. Nevertheless, we are willing to take Sir Charles's word for its being by the supposed master of Ver Meer of Delft. If so this is Karel's second appearance at Burlington House, the first being so long ago as 1871, when Lord Dudley exhibited 'A Portrait.' Jan Steen's *Christening* (56), which Lady Wallace lends, is full of spirited incidents and is genuinely humorous. The quaint face of the baby, and the fine lady visitor seated at the further side of the table, and mincingly sipping wine from a glass, are among the best parts of the design. There are capital points of colour in the 'Christening,' besides a quantity of curious details in the utensils on the floor and the furniture of the room. It is Smith's No. 45, and in 1785 was, according to that author, sold with the collection of M. van Slingelandt, of Dort, for 25*l.* In 1833 it belonged to Mr. Dawson Turner, and, like all Steens, remains intact and has darkened but little. Mr. H. F. Broadwood lends a specimen of a comparatively rare artist in the *Regret for the Violoncello Player* (77), by Jan Le Ducq, which is inspired by unusual sadness and tender pathos. A middle-aged lady, dressed in black, sits with her back towards us (a very rare circumstance in the case of a single figure) before a harpsichord, on which she has been playing, when the letter now in her hand came to notice and reminded her of the dead lover or husband, whose violoncello, wreathed in black crape, leans against the harpsichord near her side. The musical instruments, their construction and ornaments (in the harpsichord there is a landscape painted on the raised lid), deserve attention. The absence of bright and deep colours, the prevalence of black and sharply defined white, the crisp touch and thin impasto, as well as the abundance of soft light in the chamber are so many striking peculiarities of Le Ducq, pictures ascribed to whom are rare in this country, many of his works having been given to Egdon van der Neer, Terburg (!), and Gonzales Coques. Very few of them have been in the Academy.

Lady Wallace's *Mistress and Maid* (79) represents G. Metsu fairly well, but it is less soft and solid than usual. The old lady, who has gone to sleep in her chair while reading the Bible, is first rate; and equal humour is



shown in the stupid heedlessness of the maid, who is preparing a fish for cooking, while a cat seizes another fish from a pan on the floor. It is noteworthy that, frequent as dogs, especially small brown and white spaniels (as in 'Le Corset Rouge,' now in the Rothschild Collection), are in Dutch *genre* pictures—we, in a recent review of the Academy, mentioned many examples of their presence—cats are rarely represented, and mostly by Metsu. 'The Tabby Cat' is now before us—such is the name by which No. 79 was described by Smith, who while it belonged to Mr. Harman numbered it 103. In 'The Fainting Lady,' which was in the Red-leaf Collection, there is an incomparable cat; there is a magnificent tabby in 'An Old Woman Dining,' which was No. 96 here last year; a predatory grimalkin is conspicuous in 'An Old Woman broiling Fish'; and the celebrated 'Lace-Maker,' now at Dresden, is similarly furnished. But these are exceptions, and prove the rule that while the Dutchmen, like Metsu, painted as many dogs as pictures, they, like the great Italian masters, rarely or never introduced cats. No. 79 is excessively black—a rare defect in Metsu's art—and is rather heavy in all ways. It is curious how many of his works have, like the present, to do with the buying, cooking, and eating of fish, just as card-playing was a pet subject with Teniers II., and the drinking of beer with Adrian van Ostade. In these facts we trace the influence of patrons and fashion upon the old masters, just as happens in modern times—Etty, for instance, must needs paint nude females, and Mr. Hook breaking waves. *Bargaining for Fish* (91), a capital instance of his best manner, now belonging to Lady Wallace, illustrates what we have said of Metsu's habit of painting fish. It is the companion picture to 'A Young Girl selling Grapes,' Smith's No. 50, and now in the Royal collection at Buckingham Palace, which Hodges engraved in mezzotint, and which is nearly of the same size as the picture before us, while the subject is, so to say, reversed, and the old woman is the buyer, the girl the seller. In the picture before us the woman sits at the door of her house under a sort of bower, and sells her fish to the girl who stands facing her. Metsu more than once painted variants of this theme: 'The Herring Seller,' for instance, in the Bridgewater Gallery, and the less-known 'Fishwoman,' which is Smith's No. 57. The faces of No. 91 are most animated, faithful to nature, and, like the design at large, so thoroughly spontaneous that it is delightful to study them. The marvellous skill of Metsu in treating details is manifest in this capital instance, which, like nearly everything he produced, is in perfect condition. The coldness of the girl's dark blue petticoat is its sole defect. Its comparative hardness and its somewhat metallic surface affirm that it is an early specimen of a painter who gradually learned to unite the most complete breadth and softness with incomparable finish. It is not mentioned by Smith. Another Metsu from the Manchester House collection, *The Tired Sportsman* (95), is nearly as good, but not so interesting, as either of the above. Smith gave its dimensions as one inch smaller each way, numbered it 64, called it 'The Weary Sportsman,' and said it was sold in 1802 for 480*l.*, which was a great price, partly to be accounted for by the fact that the picture had been engraved by Jean Pelletier, a capital translator of Dutch *genre* pictures. The subject more than any exceptional merits ensured its popularity.

To the same category belongs the *Lady bargaining for Fish* (60), a good example of Quiryn Brekelencam, an extremely prolific painter whose reputation has lately been revived. A still better instance of his work is No. 90, *The Afternoon Nap*, an old woman slumbering with a book in her lap, a subject also treated by Maes, Metsu, Ochterveldt, and Schalken. She has

gone to sleep after dinner, and is a perfect type of repose. The picture is soft, warm in tone, and quite remarkable for the great clearness and purity of its shadows and the darker colours. Its local colours are isolated, which produces spottiness, and this injures the chiaroscuro. In this respect it differs from 'La Consultation' in the Louvre, which proves how good a painter this artist was. It is "un délicieux petit tableau, d'une tonalité discrète, d'une coloration exquise, plein d'harmonies contenues, qui peut compter parmi les meilleurs ouvrages hollandais que possède notre riche musée." So said M. Havard of that charming example in the great French gallery, with which No. 90 before us might profitably be compared to show that it is a relatively youthful instance. M. Havard, in his catalogue of Brekelencam's pictures, describes 'La Lecture de la Bible,' which seems to be the work before us, as having been sold with the Collection Trochin for 1,000 fr. Quiryn was fond of painting men and women asleep on chairs. Technically speaking he comes between William Van de Velde and De Hooghe, and is hardly inferior to them; but his sober mood and undemonstrative style have kept his reputation in the background, while the fame of A. van Ostade—to whose *Interior, with Figures* (80), a woman and a child and other figures in a cabaret (from Mr. C. Morrison's collection at Basildon), we come next—has been at least equal to his merits. The well-known specimen is a little cold in the half-lights and middle tints, and, as Adrian's pictures often are, blackish in the shadows. It is conspicuous for variety of character, astonishing finish, and a fine surface. The child is in Van Ostade's best style, and the whole is full of humour. It was formerly in the collection of Mr. Edward Gray, is signed in full, and dated 1669, which is only a little later than the best period of the master. In this respect it is comparable with an extraordinarily fine Van Ostade, dated 1668, the 'Interior,' lent by the Queen, as No. 113, to the Academicians in 1890 from Buckingham Palace. *Boors playing at Tric-Trac* (97), a capital example, need not detain us longer than suffices to remark the frequency with which Adrian painted the subject.

The highly interesting *Portrait Group* (54) of whole-length figures of B. Tschudi, the founder of Broadwood's, his wife and two sons, and exhibited by the present head of the well-known firm of pianoforte makers, is a puzzle for critics desirous of finding out the name of the painter who possessed such skill in drawing, and modelled with such breadth and learning. Mr. Hipkins tells us that, allowing for the ages of the children, this picture must have been painted about 1745; this excludes Sir James Thornhill, whose style it represents with considerable fidelity, as he died in 1734; it is not very unlike Hogarth's work, yet it can hardly be awarded to him. There was Thomas Hill, another good artist of this kind (who painted Humphrey Wanley, now in the Bodleian), but he died in the same year as Sir James; Vanderbank was dead long before 1745; it is too solid for Richardson, too free in design and too firmly touched for Jervas, and too bold for Hudson or Aikman; too broad, learned, and solid for a mechanic like Vandermijn, and not at all like a Vanloo, whose bright Italian taste, smooth impasto, and gay tints are not here. The mannerisms of Knapton are not to be found in this group's excellences and defects. For want of a better name, and owing to certain peculiarities of the technique, the impasto, the coloration, and the sharply defined light and shade, we are disposed to suggest that Michael Dahl's hand was at work upon its somewhat dull, mechanical, and clay-like carnations, and to recognize in the blunt and "wooden" flesh, as well as in the primitive formality of the figures severally and the loose grouping of them, the shortcomings of one accustomed, as was that able Swede, to deal

with single figures only. Dahl, however, died in October, 1743, and unless Mr. Hipkins's conjectural date can be put back about a year and a quarter he cannot be the author of this remarkable group. To ascribe it to Chardin, as some have done, simply betrays ignorance of the technique of painting on the part of those who talk of the brilliant French master as one whose works could be mistaken for Hogarth's. It is much more like the work of Louis Tocqué than of any other Frenchman of that period, but we do not know that Tocqué ever came to England. Dahl's great age at the period in question is much against his claim; it is in his favour, however, that he was at work till very late in life (witness his 'John Gay' at Knole), and that he lived close to Great Pulteney Street, where the Tschudis resided. The over varnishing of a primarily dry and dull surface, which originally had an opaque and solid impasto, has added greatly to the difficulty of recognizing the hand to which this capital example is due. Isaac Whood (see his 'Archbishop Wake' at Lambeth) and G. Knapton (see his portrait in the Dilettanti Society's rooms) have claims to have painted it; the former's are the better. The harpsichord Tschudi is tuning was presented by the maker to Frederick the Great on the occasion of his first victory at Prague, and, c. 1744, was a magnificent instrument. Of course, the picture may have been the work of a German invited over for the purpose by Tschudi, his countryman, who, returning, left no trace here more important than this capital ornament of Gallery II.

Teniers's *Man and Woman in a Cow-House* (82) represents, with exceptional humour and spirit, the elderly pair that master was very fond of painting. The cows are excellently designed. The painting of the vessels and utensils on the floor, the brass dish and earthen pots especially, is unsurpassable for firmness, precision, and brilliancy of touch. The background is rather hard, and the surface is (at present, at least) unpleasingly polished. The Queen's renowned painting of *The Listener* (85), by N. Maes, Smith's No. 7, which George IV. bought for 150 guineas, having been here in 1877, and again, as No. 52, in 1888, we need not repeat the notice we gave of it on the later occasion nor do more than say that a similar picture was at Lord Taunton's, Stoke, near Windsor, and has since changed hands. No. 85 was sold in 1811 for 150 guineas. De Hooghe's *Interior* (86) is an inferior specimen, and probably not genuine. We cannot persuade ourselves that Mr. Willett's *Portrait of a Man* (93), which has been very ably etched as a Rembrandt, is the work of that master. A capital piece of painting, the touch, the carnations, the weakness of the expression, the character of the boneless surface, the drawing, and, above all, the modelling of the face, which is not Dutch, unite to render it probable that here is a sketch or *pasticcio*, probably by Sir Joshua Reynolds, working for a freak in the manner of Rembrandt. We believe this clever thing was found in a cottage near Petworth, which was a haunt of Sir Joshua's.

### Fine-Art Gossip.

At a general assembly of Academicians and Associates held on Wednesday evening, Mr. Stanhope A. Forbes, painter; Mr. Harry Bates, sculptor; and Mr. Thos. Graham Jackson, architect, were elected Associates of the Royal Academy.

THE Fine-Art Society has formed a collection of "Holiday Drawings in France and Italy," by Mr. W. L. Wyllie, and appointed to-day (Saturday) for a private view of them. The public will be admitted on Monday next. Paintings by M. J. V. Chelminski will, similarly to the above, be on view at the Continental Gallery.

THE pictures and other works of art collected by the late Mr. Frederic Leylan at Woolton



and at Prince's Gate, London, will, we understand, be sold by Messrs. Christie in the approaching spring.

THE private view of the thirty-first annual exhibition of the Glasgow Institute of the Fine Arts is to take place on Monday, and the exhibition will be open to the public on Tuesday next.

A NUMBER of artists and literary men have joined in paying to Mr. Ford Madox Brown, whose reputation dates from 1844, when he contributed an admirable cartoon to the Second Westminster Hall Exhibition, a compliment so rare and high that, since a similar body offered to MacIise a gold port-crayon on account of his cartoon of 'Wellington and Blucher,' no honour of the kind has in this country been bestowed upon a living painter. The promoters of the movement, desiring to recognize the genius, skill, and energy of the painter of 'The Last of England,' 'Romeo and Juliet,' and the series of decorations of the Manchester Town Hall, and anxious that the National Gallery should be asked to accept a work of his, collected nearly 900*l.* and invited him to paint a picture for the purpose. They submitted several subjects for his approval, and he, thanking them for the honour thus implied, selected that of 'Wicliffe on his Trial in the Presence of John of Gaunt,' a large composition of many figures, which some time ago we described at length. Mr. Brown will promptly proceed with this commission. This transaction is the more honourable to all concerned in it because the subscribers include not only a very large proportion of the more eminent Royal Academicians, but many others of reputation, among them, besides personal friends of the painter, not a few whose views are by no means entirely in accord with his in regard to abstract and technical matters of art; and Sir F. Leighton's name stands at the head of the committee list, which includes those of Mr. Alma Tadema and one or two more artists of reputation. Among the other leading subscribers are Mr. G. Aitchison, Mr. E. Armitage, Mr. H. H. Armstead, Sir A. W. Blomfield, Mr. G. Boyce, Mr. R. B. Burgess, Mr. E. Burne-Jones, Mr. P. H. Calderon, Mr. B. Champneys, Mr. J. R. Clayton, Mr. Austin Dobson, Dr. Garnett, Mr. Gray Hill, Mr. A. W. Hunt, Mr. Holman Hunt, Mr. J. Leathart, the late Mr. F. Leyland, Judge Lushington, Mr. E. H. Martineau, Mr. William Morris, Mr. D. Murray, Mr. Oules, Mr. R. Palgrave, Mr. Coventry Patmore, Sir Noel Paton, Mr. E. J. Poynter, Mr. Val. Prinsep, Mr. G. Rae, Mr. W. B. Richmond, Mr. Briton Riviere, Mr. R. Seeley, Mr. F. Shields, Mr. M. H. Spielmann, Mr. Swinburne, Mr. G. F. Watts, and Mr. A. Waterhouse. Sir F. Burton, Sir John Gilbert, and Sir John E. Millais have also been generous contributors to the fund. It seems to us a pity this project was not more widely made known. Had that been done, an even more distinguished list would have resulted.

IN May next there will be an exhibition at the École des Beaux-Arts, Paris, of the works of Ribot, the profits of which are to be applied to the erection in Paris of a monument by M. Rodin of the painter.

Mlle. ROSA BONHEUR, who, notwithstanding a report to the contrary, has of late enjoyed good health, having finished the large picture of horses treading out corn to which we lately referred, is now fully occupied with a new and important work representing a noble group of lions, and entitled 'On Guard,' which will be exhibited at Mr. Lefèvre's gallery in the approaching spring. M. Blanchard, who is engraving in pure line Mr. Alma Tadema's picture 'A Dedication to Bacchus,' which is to be the companion of 'The Vintage,' by the same painter and engraver, has made such progress with the new plate that an impression from it, in the present state, may now be seen by subscribers

and others in Mr. Lefèvre's gallery, King Street, St. James's.

DR. JOLY's well-known collection of Hogarth's works will be sold by Messrs. Sotheby, Wilkinson & Hodge next month. The collection is probably one of the most extensive ever formed of the works of one man, and after reading the catalogue there are probably those who will be surprised to find how much work Hogarth completed. One lot contains 6,097 prints and 158 drawings mounted in twenty-five volumes. There is also a large number of books either illustrated by Hogarth or containing portraits or memoirs of him.

MESSRS. SOTHEY, WILKINSON & HODGE will begin on the 5th of next month the sale of the first portion of Mr. Warwick's collection of prints and drawings. The catalogue comprises 1,460 lots, chiefly of works of British artists. The sale will continue until the 13th of February.

AT Daphne excavations have been begun by the Athenian Archæological Society, with the object of bringing to light the *via sacra* of Eleusis and the remains of the sanctuaries of Apollo, of Athena, of Demeter and Kore, and of Aphrodite, which are known to have existed in that neighbourhood. The statue of a woman has been found, unfortunately headless, of natural height, and of very fine execution, which may prove to be the statue of Kore mentioned by Pausanias.

AT Gortyna, in Crete, some fresh Greek inscriptions have been found by the peasants, most of which are Christian, one of them giving on a sepulchral slab the name of a Byzantine bishop. At Lebena other inscriptions have been recently found belonging to the sanctuary of Æsculapius. Prof. Comparetti is preparing for publication a definitive reading of the great legal inscription of Gortyna, with a new phototype of the whole text prepared by Prof. Halbherr.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.

MR. HENSCHEL has lost no time in arranging his incidental music to 'Hamlet' for concert use, a suite in five sections being presented at his Symphony Concert on Tuesday evening. He therefore, of course, wishes his work to be judged on its abstract merits, and apart from its connexion with the tragedy; and he is justified in so doing, for parallel instances have been afforded of music composed for a special purpose achieving popularity on its own account. No one, for example, in listening to Schubert's 'Rosamunde,' thinks of the unsatisfactory drama for which it was written; or, to take a more recent case, Ibsen's 'Peer Gynt' was scarcely known even by name when Grieg's suite was first introduced here; but the beauty and piquancy of the music at once charmed all hearers, and the suite is now one of the most popular orchestral works ever penned. The question then remains whether Mr. Henschel's music will bear a similar test, and the answer must be in the affirmative. The first of the five movements is entitled 'Prelude,' and is based chiefly on two motives intended to represent, or rather suggest, Hamlet's communings with himself. They are deeply expressive and strikingly orchestrated. The second division, 'Ophelia,' is very tender and melodious, with scarcely any touches of sadness. The next, 'Interlude,' consists of two sections, an *allegro impetuoso* in *a* minor, and a Pastorale in the tonic major. The first is

extremely dramatic, and the second remarkably sweet and tuneful, the melody being allotted to the *corno inglese*. The close of the fourth brief movement, 'Ophelia's Death,' is distinctly and inevitably reminiscent of 'Aase's Tod' in Grieg's suite. The *finale* is a 'Danish March' in *e* minor, symmetrical in form and distinctly national in character, the themes of the trio being avowedly taken from ancient Danish melodies, while the principal subject recalls the air introduced in M. Ambroise Thomas's 'Hamlet' in Ophelia's death scene. To sum up, Mr. Henschel's music is well worthy of preservation after the withdrawal of the play from the Haymarket Theatre. The rest of Tuesday's programme must be briefly dismissed. The Polish violinist M. Gorski displayed pure tone and intonation in Max Bruch's Concerto in *a* minor; and the orchestra was fairly commendable in Schubert's unfinished Symphony in *b* minor, the Prelude to 'Lohengrin,' and Dr. Mackenzie's impressive march from 'The Story of Sayid.' Mrs. Henschel being still unable to sing, the duet from Berlioz's 'Béatrice et Bénédict' was not performed, Madame Hope Glenn singing in its place Handel's air 'Pupille sdegnose' from 'Muzio Scevola.'

### Musical Gossip.

PERFORMANCES in London are now beginning to increase in numbers, though for obvious reasons audiences are not yet so large as could be wished. The programme of Sir Charles Halle's fourth concert at St. James's Hall on Friday last week underwent considerable alteration owing to divers causes. Wagner's 'Siegfried's Tod,' from 'Götterdämmerung,' mis-called a funeral march, and the 'Siegfried Idyl,' were not in the original scheme; and, in consequence of the indisposition of Sir Charles Halle, Beethoven's Pianoforte Concerto in *a*, No. 4, was removed in favour of Mendelssohn's Violin Concerto, of which Madame Néruda was the executant. The Manchester orchestra was heard to much advantage in Brahms's Symphony in *d*, No. 2, and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale.'

THE programme of the Wind Instrument Chamber Music Society's concert on Friday last week included Reicha's Quartet in *a*, Op. 88, No. 3; Mr. J. F. Barnett's Sonata in *a* minor for flute and piano, Op. 41; a Trio Pathétique for clarinet, bassoon, and piano, by Glinka; and a Sextet for wind and piano, by Ludwig Thuile.

MR. AND MISS BAUER and Mr. Herbert Walenn gave the second of their chamber concerts at the Hampstead Conservatoire last Saturday evening, their programme including Schubert's Allegro in *c* minor for strings, in all probability intended as the first movement of a quartet; Bach's Concerto in *d* minor for two violins; Haydn's Quartet in *b* flat, Op. 76, No. 4; and smaller items. The artists announced to assist the concert-givers were Mr. Carl Engel, Miss Winifred Bauer, and Miss Daisy Defries.

THERE is little to be said concerning the Popular Concerts last Saturday afternoon and Monday evening. On the former occasion Signor Piatti's 'Sonata Idillica,' for pianoforte and violoncello, was repeated by the composer and Miss Fanny Davies; and the remaining concerted works in the programme were Schumann's Quartet in *A* minor, Op. 41, No. 1, and Schubert's Trio in *b* flat, Op. 99. Miss Davies played three of Schumann's pieces for pedal piano, and Mrs. Helen Trust rendered songs by Arne and Giordani with considerable success.

ON Monday Brahms's new Vocal Quartets and Gipsy Songs were to have been repeated;



but Mrs. Henschel was unable to sing, and the vocal element in the programme was supplied solely by Mr. Henschel, who rendered Loewe's fine *Lieder* 'Der Erl König' and 'Henry the Fowler' in his most artistic manner. The principal items in the programme were Mendelssohn's Quartet in A minor, Op. 13, and Schumann's Pianoforte Quartet in E flat, Op. 47. Mlle. Janotha seemed unusually flurried and nervous in Chopin's Polonaise in F sharp minor, Op. 44, but Madame Néruda was wholly acceptable in the Gondoliera and Moto Perpetuo from Franz Ries's Suite in G for violin, Op. 34.

MR. AND MRS. HENSCHEL gave their first vocal recital this season on Wednesday afternoon at St. James's Hall, with an admirable programme. Among the items not frequently heard in the concert-room were a duet "Quel onda che rovina," by Padre Martini; Handel's airs "Oh! Sleep," from 'Semele,' and "Qual Farfalletto," from 'Partenope'; Brahms's 'Von Waldbekränzter Höhe'; and Schubert's 'Der Doppelgänger,' 'Das Rosenband,' and 'Der Schiffer.' A picturesque ballad, 'Der Schenk von Erbach,' by Mr. Henschel, was also included in the scheme.

'THE GOLDEN LEGEND' was performed by the Royal Choral Society at the Albert Hall on Wednesday evening, with Miss Medora Henson, Miss Hilda Wilson, Mr. Iver MacKay, Mr. Robert Grice, and Mr. Henschel as the soloists. Previous to the cantata Sir Arthur Sullivan's 'In Memoriam' Overture was played.

MR. HENSCHEL'S suite formed from his music to 'Hamlet' was announced to be performed at Sir Charles Halle's Manchester concert on Thursday evening this week; and the programme likewise included Beethoven's Symphony in B flat, No. 4, and Berlioz's 'Waverley' Overture. M. Sapellnikoff was announced to make his first appearance in Manchester.

THE death is announced of the Baron Bódog d'Orczy, an earnest Hungarian amateur, who will be best remembered in this country by his opera. 'The Renegade' was produced without success at Her Majesty's in 1881, the last regular season under Mr. Mapleson's management. The work was a crude attempt to imitate Wagner's most advanced style, and, despite some clever effects, was, on the whole, dull, and even ugly. A detailed description of the opera will be found in the *Athenæum*, No. 2803. Baron d'Orczy was Intendant at the Pesth Imperial Theatre from 1869 to 1873, but during his latter years he resided in London.

It is a commendable practice at Bristol to give two "intermediate concerts" in the years between each recurring triennial festival, and these performances are fixed for February 26th and 27th next. The first programme will consist entirely of items by Wagner, comprising the third acts of 'Tannhäuser' and 'Lohengrin' and the 'Parsifal' Prelude. The second scheme will include Cherubini's Requiem in C minor, Dr. Parry's 'St. Cecilia's Day,' and Mendelssohn's Violin Concerto. Sir Charles Halle will conduct, and the principal artists engaged are Madame Nordica, Mlle. Antoinette Trebelli, Mr. McGuckin, Mr. Santley, and Madame Néruda.

ANOTHER interesting item of news comes from Bristol, namely, that a hundred members of the Choral Society in that city are engaged to take part in the Gloucester Festival next September. This is a move in the right direction, as local talent should always be utilized as far as possible at provincial celebrations.

THE programme of the Lower Rhine Festival, which will take place this year at Cologne, is framed on a somewhat novel basis. Beethoven's 'Choral' Symphony is the only important classical work, modern music occupying the remainder of the scheme. The first and second days will be devoted to German, Italian, and French music, and the third concert will be of a cosmopolitan character.

## CONCERTS, &amp;c., NEXT WEEK.

Mon.	Popular Concert, 8, St. James's Hall.
Tues.	St. Andrew's Falmouth, Concert, 3, St. James's Hall.
Wed.	Mr. Dannreuther's Concert, 8.30, No. 12, Glynne Square.
Thurs.	London Ballad Concert, 3, St. James's Hall.
Fri.	Mr. Gompertz's Chamber Concert, 8, Princes' Hall.
Sat.	Subscription Concert, 8.30, Princes' Hall.
	Sir Charles Halle's Orchestral Concert, 8.30, St. James's Hall.
	Popular Concert, 3, St. James's Hall.

## DRAMA

## THE WEEK.

HAYMARKET.—'Hamlet.'

IN the literal no less than in the conventional sense, Mr. Beerbohm Tree may be said to have revived Hamlet at the Haymarket. Whatever the limitations of his presentment, it possesses the one great merit of abundant vitality. The new Hamlet lives to the finger-tips. We may not always agree with Mr. Tree's understanding of this passage, or admire his delivery of that; but he never fails to arrest our attention, he never subsides into mere mechanical recitation of his lines. His conception of the part is precisely that which our previous knowledge of his temperament would lead us to expect; and it so happens that his temperament harmonizes almost to perfection with the orthodox, the Goethean, reading of Hamlet's character. He shows us a student, a dreamer, a man of subtle intellect and fine aesthetic perception—in a word, a gentleman of modern mould—plunged by the "cursed spite" of destiny into the depths of the dark ages, and compelled to grapple with some of the crudest, most unæsthetic and ungentlemanlike forces in human nature. That this is a true account of Hamlet's situation there can be no doubt. We can accept it without postulating any definite design on the poet's part of exhibiting the Renaissance at war with the Middle Ages, or, indeed, of writing up to any formula whatever. The great creators obey an inward, more or less inarticulate, necessity, not setting their purpose before them in abstract terms; but the *ex post facto* formulas in which criticism sums up the result may be none the less just and luminous.

The most characteristic feature of Mr. Tree's conception is the prominence given to Hamlet's love for Ophelia, which Mr. Tree would have us accept as sincere and profound. This is unquestionably the reading of the situation which best lends itself to theatrical effect, and, as it is at least as plausible as any other reading, the actor is amply justified in adopting it. At the same time we cannot quite coincide with Mr. Tree's rendering of the chief scene between Hamlet and Ophelia. According to him, it falls into two distinct portions at the point where Hamlet catches sight of Polonius behind the arras. Up to the phrase "Where's your father?" all his wild and whirling words have been spoken with the utmost tenderness; they are caresses rather than insults; it is only when he realizes Ophelia's complicity in the trap that has been set for him that his manner becomes as harsh as his words. Now it seems to us a perverted ingenuity which can discover in the text any indication that Shakespeare intended the scene to be taken in two different keys. On the contrary, except for a slight *crescendo* of vehemence, Hamlet's tone is absolutely the same throughout. Whatever may have been his inmost feeling towards Ophelia, he clearly intends to

convey to her the notion that he is not a marrying man, coupling the intelligence with the melancholy consolation that it is not inconstancy, but lunacy, which has unsettled his affections. He is, in fact, playing the part of that hero of Mr. Rudyard Kipling's who simulated fits in order to escape from an undesirable alliance. He may be cruel only to be kind, but cruel he undoubtedly is. It is open to the actor to convey all sorts of subtle sub-indications of Hamlet's underlying tenderness; but Mr. Tree's whole tone and manner in the opening portion of the scene flatly contradicted the plain meaning of his words.

On the whole, as was to be expected, Mr. Tree shows himself more at home in the lighter passages of the play than in the declamatory scenes. He does not lack voice, but he has not acquired the art of bringing into play the full compass of his organ. This art, we may hope, will come to him in time. As he repeats the part night after night, he must himself become conscious of the infinite variety of expression which is not only possible, but imperatively demanded, if the lines are to produce their full effect. No one, it may safely be said, has ever played Hamlet perfectly at the first attempt. It is a part which requires, as the French say, to be *pioché*, and an actor of Mr. Tree's alert intelligence is not at all likely to rest content even with the very respectable achievement of Thursday in last week. It is to be hoped that the incessant repetition of so arduous a character may not so weary him as to make him decline into a mechanical routine. That is the worst of the system of long uninterrupted runs—it is apt to kill an actor's interest in his own performance.

Mrs. Tree's Ophelia is refined and graceful throughout, and in the mad scene her singing is distinguished by a perfect intonation very rarely attained on the stage. Mr. Fernandez as the Ghost and Mr. Kemble as Polonius give full effect to the traditions of their respective parts; and the same may be said of Mr. George Barrett and Mr. Edward Rose as the two gravediggers. Mr. Arthur Dacre is a manly and pleasant Horatio, and Mr. Fred Terry a capable Laertes. Mr. Henschel's accompaniments are as a rule discreet—their musical merits do not here concern us—but from the purely dramatic point of view we must protest against the angelic chorus at the close. Musically it may be all that is delightful; dramatically it is vulgar and out of place.

## Dramatic Gossip.

'THE GREY MARE' of Messrs. G. R. Sims and Cecil Raleigh, a three-act farce, which constitutes the new bill at the Comedy, is a fairly whimsical, new, and ingenious piece of the flimsiest order. According to the account preserved concerning True Thomas of Erildoune, the famous chronicler, whose tongue could speak no leasing, the canny Scot was less grateful than might have been hoped for the fairy bequest which, while it attached to his smallest words a full burden of responsibility, deprived him of the opportunities of worldly advancement which a near knowledge of the use of the *suppressio veri* and the *suggestio falsi* brings in its train. All but a Truthful Thomas is Dr. Maxwell. Once only, with an unblamable purpose, and as a means of rebuking the practice of constant



falsehood, he stoops to invent a fiction. Never, perhaps, did so innocent a fib produce results so disastrous, and never, since in Eastern legend the careless dealing with date stones brought mourning and death, was result so out of proportion with effort. A subject of this kind amuses for a time. It must be brisk, sharp, effervescent. Such it proves; and though it is almost too long, Mr. Charles Hawtreys (inimitable as the hero), Miss Lottie Venne, Mr. Brookfield, and other members of a good company give it a stirring representation.

A SERIES of afternoon performances of a play dealing with South American life, entitled 'Deborah,' by Mr. Elwyn Mitchell, are promised for the close of February at the Avenue. Miss Marion Lea will play the heroine.

It is pleasant to hear that Mr. Toole is greatly benefited by his stay at Hastings.

WHEN—in part through the kindness and loyalty of his fellow actors—Thomas Squire, an actor once popular at the Gaiety in burlesque, was sent to a warmer climate, the auguries were not of the most hopeful. He has now, as was feared would be the case, died on his journey at Melbourne.

MR. WILLIAM GOWING, whose death has been recently chronicled, played during many years, as Walter Gordon, juvenile parts—at the Olympic under Robson and Emden, and under Buckstone at the Haymarket. He never rose beyond the rank of a respectable amateur, and his connexion with the stage was principally, if not wholly, honorary. He enjoyed, however, great personal popularity, and his house, after his second marriage with Miss Aylmer Blake, saw many pleasant literary gatherings.

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"The address is delivered in the Hall of St. Salvador's, a handsome apartment of academic aspect, hung round with portraits of departed Professors. It is the St. Andrews use, that the students assemble before the entrance of the dignitaries, and beguile the time by songs: some of very remarkable character, and all very heartily and well sung. The red robes of the undergraduates look warm in the gray November afternoon; also on the streets all the winter through. Principal Forbes was Head of St. Salvador's College. The Professors enter in single file, headed by the Principal. Forbes was a tall, worn, stately man: specially dignified, but extremely benignant as a rule. I always found him so [so did all who really knew him]; but somehow he was less popular with the students than he deserved to be. One looked at him with much interest: not so much as one of the first scientific men of the day, but rather as the son of the lady who Sir Walter tells us 'broke his heart.'"

A characteristic remark concludes the description:—

"The Principal closed the proceedings by pronouncing the blessing in Latin: an incident

never other than distinctly irreverent (in my judgment) when the words are said by one never ordained so to do."

A contrast to the elder Principal was Tulloch, then in his vigour:—

"Making a great speech in the General Assembly, with flashing eyes and flushed cheek and the great mane of yellow hair, Tulloch was never to be forgotten."

Kingsley's criticism on Tulloch A. K. H. B. seems unable to forgive:—

"Coming home, Kingsley was a little hypercritical.....Kingsley burst out, 'How sad it is that with that magnificent voice, he spoils the whole thing by that abominable Scotch accent!' Surely this was a bit of high-bred provincialism. How may a Scot be expected to speak? Wherefore should a Scotch accent be held abominable? At least we never drop our h's: neither do we omit our final g's."

Of Norman Macleod, too, we catch more than one glimpse in these pages—Norman, who, according to the anonymous bard, still was

— heard to curse the Sabbath,  
And to ban the Decalogue!

So well was he appreciated in some quarters. Baynes, the Professor of Logic, better known to the world as the editor of the 'Encyclopædia Britannica,' is among the portraits:—

"No mortal ever heard him utter a rancorous word. And he never failed to tell a friend anything he had learned to the friend's advantage. This was a marked characteristic of Baynes.....We have all known really good and able men, in listening to whose talk about their acquaintance the words of Dickens came as a refrain at the end of each sentence, 'Let him apply to Wilkins Micawber, and he will hear something not at all to his advantage.'"

Of living personages we need only say that Dr. Boyd generally follows Baynes, and not Micawber, in his estimate, and that of Profs. Flint and Campbell especially he speaks with just appreciation. No Scotch reminiscences would be complete without some stories of eminent preachers. Here are two of Drs. Wallace and MacGregor. Said Wallace from the pulpit:—

"We are told to *love* our enemies; but we are not told to *like* them. I don't like my enemies. I dislike them, very much. But' (this with a baleful glance) 'I love them. And I shall ever be ready to show my love to them by trying to get them severely punished, that they may be led to repent of their behaviour towards me.'"

Again:—

"Once, at a gathering of three thousand people at Aberdeen, I saw and heard MacGregor cause wild enthusiasm by simple means. 'There was a day,' he said, 'on which an ancestor of mine was sentenced to be hanged.' Loud applause greeted this tragic statement. The orator went on: 'I have no doubt it was for stealing.' Considering the way in which the MacGregors of old got their living, the suggestion was a very probable one. It was received with thunderous cheering. Then, 'But as he was a distinguished thief, he was allowed to select the tree on which he was to be executed: and, with great presence of mind, he selected a gooseberry bush. It was at once objected that it was not big enough. But he said, with dignity, 'Let it grow! I'm in no hurry.'"

Dr. Boyd's book, we hope, will grow; it is pleasant and gossipy; and, given judicious pruning in certain directions, he need not apprehend therefrom a violent end to such literary reputation as he possesses.



*Les Républiques Hispano-Américaines.* Par Théodore Child. (Paris, La Librairie Illustrée.)

*The Spanish-American Republics.* By Theodore Child. (Osgood, McIlvaine & Co.)

*Argentina and the Argentines: Notes and Impressions of a Five Years' Sojourn in the Argentine Republic, 1885-90.* By Thomas A. Turner. (Sonnenschein & Co.)

MR. THEODORE CHILD is one of the most lively of a large class of cosmopolitan writers, whose essays on French, German, Russian, and British painting, sculpture, and industrial arts are familiar to American and English readers of *Harper's Magazine*, in the pages of which the English version of 'The Spanish-American Republics' has been appearing in instalments during the past year. Whether describing Mr. Leyland's mansion or the Duc d'Aumale's château at Chantilly, whether his subject be the ware of Limoges or French cookery, all his delineations, both of masterpieces and their authors, as well as of life and character, are drawn from a bright and picturesque point of view, and record, in fact, the first effect produced on a clever impressionist; but Mr. Child's art education has been so luxurious that he is almost too fastidious to judge complacently the rougher and uglier sides of life which necessarily obtrude themselves in newly developed countries, where modern innovations are hurriedly introduced among semi-civilized races of men.

During his visit to the Paris Exhibition of 1889 Mr. Child's curiosity was excited by the fine display contributed by the five South American republics—Chili, Peru, the Argentine States, Paraguay, and Uruguay (for at that date the late Dom Pedro had not yet been overthrown), and he determined to devote the following year to an examination of these countries. His experiences commenced at Buenos Ayres, the Argentine capital, whence he proceeded by rail to Mendoza, and across the Andes to Santiago and Valparaiso, visiting in succession the Chilean coal district of Lota from Concepcion, and the nitrate works of Tarapaca from Iquique. Whilst in Peru he saw Lima, and took a trip on the Oroya railway up the Cordillera. From Callao he returned, on board the German steamer *Osiris*, through the Strait of Magellan to Buenos Ayres; and next steamed up the Paraguay river to Asuncion, 1,115 miles from the mouth of the Rio Plata. A few excursions across the territory of Uruguay terminated Mr. Child's comprehensive tour of travel over a considerable portion of the South American continent; but, of course, his track was confined to the main routes of communication by rail and steamer, which are wholly in the hands of foreigners, and therefore of real South American life he obtained but fleeting glimpses by the way.

Undoubtedly the great attraction of the book both for Frenchmen and Englishmen will be the numerous and capital illustrations, and therefore it seems a pity that due recognition is not accorded to the artists and draughtsmen in the present issue. On referring to the original papers in *Harper's Magazine* it appears that the illustrations of Magellan Strait and Smyth Channel were drawn by Messrs. Thulstrup and Menle, after

drawings by Capt. Carlsen. Now Capt. Carlsen, who commanded the *Osiris* steamer, is mentioned by Mr. Child as "un fanatique de l'aquarelle"; but it nowhere is recorded that he furnished the admirable illustrations which are the most interesting in the volume. Whilst on board the *Osiris*, Mr. Child noticed that the passengers, mostly Germans, were admirers of Georges Ohnet's novels, and preferred them to those of Alphonse Daudet, thus proving themselves to be good bourgeois.

"Peu m'importent, d'ailleurs, les tendances artistiques de mes compagnons de voyage; leur qualité d'un autre ordre me plaisent, et cela suffit."

Here the passage stops in the French version, but in the English version the paragraph continues thus:—

"I was charmed by their more human qualities, and, with the anticipation of a pleasant journey, I settled down to read a few new French books that I had bought in Valparaiso. A novel by Rabusson I soon laid aside, declaring to myself that this writer of sentimental romances is the Georges Ohnet of the upper tondom of *La Revue des Deux Mondes*, commonplace in observation and in expression, a skilled literary workman rather than a literary artist. The next morning, after noting the gray mist that gave to the calm sea the aspect of a tarnished mirror, I began to read J. Ricard's 'Cœurs Inquiets,' and tasted the joy of chiselled, intense prose, where the epithets are exact, striking, and evocative, the observation delicate and personal, the presentation rapid and novel. What a pleasure it was to read this work of an artist after four months' wandering among strange people in lands that have no literature and but little care for literature. With what joy, too, did I read Pierre Loti's 'Au Maroc,' enviously marvelling at the perfection which French prose has attained in the hands of generation after generation of writers who have been at the same time artists."

Mr. Child is apparently a little prejudiced against the Britisher:—

"The Uruguayans are not yet smart enough to drive a locomotive; the drivers of the various companies, I noticed, are all foreigners, and belong to almost every nation except the English. The managers informed me that they cannot employ Englishmen on account of their incapacity to resist the seductive power of cane rum, or *caña*, as it is called. The drivers are chiefly Austrians and Italians. Several captains of the Platense Flotilla Company gave me the same reason for not employing Englishmen on the river steamers, either in the crew or in the stoke-room. Indeed I may say generally that my observations in South America tended to show that unskilled Anglo-Saxon labour is held in very low esteem."

Yet another American author, also writing in *Harper's Magazine*, says of the railways in the neighbouring Argentine Republic, "Nearly all the capital is English, while most of the *employés* are Irish or Scotchmen"; but perhaps these do not count as Englishmen in America.

Although the English edition of 'The Spanish-American Republics' is dated 1892, it contains only a brief epilogue referring to the causes which led up to President Balmaceda's responsibility for the revolution and consequent civil war in Chili; and it throws little light on the subject, while it gives no information whatever regarding the momentous campaign which resulted in the overthrow and ignominious death of the would-be dictator at Santiago. In the

French edition, however, a few lines have been added bearing testimony to the tragic conclusion of the internecine strife:—

"Heureusement la cause de la liberté et de l'honneur national a triomphé: Balmaceda, déjà jugé par l'opinion et classé parmi les êtres les plus cyniques que l'histoire a marqués du sceau de la réprobation universelle, s'est suicidé; et à présent le Chili est libre de travailler à sa réorganisation nationale et à la reconstitution de la richesse et de la prospérité du pays, qui ont souffert désastreusement par l'œuvre de destruction de la guerre. Grâce au courage, à la ténacité, à l'audace, au bon sens, et au patriotisme énergiques des Chiliens, on peut espérer que la vaillante République, enfin complètement maîtresse de ses destinées, sortira de l'épreuve plus robuste et plus brillante que jamais, pour reconquérir l'hégémonie de l'Amérique du Sud."

Mr. Turner's notes and impressions, written, he tells us, from exceptionally familiar acquaintance with his subject, will receive more than usual attention owing to the interest—mostly unpleasant—which Argentine affairs have lately excited. They contain certainly a very severe and far-reaching indictment against the people. With two virtues only does the author credit them: they are attached to their children, and are usually sober. For the rest they are essentially frivolous and shallow; full of phrases, but averse to work; destitute of moral courage and of commercial and political honesty; without originality, and not even good copyists. In the education of youth conduct is altogether ignored. All is outward show, their domestic life being devoid alike of comfort and of refinement. And Buenos Ayres is described as the fitting metropolis of such a people. The hotels and lodgings are without comfort or privacy, and the condition of the drains, the police, the tramways and other institutions, make—or ought to make—life insupportable. One hopes that dyspepsia, to which the writer owns, may have added some dark shades to the picture. He speaks, too, of the "innate antipathies of the Latin and Saxon races." Is there not sometimes an innate incapacity to understand each other? All that Latin *gush*, as the writer would probably term it, which he quotes, is in reality very harmless, though it upsets the Saxon's patience, and its genesis or its relation to reality is beyond his comprehension. We hope the writer is safely at home, for the personality of some of his illustrations might bring down on him the Saxon horsewhip or one of the more deadly Latin forms of chastisement. He gives a detailed and amusing account of the delays and difficulties encountered during the speculative times in obtaining a "concession"—the diplomacy and corruption at every stage; but considering the probable intrinsic merits of such a concession, and the use to which it would be applied when obtained, we need not waste much sympathy on the harassed *concessionnaire*. When, however, the author tells us that "in the course of one insignificant *negocio*" he had to put his signature to not fewer than 3,700 official papers, one hardly knows what to think. Somewhat inconsistent with the charge of universal depravity which he brings against the Argentine youth is his account of the movement known as the Unión Cívica de la Juventud, the great protest and rising



against the corruption and tyranny of the late Government, which, at all events, implied a desire for better things, and was probably not without risk to its promoters. Of the divisions and quarrels among its leaders, which prevented a more than partial success; of the disgraceful financial doings of the various authorities, and the utter and final discrediting of the Government—indeed, of contemporary events generally—the author gives a series of graphic sketches, full of local colour, and throwing much light on the situation. Readers to whom the story is not very familiar will only regret that the “notes” have not expanded into a more connected narrative. But this, Mr. Turner expressly tells us, is beyond his purpose, and even some of his notes were lost during the troubles of 1890. Among the reflections which his book suggests, perhaps the strangest is that great English financiers should have believed, or been able to induce others to believe, in the financial soundness of a country where such doings as the author describes were matters of common notoriety.

*Rulers of India.—Earl Canning.* By Sir H. S. Cunningham, K.C.I.E. (Oxford, Clarendon Press.)

A VOLUME ON Lord Canning, from the pen that wrote the ‘Chronicles of Dustypore,’ was pretty sure to take a high place among works of the class to which it belongs. There are chapters in this little book which evince the skill of a master in the selection and arrangement of materials, and in the tersely vivid exposition of his theme. It would be hard, for instance, to surpass the easy yet forceful clearness, the quick, but wary movement, of the passages dealing with “The Native Army” and “The India which Lord Canning Found.” And the book ends with a noble peroration that sounds like the strain of solemnly triumphant music at the close of Handel’s ‘Dead March.’ Canning’s achievements

“were on an heroic scale; nor least heroic the serene and resolute mood, the unshaken nerve, the firm justice, the loftiness of soul, with which Canning, rising nobly to the duties of a foremost post in an eventful epoch, piloted his country’s fortunes in that dark hour across that tempest-driven sea.”

It was no small achievement to compress into about 200 pages the life-story of a Governor-General whose term of rule covered the critical period of the Indian Mutiny and the first years of the new government of India under the Crown. That Sir Henry Cunningham has, on the whole, succeeded in a task so difficult, may readily be allowed. His biographical chapter, which begins by tracing Lord Canning’s descent from the great Bristol merchant immortalized by Chatterton, affords fresh and pleasing glimpses of the future Viceroy’s school and college days. “Rather disposed to be idle, but clever, quick, spirited, affectionate,” was the impression which young Charles Canning made upon an Eton schoolfellow. He made Latin verses fairly enough, rode well to hounds, pulled a good oar, and joined a debating club. At Christ Church, according to Lord Granville, he resembled Hoppner’s picture of his father, the brilliant George Canning. As a young man he was handsome, with very fine eyes, and a rare

capacity both for perfect idleness and long spells of hard work. Married at twenty-one, Charles Canning entered Parliament three years later, in 1836. His mother’s death in the following March sent him up to the House of Lords. In 1841 he became Under-Secretary to the Foreign Office, then ruled by Lord Aberdeen. In 1852 he joined the Aberdeen ministry as Postmaster-General, and retained that office three years later under Lord Palmerston. His marked efficiency in this branch of public business commended him to his colleagues as a fit successor to the toil-worn Dalhousie in the government of India.

On February 29th, 1856, the new Governor-General landed at Calcutta. From that time forth for the next six years Lord Canning’s life was to be one of incessant work. He “plunged eagerly into business, and commenced from the onset that neglect of all consideration for health which he continued to the end with such disastrous effect.” He insisted on doing all his work so thoroughly and with so much care that the course of business soon became clogged with arrears. It was with difficulty that his colleagues at last persuaded him to shift some part of the growing burden from his own shoulders on to theirs. Evidently Canning lacked Dalhousie’s power of transacting the largest amount of business in the shortest possible time. And before many weeks had passed new anxieties pressed upon him from the lately annexed province of Oudh, while the trouble with Persia was steadily ripening into open war.

The war with Persia was hardly over when the first murmurs of the great Mutiny gave a warning whose full significance Lord Canning’s Government failed to catch at the right moment. In describing the progress of the Mutiny the author passes lightly over those earlier measures and mistakes which excused or helped to account for the rancour of Canning’s countrymen against a ruler whose forte was not promptitude. But for his gagging of the European press and his slowness in accepting the offers of the Calcutta community some dismal or unseemly things would not have happened, nor would “Panic Sunday” have become historical. We could gladly, by the way, have exchanged the clever retrospect of Maratha history for a picture such as Sir H. Cunningham might have drawn of Lord Canning’s heroic calmness on that unfortunate Sunday in June, 1857. On the other hand, we should have liked to hear what excuse, if any, could be offered for the blundering policy which refrained from disarming the Dinapur Sepoys, and thereby spoiled Mr. Tayler’s efforts to preserve the peace of Behar.

The greatest service which Lord Canning rendered his country during that terrible crisis was the serene courage with which he faced and fought down the general cry for sharp and indiscriminate vengeance. His “Clemency Order” of July, 1857, fiercely denounced at the time by the bulk of his countrymen both at home and in India, has become his strongest title to a nation’s lasting gratitude. Even under the deadliest provocation he forbore from publishing the evidence of misdeeds which tended to cast an indelible slur on the British name.

In going through the story of this exciting

period we seem to have rather too much about the Mutiny and too little about Lord Canning himself and his personal surroundings. But this, perhaps, was inevitable. To the general accuracy of the author’s statements little exception can fairly be taken. But in a work on the whole so excellent one hardly expected to come across, in the very first chapter, the astonishing statement that Lord Hastings “proclaimed England as an Eastern Power by sending an Indian army to co-operate in Egypt against an European foe.” What would Macaulay’s dreadful schoolboy have said to this? But, after all, it does not much matter which marquis, Hastings or Wellesley, sent Baird’s Sepoys into Egypt. The evident oversight spoils only a paragraph in an almost redundant chapter—it does not weaken the structure of the whole book. At p. 72 the reference to Dalhousie’s satisfaction with the condition of the native army is, we think, a little misleading. His satisfaction was limited to the physical condition of that army. Lastly, the date of Lord Canning’s death should be June 17th, not January.

#### THREE BOOKS ON SPORT.

*Forty-five Years of Sport.* By James Henry Corballis. Edited by Major A. Fisher. (Bentley & Son.)

*Foxhound, Forest, and Prairie.* By Capt. Pennell Elmhirst. Illustrated by J. Sturges and Lieut.-Col. Marshman. (Routledge & Sons.)

*Sports and Pastimes of Scotland.* Historically illustrated by Robert Scott Fittis. (Paisley, Gardner.)

THE stories of a veteran may be excellent reading, and not only does Mr. Corballis find room for plenty of his own experiences and opinions, but he also embodies in his book a very large amount of information on veterinary and other matters which concern the well-being of horses, hawks, and hounds, and brings into his volume a great deal of useful knowledge which we should otherwise have to search for in various treatises. All this tends, no doubt, to give a heterogeneous air to the work, and destroy its artistic unity as a bit of biography. Critics of a severe cast may notice that not unfrequently a favourite opinion is repeated, and, in fact, that there is more or less padding to eke out the volume; but if there be repetition, it is generally of some wholesome truth, and if things extraneous are sometimes included, they are generally things of importance and interest to the sportsman. As Mr. Corballis appears not only to have had his own eyes open during his long familiarity with hunting in Ireland and shooting and fishing in Scotland, but to have been fortunate in retaining the anecdotes of his friends, his book is full of most interesting stories of flood and field. We hear again of the late Lord Lovat and his trout landed with a cobweb, and much more to the credit of that lamented sportsman—among other things nothing funnier than the first fishing adventure of the late John Bright, who was fairly “gaffed” by his lordship to save him from a watery grave. We read, of course, of good runs to hounds, but this part of the book is by no means overdone; many stories of the noble horse, and the less



noble biped who trades in him; such bits of wild nature as the fight between the eagles, and that between the eagle and the fox for the hare which composed the latter's hard-won dinner; and a multiplicity of good stories of trout and salmon fishing. The capture of the seventeen-pounder after the frayed line had broken thirty yards up was certainly a smart performance. We note with pleasure some old-fashioned opinions for which the author gives good reasons. His preference for musical rather than racing hounds is more old-fashioned than it should be, though the bloodhound cross he admires even in pointers must be sparingly used in the shires. His strictures on the noisy method of working dogs, and his preference of shooting over them to grouse-driving (though he fully appreciates the merits of the latter), also bespeak the lover of sport in its processes as well as its results. His own patient system of breaking and his humanity in punishment are very consistent with the long-suffering tenacity which, after eight years' stalking of one particular stag, was rewarded by the desired trophies.

The editor has done his part fairly, though he sins, as we have said, by repetition, and though wild work is made, as usual, of some Highland names. The chapter on falconry is principally due to Mr. F. H. Salvin, though Mr. Corballis was a practical falconer; and that on golf (under the *imprimatur*, of course, of our inevitable friend Mr. Hutchinson) seems a little out of place in this volume.

"There is nothing in art or nature that can give half the unalloyed delight of the sight of hounds running hard." Such is Capt. Elmhirst's serious and enthusiastic belief, and certainly no one can give better reasons for the faith that is in him. The text we have quoted differentiates this good book of sport from that we have just noticed. "Brooksby" is of the modern school, nothing if not a flyer; and though his earliest *shikar* was in far Johore among the elephants, though he has partaken in sport of all kinds East and West, though he has seen and appreciated the *vénérerie* of the staghunter and the buckhunter, at Dunkerry Beacon or through the New Forest glades, his heart is faithful to the shires, and Braunston Gorse and Shuckburgh Hill, Crick and Hilmorton, are dearer not only than jungle or mountain, but than any scene of sporting action in the world. It need not be said that of hunting chroniclers, reporting regularly throughout the season, Capt. Elmhirst is about the best; and these reprints from the *Field* are admirable in impressing even on outsiders the variety that may be found in a sport which to the uninitiated appears to run a good deal in a groove. More notable still are the pleasant temper and healthy humanity of the chronicler. He is quite alive to the eccentricities and misfortunes of his fellows, but there is no malice in his observation, and occasionally he touches a serious note, as in his sound remarks on over-riding, and the chapter on "The Place where the Old Horse Died."

Among many incidents one reminds us of the days of our youth, the big boy and little pony fiercely charging the brook:—

"The boy sat well forward as they raced at the rivulet; and they flew it simultaneously. The boy, however, had more way on than the

pony; and so went on by himself some time before the pony had recovered from the effort. But this was not all. The pony was soon captured, and again set under his now muddy, but well-gratified, rider—while the field clustered in a corner and the pony proceeded to roam about among them, like a dog seeking his master. Wriggling under one horse, biting the tail of another, he made acquaintance with each in turn—his master meanwhile grinning gaily upwards with a naive delight that was positively killing. Now the pair edged in between the Master and the gate, and ousted him out of that; that they might wade up and down the rill of water that crossed the gateway. Expostulation was altogether lost on the beaming boy, who had no more voice in the matter than his victims—by this time in a general roar, and wondering eagerly what would come next. It soon came. The single yellow girth which circled the pony's shaggy ribs suddenly snapped in two. The rosy rider thought he had best dismount, but for the life of him knew not how to effect it. First one leg he drew over the saddle, till he had carried that stirrup to the crupper, the while he lay wriggling with his waistcoat glued to the mane, and his arms round the rough hairy neck. Finding this of no avail, he tried hard to bring the other leg and stirrup over behind him. Round went the old saddle-pad; and full length under the shallow water went the beaming youth—his merry upturned face responding delightedly to a shout of laughter that might have been heard at Melton. The Master rode on with a smile of amusement not unmixed with relief—and proceeded to post all comers where they could do no harm while Welby Fishpond was drawn. But scarcely had he taken up his own position when with a rattle through the crowd came the irrepressible boy; to dash right across the covert at a pace that outdid pursuit, to disappear in the distance, and to leave a vision of a laughing face and a flying fugitive to make one's very dreams amusing that night."

The book is pleasantly illustrated.

Mr. Fittis's book on Scottish sports is intended to "set forth a sort of history, somewhat after the model of Strutt's 'Sports and Pastimes.'" The end has been fairly attained, and if there is nothing particularly novel in the book, at any rate it is convenient as a compendium of much historical and legendary lore on the subject. The bear, the boar, and the still extant wild cattle employ his earliest chapter. Diarmid O'Duine is not forgotten; and the palpably erroneous derivation of the name of Forbes is repeated. The legend would imply an English origin of the name in days too early for such a supposition. Some interesting anecdotes of the extinction of wolves in the Highlands are given. Every one now knows that the great Sir Ewan's beast was not the last of the race. One Macqueen of Pall-a'-chrocin is said to have shot the last in 1743 on the banks of the Findhorn. The big Highland *tod*, not so many years ago imported into Ireland by a sporting enthusiast, was nearly as formidable, if one may judge from the clauses of many mediæval "tacks."

Our historian has naturally more to say about the deer forest than the grouse moor. We read from Pitscottie of the magnificent reception James V. enjoyed at the hands of the Earl of Athole when he and the Papal ambassador were entertained for three days' hunting in a sylvan palace built of green timber and lighted with glass windows, while he had such sport as puts all modern battues and deer-drives in the shade. Not less vivid is Barclay's account of Queen

Mary's hunting tour in the same region in 1564, when "Love was young, and Darnley kind." On that occasion the Highland harpers had a share of queenly patronage, and a prize harp was given to an ancestress of the Robertsons of Lude. It is noted that the last appearance of the Highland harp in war was when Argyll brought his harper to the battle of Glenlivet in 1594, but the minstrel's pæan was not needed.

The earliest notices of racing occur in 1504, when James IV.'s Lord Treasurer makes payments to "the boy that ran the King's horse," and "28s. to Dande Doule whilk he wan from the King on horseracing." Probably the turf was in favour as early in Scotland as in England, though no records go back so far as our Henry II. The constant efforts of the Scottish kings to counteract the terrible cloth-yard shafts of England by encouraging native archery, and suppressing football and golf in the interest of the bow, appear to have been proving successful just about the time when firearms were to render them unnecessary. The butts appear, at any rate, to have been well frequented in the early part of the seventeenth century. The origin of the Royal Company of Archers seems to have been political and Jacobite. If that veteran body can appear again on such a field day as the review of 1881, it may be hoped their equipment will include greatcoats, or there will be much dying for their country. No book on Scottish games would be complete without a reference to golf; but the history of that engrossing pursuit has been so well told in Mr. Clark's classic work that there is little that can be added on the subject. Chapters on curling—most national of all Scottish sports, yet strangely modern and pretty certainly of foreign derivation—on the Highland games, on bowls, "kyles" (a sort of nine-pins), and tilting at the ring, and a short account of cricket in Scotland, which seems to have found its first home at Perth in the beginning of the century, conclude a praiseworthy and industrious compilation.

*An Historical Sketch of the Equitable Jurisdiction of the Court of Chancery.* Being the Yorke Prize Essay of the University of Cambridge for 1889. By D. M. Kerly, M.A., LL.B. (Cambridge, University Press.)

SIR EDWARD COKE tells us that "Chancellor" is derived from *cancello*, because it was one of the Lord Chancellor's highest duties to cancel the king's letters patent when improperly granted, "damming the inrolment thereof, by drawing strikes through it like a lettuce." It might have occurred to so learned and thoughtful a man that this could scarcely be an adequate derivation, as there were king's chancellors in most civilized countries, besides chancellors of universities, cathedral chapters, orders of knighthood, &c., without end, to whom the reason assigned could not possibly apply. In pre-revolutionary France the king's *chancelier* was the first officer of the Crown in juridical matters, and was also keeper of the royal seal. The office, therefore, corresponded in its rough outline to that of Lord Chancellor in England, and M. Littré seems inclined to derive the word,



in its French form, from *cancel* or *chancel*, which meant either the bar of a court or a place surrounded by a balustrade in which the seal was kept. Similarly the Latin *cancelli*, in its sense of "bar of justice," should have its chance; but there is this difficulty, that chancellors were not universally (perhaps not at all in their origin) judicial functionaries. The true derivation of the word is still a problem for the curious in such matters, but, as regards the meaning, it may be assumed without much risk that a chancellor was primarily an administrative officer who managed the property of a sovereign or of some wealthy personage or corporation. How, then, did the English king's chancellor come in time to be a great judge? and what were the forces which compelled or enabled him to create the great system of equity as distinguished from ordinary or "common" law? To throw light on these questions is, in the main, the object of Mr. Kerly's labours, for the functions of the Master of the Rolls and those (in later days) of the Vice-Chancellors and Lords Justices of Appeal may be looked upon as mere offshoots of the general growth of equitable jurisdiction.

It cannot be said that the details of this wonderful growth are particularly clear. Jurisdiction for the most part is acquired gradually as occasion arises, sometimes by direct authority of the ruling powers, but sometimes also, and perhaps more generally, by a bold usurpation which is unresisted, and finally comes to be treated as a prescriptive and inherent right. The Chancellor in the time of Henry II. seems to have been a ministerial officer who attended all the king's councils and sealed the king's ordinances. Under an Act of Edward I., the Chancery (*Chancellerie*) was directed to follow the king together with *justices de soen banc*, so that the king should have near to him some sages of the law (*ascuns sages de la lei*), apparently to advise him as to matters which should come into court. Probably this duty of advising may have led by degrees to the Chancellor's being allowed to give decisions as the king's deputy when it was inconvenient to the monarch to attend personally. Of these gradations there is, apparently, no actual record; but common sense suggests that such may have been the intermediate step between the position of a legal assistant and adviser, and that which the Chancellor occupied *temp.* Edward II., when it seems clear that petitions of certain kinds were referred to him for actual decision. It is significant that some of these petitions dealt with grievances for which there was no remedy at the common law, for we thus seem to discern (as we shall see below) the origin of a leading branch of modern Chancery jurisdiction, while in an occasional direction to be guided by "reason" or by law "and reason" we may perceive the germ of flexible equitable principles as distinguished from the strict routine of the ordinary courts. In the reign of Edward III. the Chancellor's jurisdiction is believed to have been clearly established, and his court to have been fixed in Westminster Hall. From that time forth the Court of Chancery was an important institution until, in 1875, it was merged in the new "High Court of Justice," under the title of "Chancery Division" of that court.

The duty of deciding cases where there was no common-law remedy may naturally have led up to one of the most important of the Chancellor's functions, namely, the enforcement of a use or trust—words which really mean the same thing, though they are now used colloquially, and, as it were, accidentally, in different senses. The common-law courts did not recognize this vicarious species of ownership, but held that a man to whom land was conveyed was the proper person to enjoy it, even if it were conveyed to him "to the use of" another; but the Chancellor, guided no doubt by the "reason" of the thing, considered the other person to be the real owner. The legislature deemed this inconvenient, as tending to conceal the virtual ownership of the property, and the far-famed Statute of Uses was passed, under which the other person was made the real owner to all intents and purposes. For the moment this seemed to remove the evil or supposed evil, but it was soon perceived that, as the Act dealt only with a use of lands, it had no effect upon a use of a use; a conveyance, therefore, of land to the use of A, to hold to the use of B, took the property out of the common-law jurisdiction as if the Act had never been passed. Thus the threatened blow to equity jurisdiction over landed estates was averted, and it continues unimpaired to this day. Mr. Kerly describes these circumstances sufficiently for the requirements of the professional reader, who is sure to know something of them already; but he scarcely makes so much of them as might be desired for the benefit of the student or the general reader.

Another important feature of Chancery jurisdiction was the "injunction," which for general purposes may be defined as an order forbidding a man to do something (*e.g.*, to carry on a particular action at law) which would interfere with equitable rights, though not contrary to any principle of the common law. The Chancellor could not, of course, prevent the common-law judges from trying the case, but he could say to a private individual, "I will attach you" (*i.e.*, shut you up in prison) "if you ask them to try it." Very important also was the principle of "discovery," by which a defendant was compelled to admit or deny on oath the facts alleged against him, so that, in numerous instances, the plaintiff was enabled to prove his case by evidence which he would otherwise have been powerless to obtain.

It must not be supposed that the common-law judges always submitted without protest to the encroachments of the Chancellor upon their rights; on the contrary, they struggled and protested from time to time, as Mr. Kerly takes care to show; but the power of the Chancellor over individual liberty, it must be presumed, was found in the long run to be too strong for them. It would be highly interesting to learn under what circumstances this power was first asserted, and by what steps it came to be finally established; but Mr. Kerly, we think, gives no information on this subject, and perhaps there is none to be had. It may be conjectured that the Chancellor originally "attached" disobedient persons by his authority as officer of a semi-despotic king, and that, having proved useful and

beneficial, the practice became inveterate before any class of persons in the kingdom had the courage or the will to dispute it. The juridical history of England teems with instances in which a doctrine or a practice has originated in some irregular fashion, but has become settled law from public approval, or at least from long non-resistance. The student of law knows well, though the general reader may perhaps learn now for the first time, that entails were strictly enforced by virtue of a statute of Edward I., but that in the reign of Edward IV., without any repealing statute having been passed in the mean time, a species of fictitious action was invented, and received judicial sanction, by which owners of entailed lands could disentail them at any time during the succeeding three hundred and fifty years. This action, called a "recovery," was abolished by an Act passed in 1833, but only for the purpose of enabling persons to effect disentailment in an easier and cheaper manner, so that the virtual defiance so long hurled by the judges at the statute of Edward I. received, by implication, the approval of the legislature itself. The success of so barefaced a piece of jugglery—for such, in plain words, it was—is significant as showing that other forces than central authority have gone to the development of our complex and sometimes wayward legal system. Public opinion—or, at least, the quasi-public opinion of large classes—must have had influence in England for many centuries before the expression itself, now so familiar, had ever been used by writer or speaker.

The maturer development of equitable jurisprudence is more easy to trace than the struggles of its infancy. The reports open a rich field for exploration, and the numerous text-books are serviceable as guides. Mr. Kerly has made good use of some of these, notably of White and Tudor's 'Leading Cases in Equity,' and has treated the well-known subjects of conversion, specific performance, election, and the like, in their historical aspect, with brevity and lucidity. It need hardly be said that his small work is not one in which to study these subjects *à fond*, but it is an excellent first book for those who desire to gain some insight before going to larger works; and it will also be valuable to persons who, having no time for deep legal studies, wish nevertheless to form a rational conception of that peculiarly English institution the Court of Chancery. It must be remembered that, although the Court itself is abolished, its principles remain in force, overriding generally those of the common law where there is any conflict or variance. Mr. Kerly is rather too apt to rely on second-hand authorities, and he somewhat overrates the excellence of modern text-books and the blessings of modern reforms. It is still possible for a suitor to be misled by the former, and to be ruined by lawyers' bills (even though he may win his case "with costs") in spite of the latter. It is not the case, we believe, that the Lord Chancellor continued to sit at Westminster Hall "in term time" (which we take to mean *throughout the term*) until the new Law Courts were opened; the old hall at Lincoln's Inn was, for some years after it was disused for prandial purposes, divided into two courts, one for the Lord Chancellor, the other for the



Lords Justices of Appeal, though all the Equity judges used to hear motions at Westminster Hall after the breakfast and the procession on the first day of term. The book under notice is handsomely produced by the University Press, but we observe, at p. 136, "Cro. Cas." for *Cro. Car.*; in the same place "should he" for *he should*; at p. 153, "690" for 691; at p. 176, "735" for 734; so that apparently a careful revision of the references and the insertion of a slip of "corrigenda" would be no disadvantage.

*History of Nottinghamshire.* By Cornelius Brown. (Stock.)

THE days for folio county histories have gone by. Books such as Surtees's 'Durham' and Nichols's 'Leicestershire' are magnificent monuments of the learning and patient industry of their authors; but the area of knowledge has so widened, from the throwing open of records and other causes, that it is now impossible for any one man to treat a whole county exhaustively. Each town and village must have a history to itself; but while we fully realize this, it seems important that for the general reader there should be volumes from which he may gain a clear if concise idea of the progress of the shire wherein he dwells. Guide-books, however well done, are dull reading, and moreover contain knowledge very needful to the tourist, but much in the way for those whose home is in the county. We have long wanted a series of portable volumes which should give sketches of the more important objects in each county, and of the noteworthy events, secular and ecclesiastical, that have taken place therein, without the compression of the guide-book or the detail of the student who writes for antiquaries. The rock on which many of those who have endeavoured to produce books of this kind have split is the tendency to enlarge on well-known events, and to leave equally important, though less popular matters in shadow. Hume, Lingard, and such as they are at hand, and it is much easier to paraphrase their words than for a writer to discover things for himself. From this kind of compilation, we are bound to say, Mr. Brown's volume is free. There must have been a strong temptation on several occasions to swell the book with needless details, for picturesque events such as the battle of Stoke, the raising of the royal standard at Nottingham, and the siege of Newark afford texts for any amount of wordy discursiveness. Then there is the forest of Sherwood and Robin Hood, concerning whom any number of pages might have been turned out. Mr. Brown, of course, mentions these—it would have been impossible to omit them; but they are dealt with in reasonable compass. He gives his readers credit for a fair amount of general knowledge of the history of their country.

The county of Nottingham is in some ways an epitome of England. It has its black country, where a great part of the people are engaged in mining industries; its forest scenery, where there are yet to be found spots which seem to have come down unchanged from the time when it was a hunting-ground for Plantagenet princes and their kindred; and on the eastern frontier we come upon rich and well-cultivated soil, grand meadows and pastures, where Eng-

lish agriculture may be seen almost at its best.

With the exception of Southwell, there are, perhaps, no first-rate examples of mediæval architecture now remaining, but every parish has its church, and almost all of them date from pre-Reformation times. If the student of architecture be content to dispense with vastness and grandeur there are few parts of England where he may learn more. He will see how the little village churches grew up piece by piece around a Norman or, perhaps, a Saxon nucleus, which there is in some instances good reason for believing had itself arisen on the spot where the heathen settlers had burnt and buried their dead. Mr. Brown has supplied a classified list of the Nottinghamshire churches, arranged under the various styles, which will be found useful. There are far more relics of Norman than we had imagined. On the other hand, examples of Perpendicular do not seem to be so common as in the neighbouring shires. The fifteenth century was a great age of church building, and what we should now call restoration. We find traces of it almost everywhere. The wealthier classes in Nottinghamshire seem to have been less moved by this form of religious zeal than their neighbours to the south and east.

The mediæval castles have for the most part passed away, but there is, perhaps, no other part of England of equal area which possesses so many stately mansions of the modern time. Mr. Brown has made a loving study of many of these interesting buildings. Though his words are few—in some instances too few—those who have not seen them will be able in most instances to realize by his descriptions the manner of their comeliness. It is, perhaps, not out of place to remark that the local historian is called upon to give more precise details of secular architecture than of that of the churches. We have countless volumes, of all sizes and characters, relating to our religious buildings; but beyond a few costly tomes there is little that explains how the domestic architecture, in its stately or humbler forms, has varied during the last three centuries. Most persons are content to class all these buildings as Elizabethan, Italian, or modern Gothic—a system which reminds us of the way the antiquaries dealt with our old churches before the days when Carter, Milner, and Rickman taught our grandfathers classification.

In a work of this kind, the limits of which are necessarily narrow, the reader cannot hope to find many of those local details which impart a great charm to the annals of our villages. Mr. Brown has found room here and there for an interesting fact. Retford parish church has, it seems, the honour or disgrace of being the last church in England in which horses were stabled. In 1745 a body of 6,000 English and Hessians encamped in Wheatley fields, and on marching through Retford to the North used the church as a stable. This was a common practice of both parties during the great struggle of the preceding century. Tradition has preserved the memory of it in many cases, but not always in a very intelligent manner. In every case the desecration is credited to the Puritans.

The manorial customal of Thurgarton

seems to have been preserved. We wish it were printed in full. Besides the rents in money each cottager had to give to the lord a cock and a hen, and women paid a fine of five shillings, or half that sum, according to circumstances, on their marriage. We are not quite certain, but unless we misinterpret Mr. Brown's words these rules date from 1328. At Scotter, in the adjoining county of Lincoln, as late as the tenth year of Henry VIII. a woman paid five shillings to the lord "spontanie et voluntarie maritari." The chapter contributed by Mr. R. A. Rolfe is devoted to the flora and fauna of the county. It seems carefully compiled.

#### NOVELS OF THE WEEK.

*Weak Woman.* By Mrs. Lovett Cameron. 3 vols. (White & Co.)

*Corinthia Marazion.* By the late Cecil Griffith (Mrs. S. Beckett). 3 vols. (Chatto & Windus.)

*The Lady of Balmerino: a Romance of the Grampians.* By Marie Connor-Leighton. 3 vols. (Trischler & Co.)

*The Aftermath.* By Noel Dene. 2 vols. (Hurst & Blackett.)

*The Blue Pavilions.* By Q. (Cassell & Co.)

*The Brethren of Mount Atlas.* By Hugh E. M. Stutfield. (Longmans & Co.)

*A House of Pomegranates.* By Oscar Wilde. (Osgood, McIlvaine & Co.)

*Through the Red-litten Windows; and The Old River House.* By Theodor Hertzgarten. (Fisher Unwin.)

*Clement Barnold's Invention.* By Lionel Hawke. (Griffith, Farran & Co.)

*Tales of Two Countries.* From the Norwegian of Alexander L. Kielland. The Translation and Introduction by William Archer. (Osgood, McIlvaine & Co.)

*Ces Bons Docteurs!* Par Gyp. (Paris, Calmann Lévy.)

It has sometimes been suggested that an agreement stamp should be necessary to the validity of promises of marriage; and undoubtedly this provision should be extended to such formal documents as that by which Mrs. Dora Torrington bound Mr. Gerald Nugent to herself by a species of *man-rent*. By it he gave her a lease of his allegiance and affection for ten years, during which he bound himself to marry no other woman. Such a contract in restraint of marriage was doubtless invalid; but lady novelists are not as yet lawyers, and Gerald, who is nothing if not perverse, no doubt felt his honour involved. Indeed, so fatuous is he that one feels it a relief when Helen takes refuge with the old lord who marries her on his death-bed. Lord Bainton is not a particularly noble character, but he is more of a man than Nugent, and, weak as Helen is, she deserves better treatment than her lover is disposed to give her. A very unlovely and underbred schoolmaster—the least bit like the pedagogue in 'Our Mutual Friend,' only without his white heat of passion—and a very fresh and honest boy, "Ted," who loyally adores, encourages, and "sticks up for" his uncle's pretty young bride, are the best characters in Mrs. Lovett Cameron's novel, which is not an improvement on her previous work, though there is nothing to be said against it.

Corinthia, Corinth, or Cora Marazion is a handsome young agnostic with whom



sundry persons are supposed to be in love. Another young agnostic of the masculine gender, who conceals his views for worldly reasons, had been engaged to her at the instance of his father, but he throws her over for the sake of an heiress. Corinthia is compromised by having to spend a night on an island in the company of an orthodox clergyman, whom she subsequently marries, without precisely loving him. In fact, she loves a most eligible young man, whose mother had treated her badly after the adventure on the island. The lady with the Greco-Cornish name is a fine and fairly consistent character. The plot of the story is not particularly elaborate; but it is well constructed, and certainly above the average in interest. Many readers will remember the author's previous novel of 'Victory Deane,' which showed decided promise; and they will see in 'Corinthia Marazion' much reason to lament her untimely death.

'The Lady of Balmerino' is yet another tale based on the familiar theme of the necklace of Marie Antoinette. Mrs. Connor-Leighton recalls in a somewhat inflated preface the entrusting of the queen's jewels to the Marquise de Limoges, and then proceeds to weave her romance. The *émigrés* are transferred with their precious charge to the farmhouse of Balmerino, in the valley of the northern Esk, being hospitably entertained by a Jacobite outlaw, whose daughter is the lady indicated on the title-page. The outlaw's son has joined himself to a band of caterans in the neighbourhood; and in a castle hard by a certain Lord Lindsay, who has slain his cousin in Edinburgh, is hiding from the law. Amidst this promiscuous assemblage of impossible personages there is good scope for romance, and the author has devised a sufficiently lively budget of love stories and thrilling adventures. It is a pity that she should not have told her tale in straightforward English, and she is quite ruthless in her descriptions of sanguinary deeds. There must be something like a dozen murders in her three volumes; but the Lady of Balmerino herself is permitted to live and thrive.

Noel Dene's pretty, but rather stiff and unskilful story narrates the married experiences of Lord Osmar and the young wife of his choice. There is nothing particularly original about the plot. The sheer simplicity of Noel Dene would suffice to disarm the most censorious of critics.

It is, perhaps, open to question whether the author of 'Noughts and Crosses' might not have aspired to something of a different, possibly of a superior, character to a simple story of stirring adventure; but in 'The Blue Pavilions' Q has nevertheless left himself scope for that discernment of human nature and piquancy of treatment by which he has already earned for himself a certain reputation. Romance in this case is not entirely banished, and the historical element, chiefly represented in the persons of William III. and Marlborough, is nowhere oppressive; both romance and history are handled with a praiseworthy restraint, not in this case detrimental to the narrative. Some passages are really well done, especially, perhaps, the young hero's experiences

as a French galley slave, and the life-like picture of his first attack of seasickness. Nor must we omit to mention Capt. Barker's glorious, if impossible, victory over the French galley. He and his friend Capt. Runacles are delightful creations, beside whom, indeed, Tristram and everybody else in the book are comparatively insignificant. The sayings and doings of these sprightly old gentlemen, their controversy and ultimate reconciliation concerning the boy, who, belonging to neither, is yet the bone of contention and the idol of both, are not devoid of either humour or pathos, and are sufficient in themselves to preserve the story from the reproach of dullness.

Mr. Stutfield need not fear that any "cosmical cataclysm" will result from the publication of his book, not even the combustion of the Thames. Yet it has its merits. The journey through the desert to the mountain of the Mahatmas is vividly treated, as might be expected of a successful traveller who has made a special study of Morocco and its natives. The thaumaturgical portion of the narrative occupies but little space, though a second part is promised, in which, no doubt, further revelations will be made as to the future fortunes of the unified spirits of Leila and David Urquhart. So far as theosophy is concerned, we fear the esoteric will detect a scoffer, but the writer has, at any rate, mastered a good deal of the necessary phraseology, and his description of the peaceful domain of the African brethren in their beautiful oasis round the true Mount Atlas has the charm of well-imagined detail. The same power is shown in such scenes as the lion hunt, the simoom, and the avalanche. The narrative is occasionally witty, but there is too much jocular slang. Burlesque names, like 'The Son of a Gun,' 'Sucha Row,' or 'Sing mya songo,' do not much advance the humorous merit of a story which is readable enough in other respects.

Mr. Oscar Wilde has been good enough to explain, since the publication of his book, that it was intended neither for the "British Child" nor for the "British Public," but for the cultured few who can appreciate its subtle charms. The same exiguous but admiring band will doubtless comprehend why a volume of allegories should be described as 'A House of Pomegranates,' which we must confess is not apparent to our perverse and blunted intellect. It consists of four storeys (we mean stories), 'The Young King,' 'The Birthday of the Infanta,' 'The Fisherman and his Soul,' and 'The Star-Child,' each dedicated to a lady of Mr. Wilde's acquaintance, and all characterized by the peculiar faults and virtues of his highly artificial style. The allegory, as we have had occasion to remark on former occasions, when discussing the work of Lady Dilke and Miss Olive Schreiner in this particular field, is one of the most difficult of literary forms. In Mr. Wilde's 'House of Pomegranates' there is too much straining after effect and too many wordy descriptions; but at the same time there is a good deal of forcible and poetic writing scattered through its pages, and its scenes have more colour and consistence than those which we criticized in 'Dreams' and 'The Shrine of Love.' Mr. Wilde resembles the

modern manager who crowds his stage with æsthetic upholstery and *bric-à-brac* until the characters have scarcely room to walk about. Take this inventory of the contents of a chamber in the young king's palace, which reads for all the world like an extract from a catalogue at Christie's:—

"After some time he rose from his seat, and leaning against the carved penthouse of the chimney looked round at the dimly-lit room. The walls were hung with rich tapestries representing the Triumph of Beauty. A large press, inlaid with agate and lapis-lazuli, filled one corner, and facing the window stood a curiously wrought cabinet with lacquer panels of powdered and mosaiced gold, on which were placed some delicate goblets of Venetian glass and a cup of dark-veined onyx. Pale poppies were brodered on the silk coverlet of the bed, as though they had fallen from the tired hands of Sleep, and tall reeds of fluted ivory bare up the velvet canopy, from which great tufts of ostrich plumes sprang, like white foam, to the pallid silver of the fretted ceiling. A laughing Narcissus in green bronze held a polished mirror above its head. On the table stood a flat bowl of amethyst."

The adornment of these "beautiful tales," as Mr. Wilde modestly calls them, has been entrusted to Messrs. C. Ricketts and C. H. Shannon, and for combined ugliness and obscurity it would be hard, we imagine, to beat them. The full-page illustrations are so indistinctly printed that whatever excellence they may possess is lost to view, while the grotesque black-and-white woodcuts are hideous to behold. It is, perhaps, as well that the book is not meant for the "British Child"; for it would certainly make him scream, according to his disposition, with terror or amusement.

The latest addition to the "Pseudonym Library" is marked by something of the distinction of style and a great deal of the indistinctness of outline observable in the previous volumes of this little series. In 'Through the Red-litten Windows' Mr. Theodor Hertz-Garten certainly succeeds in exciting the reader's interest by the fantastic treatment of an uncanny idea—the struggle for the possession of a body by two souls. But just at the critical moment the story breaks off abruptly. The author merely propounds a fanciful psychical problem: he makes no effort to solve it. The fragment has atmosphere, but no body, and the preciousness of the title and the pseudonym is a marked feature in the diction. 'The Old River House,' though far less exciting, is, at any rate, a more conscientious piece of work, in that the writer does not leave off until he has used up his materials. It is a picturesque but painful sketch of the conflict between art and love.

Mr. Hawke's story opens somewhat incoherently, it is destitute of any distinction of style, and it displays in places a curious ignorance of the ways of the world. But its crudities and imperfections are redeemed by a certain rough but vivid picturesqueness, and an undeniable originality of conception. The relations between the eccentric nobleman and his butler, whom the former insists on regarding as deeply interested in his own scientific hobbies, are worked out with a good deal of humour, bordering at times on the grotesque. The character of the fiery Mr.



Mills, an eminent engineer who is always indulging in fisticuffs with his navvies, is, again, highly amusing; but perhaps the most original conception of all is that of the villain of the plot, whose diabolic wickedness is accompanied up to his last gasp with a persistent belief in his own innocence which quite removes him from the ordinary category of romantic ruffians. Mr. Hawke excels in preparing surprises for his readers; but he needs to keep his invention in check. The sentimental passages are the weakest in the book.

Kielland's works are not unknown in this country, more than one of his novels having appeared in an English dress of late years. Mr. Archer's selection of his short stories will be read with interest and pleasure, though we doubt if the translator's estimate of his genius will meet with general endorsement. Kielland excels in vividness of presentment and keen appreciation of nature; but, with all respect for Mr. Archer, we demur to his claims to be considered as a humourist or a story-teller. He can be sympathetic, but he is seldom genial; his prevailing bent is towards pessimism, and his satire is uniformly mordant. A story is generally supposed to have a beginning and an end; but there is no rounding off or winding up in Kielland's work. These "tales" are rather episodes or transcripts of a fragment of life, and in spite of their poetical feeling and pathos the resultant impression left by their perusal is singularly tantalizing and unsatisfying.

As Gyp grows older she shows no loss of power, and her latest book is for cleverness one of her best, but, unfortunately, one of the least pleasant of her works. Her earlier novels or sets of stories contained, alongside of the vicious and the stupid, characters that were witty without being bad. In the last two or three there is an almost unbroken monotony of vice, the few good people who appear being represented as silly beyond measure. The stories now before us are of the medical men of France, and only two or three of them are drawn in such a way as to be really typical of one of the most excellent of the professions in a country in which the professional standard is high. The rest are knaves, or murderers, or fools, and the ladies who converse with them no better, and the book forms a libel on French society. But all the stories are incomparable for brilliancy of touch, and Gyp only could have written them.

#### HOMERIC TRANSLATIONS.

*The Iliad of Homer.* Translated into English Prose by John Purves, M.A. Edited, with an Introduction, by Evelyn Abbott, M.A., LL.D. (Percival & Co.)

*The Homeric Hymns.* Translated into English Prose by T. Edgar. (Edinburgh, Thin.)

PERHAPS the first question that arises at the sight of a new prose translation of the *Iliad* is whether it appears as an avowed rival of the excellent version by Messrs. Lang, Leaf, and Myers, which may undoubtedly be said to hold the field at present. The question is soon answered. Mr. Evelyn Abbott informs us that Mr. Purves began his translation in 1871, and finished it, after many interruptions, in 1884. It is clear, therefore, that it is an independent version, uninfluenced by either the merits or the faults of the earlier-published work. In character, however, it forms a marked contrast. The

careful beauty of expression, the antique literary flavour (the "Wardour Street English," as unkind people called it), which give its character to the work of Mr. Lang and his colleagues, are not to be found in the version of Mr. Purves. The latter has not, perhaps, the orthodoxy of view which naturally comes from the collaboration of three competent scholars. It has idiosyncrasies of rendering—justifiable, no doubt, but still departures from the received tradition. Mr. Abbott tells us that he has written "holy" or "sacred" *Ilium*, instead of Mr. Purves's "fortress" or "fastness" *Ilium*; yet the latter rendering of *ἱερός* is well known, though not accepted, and Mr. Abbott has left, and rightly left, many other phrases which equally show that Mr. Purves thought out his translation for himself, and did not always accept the traditional equivalents for the words of Homer. Thus *Ἐκατος* is rendered "the Far-Fatal"; *πᾶς δῆμος*, "all their posse"; *ἀμυχθαλόεις*, "smoky"; and sometimes ugly phrases occur, like "with the long edge," for *ταναήκει χαλκῷ*. Nor do we like the patronymics "Tydide Diomedes," "Atride Agamemnon," of which Mr. Purves is fond; it is a pity that it is not possible without unnaturalness to revive the old Scandinavian forms, and speak of "Diomedes Tydeusson" and "Agamemnon Atreusson," which just represent the semi-surname use of the patronymic in Homer. Occasionally, too, there seem to be errors of translation. The most famous and pathetic passage in Helen's lament for Hector is rendered, "If any had spoken harshly to me, a brother, or a husband's sister, or a brother's wife, or the queen my mother,—for the king is ever tender as a father,—thou wouldest have won them with soft speech," instead of "If any spake.....thou usedst to win them." Again, where Andromache bewails, "Thou heldest not out any hand to me from thy bed of death," *thy* is surely a false note; Andromache is lamenting that he had not died in a bed at all, where she might have been by him. *Μελοῦσί μοι ὀλλύμενοί περ* is rather "I care for them though they perish" than "I have taken thought of them that perish." It is fair, however, to say that these questionable renderings occur chiefly in the later books, which were presumably those which, as Mr. Abbott tells us, were scarcely altered from their first draft.

The general result is a translation which, while it offers many points to criticism, is yet a vigorous and healthy representation of its great original. There is often a nervous strength, a plain directness of expression, about the language which is eminently effective, and can only be appreciated when a passage of some length is read as a whole. There is no affectation, though there is marked individuality; and there is no dulness nor, so far as we have observed, slipshod translation. The opening lines of the twenty-first book may be offered as a fair specimen:—

"But when they came to the passage of the fair-flowing river, of eddying Xanthus, begotten of immortal Zeus, then they who fled before pursuing Achilles divided; and some poured forth into the plain towards the city, where but the day before the Achæans were fleeing in consternation, when radiant Hector was in his fury; that way streamed they forth in flight, half; and Hera spread before them a deep mist, to be their hindrance; and half were pressed on into the deep-flowing silver-whirling river, and they fell into it with clash of armour and with splash of water, and the high banks around gave back the din; and shrieking aloud they floated this way and that, rolling among the eddies."

And here is a simile from the fourth book:—

"As when the west wind stirs up the sea waves, and they rise successive on the still-sounding shore; while yet far out they gather in a crest, and then they break upon the beach roaring, and the hollow curves climb up about the crags, and the seapray is dashed abroad, so moved successive to the battle the continuous lines of the Danaans."

Something of the old-fashioned flavour of the original is, perhaps, lost by the indifference of Mr. Purves (noticed by Mr. Abbott) to retaining the same renderings of the same words, a

defect which Mr. Abbott has only partly removed. On the other hand, there is a simplicity and directness of style, an avoidance of all that diverts attention from the course of the narrative, which are genuinely Homeric, and which give this translation a sound claim on the attention of scholars and students; and as an example of English to the schoolboy and undergraduate it may safely be recommended. Mr. Abbott has prefixed an introduction, giving a rather full analysis of the contents of each book. He does not discuss the "Homeric question"; and though he briefly mentions the reasons for which certain passages have been held to be later accretions, he also indicates that the presence of these passages may often be readily accounted for without the hypothesis of a multitude of additions to a primitive skeleton; and his remarks, though not intended to be exhaustive, are often suggestive.

Mr. Edgar has done a useful piece of work in his translation of the Homeric hymns, though possibly not many people will take the trouble to study these neglected, but valuable relics of early Greek poetry. Lacking though they be in the spirit of the greatest poetry, they are yet of interest to us for their embodiment of the myths of the Greek Pantheon, and for the specimens which they afford us of the religious poetry of Hellas. Mr. Edgar has prefixed a short introduction, in which, without any pretence of original research or novelty of idea, he states briefly the nature of the poems and the questions raised in connexion with them. His translation is generally faithful and scholarly. On p. 30 "all the folk within the borders of Crete and Athens" is somewhat inaccurate as a rendering of *ὅσους Κρήτη τ' ἐντὸς ἔχει καὶ δῆμος Ἀθηνῶν*; but as a rule Mr. Edgar's renderings may be relied on as sound. His main defect, indeed, is an excess of faithfulness which at times betrays him into unnatural English, the conventional idioms of translation. The following is, however, a very adequate rendering of the best-known passage in the hymns, and it is a fair specimen of Mr. Edgar's style:—

"But now gracious be Apollo and Artemis! Farewell, ye maidens all! Remember me even in days to come, when any wandering stranger of earth-born men wendeth hither and asketh, 'Maidens! who is the sweetest to you of the minstrels faring hither, and in whom take ye most delight?' Doye one and all make the friendly answer, 'A blind man, who dwelleth in rocky Chios. His songs will be the best even in days to come.' And I shall bear your fame, far as I travel over the earth to fair-built cities. And men will believe me, since sooth it is. But I shall not cease singing of Far Darting Apollo of the Silver Bow, whom Leto the Fair Tressed bore."

#### OUR LIBRARY TABLE.

*Montrose*, by Mr. Mowbray Morris, in the "English [?] Men of Action" series (Macmillan & Co.), is on the whole an admirable summary of Mark Napier's "Memoirs of Montrose" (2 vols., 1856), that most worthful-worthless biography, which exhausts at once subject and reader. To say that it retains all the merits, whilst discarding the defects, of the "Memoirs," would be to pronounce it practically faultless; its faults, indeed, are few and unimportant. It is somewhat chary of dates, so that, except for a foot-note twenty pages before, one could not determine the year assigned by it to Montrose's execution, which Hill Burton places wrongly in 1649; and it gives perhaps too much space to the uninteresting period between Montrose's defection from the Covenant and his magnificent Highland campaign. Some of that space might well have been devoted to a brief consideration of Montrose's claim to rank as a poet. Mr. Morris appears to take that claim for granted; yet Montrose's one famous poem was first ascribed to him more than sixty years after his death. And we demur most strongly to the statement that Montrose in the Highlands was "among his own people," which robs the Lowland leader of half the wonder of his wonderful achievements. A



few minor slips may be noted. Airlie is not in the Highlands; and Montrose's birthplace has not quite disappeared, according to the minister and historian of Maryton parish. The Earl Marischal is never spoken of as "Marischal" by Scotchmen; "Saintserf" is better known as Sydsarf; and a "Bishop" Heylin is not known at all. "Provisions of all kinds sufficient to have stocked the Black Douglas's terrible larder" has an unpleasant suggestion of cannibalism. Hamilton, coming from Dalkeith to Edinburgh, would not pass from Leith to Musselburgh; and who was the Earl of Kinnoull that on p. 202 is killed off with fever in Orkney, and on p. 211 perishes in the wilds of Sutherland? The latter misstatement one knows to be common; but the second Earl of Kinnoull was buried at Waltham Abbey on October 5th, 1644, and the third Earl on March 28th, 1677.

*Que diable vais-je faire dans cette galère?* or its equivalent in "demotic" Greek, might very well be the exclamation of old Kolokotronis, if he could awake to find his autobiography now published in the "Adventure Series" under the title of *Kolokotronis, the Klepht and the Warrior: Sixty Years of Peril and Daring*, translated from the Greek, with Introduction and Notes, by Mrs. Edmonds, with a Preface by M. J. Gennadius (Fisher Unwin). It is not, of course, that the story is not adventurous enough, or, at any rate, sanguinary enough for even the most bloodthirsty of boys; but its interest is as a history of a great national movement, and it ought to stand on a higher level than that of this series. For the rest, it is rather dreary reading, somewhat monotonous in its tale of bloodshed and massacre, and written in a cramped style which may be an adequate reflection of the harsh and barbarous idiom of the original Greek, but is very far indeed from being an attractive presentment of current English. Words are used in strange or newly invented meanings; pronouns appear without any expressed noun to which they can possibly refer, and sentences have a tangled construction worthy of Thucydides, without, however, any further point of resemblance. Here are a few samples taken at random:—

"I was on horseback, and fortune was good but not my horse, in order to take them alive."

"Greeks—I cried—do not fear the Turks: we have killed so many of the native Turks in battle, that why should we not do the same by these?"

"Kehayas brought his cannon against the breastworks of Elias, but the cannon passed over Elias' breastworks and traversed those of Roubés."

"Whatever articles that remained were put back into the mosques, and the Greek soldiers seized upon the rest."

"As soon as we learnt that Ibrahim had gone to Argos, I devised a stratagem by which we, by going outside Tripolitsa, might fight with them and spring over into it."

"The three islands also cast down whatever ambition they also might have had, and signed that Cockrane should be high admiral."

"If only one Greek shall be left, we will still go on fighting."

Some of these extraordinary "bulls" may, perhaps, be a faithful translation of the original; but an Englishwoman ought to know how to spell a name so familiar both in English and in Greek history as that of Lord Cochrane; and we can only guess at what is meant by cannon passing over or traversing breastworks. The introduction, for which Mrs. Edmonds alone is responsible, is at once better written, more interesting, and more in unison with the series than the autobiography, though many will doubt if the Klepht was quite such a fine fellow as Mrs. Edmonds describes him; and the preface by M. Gennadius contains, *inter alia*, a defence of the modern literary language. As the literary language it now scarcely needs defence; but we presume M. Gennadius will scarcely maintain that it is the vernacular of the country.

We are not wholly pleased with *The Destitute Alien in Great Britain*, a volume of the "Social

Science Series" of Messrs. Sonnenschein & Co., edited by Mr. Arnold White. Mr. Shaw's readable paper on the Huguenot and Flemish immigrations is sandwiched between an introduction by the editor, which deals with the destitute alien of the present day, and other papers on the same subject; and the sudden manner in which the reader is made to pass from one branch of the subject to a very different one and then back again, from the Duke of Alva to "Should Government interfere?" is distracting. Mr. Montague Crackanthorpe's paper contains a great deal of debatable matter, and we wish we felt more sure even about his facts. He states, for example, that destitute persons are "excluded by statute law from Canada." They certainly were sent thither from the United Kingdom in considerable numbers during the last emigration season—that of 1891—and they were not returned upon our hands as they would have been from the United States. Mr. Follett also makes some doubtful statements, as, for example, when he says that "cleanliness is mainly an occidental religion, and is not worshipped as much as it should be in the lands of the rising sun." It is "not worshipped as much as it should be" anywhere, but we hesitate to admit that the people of the United Kingdom are, on the whole, as clean as, for example, those of India, Ceylon, Further India, or Japan. Mr. W. A. M'Arthur, M.P., contributes a bright and witty paper on the "Imperial Aspect" of the question. But this smart essay was evidently written some time ago, as it speaks of the pedantic devotion to free trade of New South Wales, and it should have been revised on this point while passing through the press. On the whole, the volume will advance the view which Mr. Arnold White has at heart.

The tenth volume of the *Manchester Quarterly* contains for its frontispiece a reproduction of Sir John Millais's portrait of the late Mr. Barlow. The most interesting of the papers is the first, a memoir of the late Rev. W. A. O'Connor. There is also a good essay on Samuel aycock, the Lancashire bard.

SIR J. FITZJAMES STEPHEN has begun republishing, under the title of *Hore Sabbatica*, some interesting articles contributed by him to the *Saturday Review*. The first series, just issued by Messrs. Macmillan, contains excellent articles on Froissart, Comines, Hooker, Jeremy Taylor, &c. The depreciatory tone of the paper on Montaigne will, however, provoke a good deal of dissent.

MESSRS. CHATTO & WINDUS have sent us *The Windsor Peerage*, edited by Mr. Walford, a compact volume, well suited for reference.—*The Public Schools Year-Book* of Messrs. Sonnenschein is an excellent volume, which gives a great deal of information. The chief fault is a lack of uniformity. In the case of some schools a list of the governors is given, in others it is not. In some it is stated which masters are Oxonians and which Cantabs, in others this is not indicated.

MESSRS. GAY & BIRD issue in this country a pretty reprint of Mr. Lowell's celebrated *Fable for Critics* that has been brought out by the Riverside Press.—Messrs. Jarrold & Sons have issued for the benefit of collectors a limited edition of George Borrow's translation of Ewald's tragedy *The Death of Balder*. The admirers of Borrow will be well pleased to have it.

We have on our table *Sir William Johnson and the Six Nations*, by W. E. Griffis (New York, Dodd, Mead & Co.),—*Letters to Eminent Hands*, by "L." (Derby, Murray),—*Exercises on the Shorter Latin Primer*, by B. H. Kennedy, D.D. (Longmans),—*Gaii Julii Cæsaris de Bello Civili Commentariorum I.*, edited by M. Montgomerie (Macmillan),—*Italian Composition*, by C. H. Grandgent (Boston, U.S., Heath),—*A Village Class for Drawing and Wood Carving*,

by G. Martineau (Longmans),—*Smithsonian Institution Publications*, Nos. 842, 846, and 847 (Washington, Government Printing Office),—*Gloucestershire Notes and Queries*, Vol. V. Part I., edited by W. P. W. Phillimore (Simpkin),—*Handy List of Books on Mines and Mining, 1880 to 1891*, compiled by H. E. Haferkorn (Gay & Bird),—*Reports on the Mining Industry of New Zealand, 1891* (Wellington, Didsbury),—*The Dawn of Day*, Vol. for 1891 (S.P.C.K.),—*Home Words for Heart and Hearth*, by the Rev. C. Bullock ('Home Words' Office),—*Arthur Foster*, by W. D. Sly (S.S.U.),—*The Kirk Beadle*, by N. Dickson (Glasgow, Morison),—*Wanted—an Heiress!* by E. May (Simpkin),—*Marion's Revenge*, by J. Chandler (S.S.U.),—*Girls and Women*, by E. Chester (Heinemann),—*The Heart of a Girl* (Griffith & Farran),—*Lumley the Painter*, by J. S. Winter (White & Co.),—*Tweedledum and Tweedledee*, by M. Roding (S.P.C.K.),—*Tar-Bucket and Pipe-Clay*, by Major J. Percy Groves (Griffith & Farran),—*Some Passages in the Life of Madam Harford*, by Mrs. M. Douglas (The Economic Printing and Publishing Co.),—*In a Music-Hall, and other Poems*, by J. Davidson (Ward & Downey),—*Elocutionary Specimens in Prose and Verse*, by C. E. Clegg (Philip),—*Natural Elocution*, by C. S. Hartley (Pitman),—*Easy Questions on the Life of our Lord and on the Church Catechism for Children*, by C. F. Alexander (Griffith & Farran),—*The Holy Communion*, by J. Wordsworth, D.D. (Parker),—*The Jewish Religion*, by M. Friedländer (Kegan Paul),—*Sermons for Daily Life*, by the Rev. Canon Diggle (Low),—*The God and Religion of Science and the Bible*, by "Esegar" (Melbourne, Melville & Co.),—*A Further Explanation of the Church Catechism*, by Mrs. C. D. Francis (Griffith & Farran),—*Q. Horatius Flaccus*, rec. G. Mewes, Vol. II. (Williams & Norgate),—*Jason von Kyrene*, by Dr. A. Schlatter (Munich, Beck),—*Zur Entwicklungsgeschichte der Meinungen*, by E. Kulke (Leipzig, Reissner),—*Die Erkenntnislehre Philos von Alexandria*, by M. Freudenthal (Williams & Norgate),—*Geschichte des Deutschen Volkes und des Deutschen Reiches*, by L. D. Bröcker (Williams & Norgate),—*De Norske Storkirker*, by L. Dietrichson, Parts II. to IV. (Christiania, Cammermeyer),—and *Crisi Economica*, by G. di Majo (Naples, Giannini & Figli). Among New Editions we have *Anecdotes of the Habits and Instincts of Birds, Reptiles, and Fishes*, by Mrs. R. Lee (Griffith & Farran),—*Home Life on an Ostrich Farm*, by A. Martin (Philip),—*Adventures in Australia*, by Mrs. R. Lee (Griffith & Farran),—and *German Classics*, edited by C. A. Buchheim, Vol. VIII.: *Heine's Harzreise* (Oxford, Clarendon Press).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Contemporary Pulpit Library: Sermons, by H. Scott Holland, cr. 8vo. 2/6 cl.  
Gilmartin's (Rev. T.) Manual of Church History, Vol. 2, 7/6  
Lyon's (Rev. D.) Christianity and Infallibility, Both or Neither, cr. 8vo. 5/ cl.  
Maurice's (F. D.) Sermons preached in Lincoln's Inn Chapel, Vol. 4, cr. 8vo. 3/6 cl.  
Milligan's (W.) Lectures on the Apocalypse, cr. 8vo. 5/ cl.

## Law.

Mackenzie's (W. W.) Treatise on the Elementary Education Act, 1870-1891, cr. 8vo. 10/ cl.  
Warburton's (H.) Selection of Leading Cases in the Criminal Law, 8vo. 9/ cl.

## Poetry and the Drama.

Blake's (C. J.) Bernard and Constantio, and other Poems, cr. 8vo. 2/6 cl.  
Gardner's (W. M.) Wheels and Wings, and other Poems, 3/6  
McGivney's (J. S.) The Bringing Home of Bell and Burial, a Poem, cr. 8vo. 2/6 cl.  
Oxford (The) Miniature Shakespeare, edited by W. J. Craig, 6 vols. in case, 32mo. 21/ cl.  
Professor (The), and other Poems, by Author of 'Moods,' 12mo. 5/ cl.  
Wordsworth's Lyrics and Sonnets, selected and edited by C. K. Shorter, 32mo. 3/ cl.

## Music.

Gou'd (Rev. S. B.) and Sheppard's (Rev. H. F.) Songs of the West, harmonized for Voice and Pianoforte, 15/ roan.

## History and Biography.

Arbuthnot (John), M.D., Life and Works of, by G. A. Aitken, 8vo. 16/ cl.



Dickens (C.), *Childhood and Youth of*, by R. Langton, cheaper edition, cr. 8vo. 3/6 cl.  
 Ingram's (T. D.) *England and Rome, Relations between the Papacy and the English State and Church*, 8vo. 14/ cl.  
 Macfarren (G. A.), *his Life, Works, and Influence*, by H. C. Banister, cheap edition, cr. 8vo. 5/ cl.  
 Martin's (J. B.) *The Grasshopper in Lombard Street*, 21/ cl.

*Geography and Travel.*

McCormick's (Rev. W. T.) *A Ride across Ireland in the Summer of 1891*, cr. 8vo. 2/6 cl.

*Philology.*

Johnston's (J. B.) *Place-Names of Scotland*, cr. 8vo. 7/6 cl.  
 Ralfs's (J. W.) *Rapid Road to Spanish, Complete Key to the Exercises*, cr. 8vo. 5/ cl.  
 Wright's (J.) *Primer of the Gothic Language*, 12mo. 4/6 cl.

*Science.*

Davis's (E. P.) *Manual of Practical Obstetrics*, cr. 8vo. 9/ cl.  
 Goddell's (J.) *The Dietetic Value of Bread*, cr. 8vo. 6/ cl.  
 Hacker's (Dr. V. R. H.) *Introduction to Antiseptic Treatment of Wounds*, trans. by Surgeon Capt. Kilkelly, 2/6  
 Hudson's (G. V.) *An Elementary Manual of New Zealand Entomology*, 8vo. 14/ cl.  
 Lock's (Rev. J. B.) *First Book of Euclid's Elements*, 12mo. 2/6  
 Moore's (J. W.) *Text-Book of the Eruptive and Continued Fevers*, 8vo. 15/ cl.  
 Roscoe (Sir H. E.) and Schorlemmer's (C.) *Treatise on Chemistry*, Vol. 3, Part 6, 8vo. 21/ cl.  
 Tegetmeier's (W. B.) *Poultry for the Table and Market versus Fancy Fowls*, 8vo. 2/6 cl.  
 Whiteley's (R. L.) *Chemical Calculations*, cr. 8vo. 2/ cl.  
 Wollman's (J.) *The Teacher's Arithmetic*, cr. 8vo. 2/6 cl.

*General Literature.*

Adventures of a Fair Rebel, by Matt Crim, cr. 8vo. 3/6 cl.  
 Allen's (G.) *The Duchess of Powysland*, 3 vols. cr. 8vo. 31/6 cl.; Dumaresq's Daughter, a Novel, cr. 8vo. 3/6 cl.  
 Baker's (Major E.) *Preliminary Tactics*, cr. 8vo. 6/ cl.  
 Bell's (R. S. W.) *The Reflexions of a Kuntz Placeman*, cr. 8vo. 2/6 cl.  
 Bohn's Library of Sports: Handbook of Athletic Sports, edited by E. Bell, Vol. 6, cr. 8vo. 3/6 cl.  
 Cobb's (T.) *The Westlakes*, cr. 8vo. 6/ cl.  
 Couperus's (L.) *Eline Vre*, Translation from the Dutch by J. T. Grein, cr. 8vo. 5/ cl.  
 Gerard's (D.) *On the Way Through, and other Tales*, 6/ cl.  
 Gissing's (G.) *Denzil Quarrier*, cr. 8vo. 6/ cl.  
 Houghton's (Rev. C.) *Won in Spite of Him*, cr. 8vo. 6/ cl.  
 Howells's (W. D.) *Mercy*, a Novel, cr. 8vo. 6/ cl.  
 Maxwell's (Sir H.) *The Letter of the Law*, cr. 8vo. 3/6 cl. (Whitefriars Library.)  
 Mitford's (B.) *Golden Fleece, a Tale of the Wild West*, 2/6 cl.  
 Russell's (W. C.) *A Marriage at Sea*, cr. 8vo. 3/6 cl.; *A Strange Eloquence*, cr. 8vo. 3/6 cl.  
 Schaffie's (Dr. A.) *Impossibility of Social Democracy*, 3/6 cl.  
 Schloss's (D. F.) *Methods of Industrial Remuneration*, 3/6  
 Sims's (G. R.) *Memoirs of a Mother-in-Law*, cr. 8vo. 2/6 cl.  
 Smart's (H.) *Without Love or Licence*, 12mo. 2/ bds.  
 Smythe's (R. E.) *Wilful Peggy*, cr. 8vo. 6/ cl.  
 Stephen's (Sir J. Fitzjames) *Horæ Sabbaticæ*, Reprint of Articles contributed to 'Saturday Review', cr. 8vo. 5/ cl.  
 Turner's (H.) *Field Fortification, with Examples and Answers*, cr. 8vo. 6/ cl.

**FOREIGN.**

*Fine Art and Archaeology.*

Programm (51) zum Winckelmannsfeste, 4m.

*Philosophy.*

Schmekel (A.) *Die Philosophie der Mittleren Stoa*, 14m.  
*History and Biography.*

Gregorii I. *Registrum Epistolarum*, ed. L. M. Hartmann, Vol. 1, Part 2, 8m.  
 Röhricht (R.) *Studien zur Geschichte d. 5 Kreuzzuges*, 3m. 60.

*Geography.*

Schrenck (L. v.) *Reisen im Amur-Lande*, Vol. 3, Div. 2, Part 1, 35m.

*General Literature.*

Moltke (Graf H. v.) *Gesammelte Schriften*, Vol. 2, 5m.

**THE LATE DR. F. S. LEIGHTON.**

No one who was so fortunate as to be acquainted with Dr. Leighton, who passed away on January 23rd at a great age, but must have felt that he was fitted for a brilliant career, and few were aware that such had probably been closed for him only by an accident. Born in 1799, the son of Sir James Leighton, who was the physician and friend of two Tsars—Alexander I. and Nicholas—in succession, Dr. Leighton was educated at Stonyhurst, and, after receiving his diploma as M.D. at Edinburgh, practised with marked success until, as the result of a cold, he was deprived of the use of one ear. Thus debarred from the exercise of his profession, Dr. Leighton retired into his library, and became, perhaps, one of the best-read men of his time. His taste was catholic, covering metaphysics, natural science, history, and classics, his strongest predisposition being to metaphysics, and he brought to his studies a mind of great acuteness and analytic power, habits of orderly assiduity, and an unusual familiarity with languages, ancient and modern. Dr. Leighton thus became a "full man," and his friends who enjoyed his conversation found him also a "ready man," and constantly regretted, even in this book-ridden age, that he

did not make public some results of his rich stores of knowledge. These were always at the disposal of his friends, and if he wrote nothing it was because he grudged the time from his reading. The deafness which had spoilt his professional career interfered somewhat with the ease of general social intercourse, but nothing could spoil the charm of an urbanity which was native, and which had been cultivated in the best schools. Dr. Leighton's life of study was diversified by European travel and by the care bestowed on the education of his children, two of whom have become distinguished—Mrs. Sutherland Orr, the friend and biographer of Browning, and Sir Frederic Leighton, the President of the Royal Academy. It was their privilege to be rarely separated from their father for many years past, and to be with him at the last.

**BROWNING OR VOLTAIRE?**

DR. BERDOE writes regarding our review of his 'Browning Cyclopædia' and our remarks on the lines in 'La Saisiaz' beginning, "He there with the brand flamboyant":—

"Your reviewer says, 'Whatever Dr. Berdoe may think, Canon Cheyne and the other "many writers" are indubitably justified in believing that Browning speaks for himself.....it is his [Dr. Berdoe's] own contrary opinion which is preposterous.' On reading these remarks I wrote to Dr. Furnivall, who has more than once mentioned the subject at the Browning Society and expressed Mr. Browning's astonishment and annoyance at the ridiculous interpretation put upon his perfectly intelligible lines. I have to-day received from the President of the Browning Society a letter, from which I have permission to publish the following explanation: 'I once told Browning that a correspondent had insisted on the extraordinary stupidity that he wrote the "La Saisiaz" lines about the "brand flamboyant," &c., on himself, and not on Voltaire. He rejoined indignantly, "How ridiculous! Why, what can the man take me for, to suppose that I should puff myself in that absurd way? Does he think that I have no modesty or sense of decency even? I should be ashamed to accuse my worst enemy of such vainglorious nonsense. Of course I wrote the lines of Voltaire." The poet was justly irritated that any reader of his should thus have striven to make him write himself down an ass.'"

We still think that Canon Cheyne and the other "many writers" were justified, for they had before them only the poet's printed words. In some similar cases of wide-spread misinterpretation Dr. Berdoe has quoted Browning's glosses, but as regards this passage, so "much misunderstood," Dr. Berdoe preferred to put forward only his own authority, the fallibility of which respecting far simpler matters has been amply, although by no means exhaustively, demonstrated.

**THE WASHINGTONS OF GARSDEN.**

Wilton.

IN the issue of the *Athenæum* of January 16th is printed an interesting document relating to Sir Laurence Washington of Maidstone, bearing date 1614, signed also by his son Sir Laurence Washington. This latter was the purchaser of a mansion and estate at Garsden, a small village in North Wilts, in the first half of the seventeenth century; the property was occupied by him and his descendants for three generations, when the male line failed.

There were formerly several heraldic relics of the Washington family about Garsden. In the manor house, which is a good example of Jacobean architecture, there was a stone bearing their arms quarterly, with crest of the Washingtons. The church of Garsden was rebuilt in 1856; before that time there was a handsome mural monument in the chancel to the memory of Sir Laurence Washington, Knt. "Whom it pleased God to take unto his Peace from the fury of the insuing Warrs, Oxon Maij 14<sup>th</sup> Here interred 24<sup>th</sup> Ano Dni 1643<sup>rd</sup> Ætat 64<sup>th</sup>. Where also lyeth Dame Anne his wife who deceased Junii 13<sup>th</sup> and was buried 16<sup>th</sup> Ano Dni 1645." This monument seems never to have

been re-erected in the church, and the portion containing the Washington arms has been very nearly lost to the parish. Some enterprising American was anxious to remove this relic of the Washington family to the United States, and very nearly succeeded in doing so. It was only recovered at the last moment by the energy of the present rector, Dr. Gray, when it was about to be shipped at Southampton. The arms found on this shield are, Quarterly, 1 and 4, Argent, two bars gules, in chief three mullets, for Washington; 2 and 3, A cross flory between four cinquefoils (? for Mercury), with a crescent for difference, impaling Per pale gules and azure, three bucks' heads couped counter-changed, for Lewyn. These are the arms of Sir Laurence Washington, the first of the family who possessed Garsden, impaling those of his wife Anne, who was of the Kentish family of Lewyn.

Some further particulars have come to light during the preparation of my 'Church Plate of Wilts,' which is now in the hands of the binders, and will probably be published in a few weeks. The plate consists of a pair of chalices and a massive tankard-shaped flagon, bearing the hall-marks of 1684, and inscribed, "This was given by the Lady Pargeter to Garsden Church, she was formerly the wife of Laurence Washington, Esq., who both lye buried here." The donor was Eleanor, second daughter of Wm. Guise, Esq., of Elmore, co. Gloucester. She married secondly Sir William Pargeter, of Gritworth, co. Northampton, Knt., and died 1685. It appears that the box containing this plate was lost sight of for a very long time. The explanation is found in a letter written in 1822. The plate for many years had been kept in a box and deposited in a lumber closet in the old mansion. There was an idle story in the village that a ghost had formerly been laid in a box—a story that, perhaps, was useful as a double-lock, for the superstitious dread of disturbing the ghost effectually deterred many from indulging their curiosity by looking into it. Having understood from an old man that there was some Communion plate at the great house, the clergyman made inquiry, and, to the utter surprise of the people of the house, upon opening the lid of the box (for the first time, perhaps, for a century), instead of seeing a ghost jump out, this valuable service of tarnished plate presented itself, and was immediately taken to the vicarage house. J. E. NIGHTINGALE.

**AN ALLEGED HOAX.**

THE *Revue de Géographie*, a monthly edited in Paris by M. Ludovic Drapeyron, begins in the twenty-eighth volume, p. 443 (June, 1891), an essay by M. Moïse Schwab, headed 'Itinéraire Juif d'Espagne en Chine au IX<sup>e</sup> Siècle.' The essay finishes in the October number, 1891. M. Schwab gives here the itinerary of an Andalusian Jew, Soliman, who followed, according to M. Schwab, the example of Eldad the Danite, to whose diary much attention has lately been paid, and of which the *Athenæum* recently mentioned a new edition by Prof. D. H. Müller, of Vienna. Soliman travelled from Carthage to Tunis, Algeria, Egypt, Syria, Persia, India, China, Tibet, &c. M. Schwab speaks even of a disciple of Eldad settled in Sicily who procured for Soliman at a reduced price books of travel and weapons. Soliman saw, according to M. Schwab, a synagogue at Kai-fong-fou, in China, in which he found copies of the Pentateuch; he says that the Jews there stated that they came to China in the year 65 A.D. In Ceylon also Soliman saw Jews.

No Jew Soliman of Andalusia or disciple of Eldad is recorded in Mohammedan or Jewish writings. Where M. Schwab discovered the wonderful itinerary of Soliman he does not tell us, although he quotes freely Arabic geographers, travellers, and historians, as far as they are translated, as well as M. Reinaud's



essay entitled 'Relation des Voyages faits par les Arabes et les Persans dans l'Inde et en Chine, au IX<sup>e</sup> Siècle de l'Ère Chrétienne,' De Guignes's essay with the title of 'Réflexions Générales sur les Liaisons et le Commerce des Romains avec les Tartares et les Chinois,' and other essays of the kind. Soliman's accounts of what he saw are, according to M. Schwab, not only identical with those given by Masoodi, Istakhri, Khordadbeh, Ibn Batootah, and other Arabic writers, but even given verbatim, a fact which results from M. Schwab's copious notes, in which he refers to the writings of these Arabic authors. I was puzzled by this Soliman, of whom I had never heard, although having written now and then on Jewish geography and travels, and I came to the conclusion that M. Schwab had imposed upon the editor of the *Revue de Géographie* with a clumsy fiction. But in order to be sure of that, I asked the opinion of Prof. M. J. de Goeje, of Leyden, who is considered the highest living authority on Arabic geography. He writes as follows:—

"Schwab's 'Itinerary' is a farce. He has chosen for his hero the Soliman of the 'Relation des Voyages' by Reinaud, but made of him a Jew, and he improvises his finding a synagogue at Khai-foin[-fu]. A part of the itinerary has been concocted out of the works of Khordadbeh, Edrizi, Reinaud's introduction to Abolfeda, &c. I cannot find any talent in this composition. M. Schwab was not even master enough of his materials, for he gives clerical mistakes of Jaubert as genuine communications from Soliman. I doubt whether he has a clear idea how his hero came from Tih Bani Israil to Mesopotamia. His note on Hira is ludicrous."

I hope that M. Drapeyron will acknowledge publicly as soon as possible that he was imposed upon by M. Schwab, in order to avoid leading students of geography who are not Orientalists into error.

A. NEUBAUER.

#### TALLIES.

28, Rue Courtois, Liège, Jan. 25, 1892.

It may interest your readers to know that the ancient custom referred to by your correspondent is in vogue at Liège at the present day, and is apparently much more general than at Pau.

Here it is not only the poorer classes who keep their check upon the bread-maker by means of corresponding notches on the tally-stick. Rich and poor alike employ the same method, and the late M. de Laveleye's cook, as well as the wives or daughters of the poorest inhabitants, had for years come daily to the door to receive the loaves, and get the tally-stick notched by the baker's man.

Let it not be supposed that the cricketers' "notches" mentioned by your correspondent have any connexion with the tally-stick on this side of the water, save that of similar method. It is simply the most "rough and ready" manner of keeping a score, and has doubtless boasted many inventors.

Robinson Crusoe kept his almanac the same way, with a deeper notch to mark each Sunday—at least, if he did not he ought to have done.

FREDK. H. WHEELER.

#### THE STATE PAPERS OF CHARLES I., 1645-7.

THANKS to the fortunate preservation of a certain number of the entry books wherein the methodical clerks of the provisional government at Westminster during the Interregnum were accustomed to register the State Papers received and issued with all the routine of a mercantile office, material for contemporary history has been found to exist considerably greater than once appeared possible from the meagre shreds of original correspondence that were known to be available. In the two preceding volumes students of history have enjoyed the full benefit of this official method, but the present volume is only partially supplied by these invaluable records. It is, perhaps, somewhat strange, as it is certainly intensely dis-

appointing, that they should be wanting for this particular period; unless, indeed, they were subsequently impounded as evidence against the regicides, or unless they have remained overlooked in some unlikely quarter.

It must be admitted, however, that the accomplished editor of the 'Calendar of Domestic State Papers' has made the most of his materials of one sort or another, and the result is seen in a valuable and very readable addition to the series. It is not to be supposed, of course, that many important facts should have escaped the notice of Mr. Gardiner, but several rather curious despatches are newly deciphered here, together with a learned digression on the systems of cipher employed during the period. The editor thoughtfully observes that "as the reader may like to see what these numerical ciphered letters look like, a facsimile of the original is here subjoined." Unfortunately, however, only a printed version is subjoined instead of the promised facsimile.

The narrative of the Civil War advances in this volume from the month following the battle of Naseby to the king's confinement in Carisbrooke Castle, a period of two and a half years. Ample evidence is afforded, especially by the regular series of State Papers, of Charles's inflexible resolution to suffer the loss of no "flower of the Crown" by any timely concessions. A good deal turns in the course of this correspondence on the wisdom of those who encouraged or opposed him in this resolution. Probably, however, he paid but little attention to either, and his letters show that his mind was already highly strung for political martyrdom. "I must say there is no probability but of my ruin; yet as a Christian, I must tell you, that God will not suffer rebels and traitors to prosper, nor this cause to be overthrown; and whatever personal punishment it shall please Him to inflict upon me, must not make me repine, much less give over this quarrel." This was written in rebuke of his nephew Rupert's proposal to treat. He had already assured his secretary Nicholas that "let my condition be never so low, I am resolved by the grace of God never to yield up this Church to the government of Papists, Presbyterians, or Independents; nor to injure my successors by lessening the Crown of that ecclesiastical and military power which my predecessors left me; nor to forsake my friends."

It may be, perhaps, gathered from this Calendar that the inactivity on the part of his enemies, which afforded the king a short respite during the three months that followed the battle of Naseby, was due to the dissatisfaction of Leven's Scottish army at their recent treatment by the rising party of the Independents. From the Scotch point of view, no doubt, the terms of the convention of 1643 had not been undertaken subject to the interests of English statesmen and generals. If their co-operation had not been a conspicuous success, at least such success had not been stipulated for, and they were compelled, moreover, in common prudence, to hold themselves in constant readiness to cope with the new danger threatened by Montrose's successes in their rear. But even if the English troops of Fairfax and Cromwell were most favoured in the matter of pay, there was no real fear of the sinews of war failing at the expense of the Scotch allies in their proper turn, although we should doubt the editor's assertion that the ancient Exchequer of the Crown was the great engine that "maintained the army in its efficiency," the system of the Exchequer being, in fact, as dead as veneration for the monarchy in the hearts of the Independent party.

The editor's able review of the famous quarrel between the Palatine princes and certain of the king's personal advisers leads him to some interesting conclusions; but the effect of the princes' withdrawal from the country is very visible in the subsequent fortunes of the royal

cause. In April, 1646, the war was virtually ended, and a new scene of diplomatic intrigue and political rancour is opened, with the development of which the remainder of this volume and the whole of its successor are engaged. The key-note of the negotiations recorded here is given in the memorable observation of D'Israeli that "even in this last reduced state of the king his enemies dreaded 'the Royal presence' more than they had done his armies."

As a fitting supplement to Mr. Hamilton's careful editing there is a greatly improved index, though whether any one but the editor himself is capable of making a perfectly satisfactory index is a question on which a very decided difference of opinion may be taken to prevail.

#### Literary Gossip.

A CORRESPONDENT has sent us a copy of a prospectus of a monograph on Swindon which the late Mr. Jefferies proposed to issue by subscription. He found it inside a copy of 'Jack Brass,' which was issued by Messrs. Pettitt & Co. in 1873. The price to subscribers of this history of Swindon was to be eighteenpence, and subscribers were to send their names "to R. Jefferies, Coate, Swindon, or to Mrs. Booth, bookseller, Swindon." The volume is not mentioned in Mr. Besant's bibliography of Jefferies's writings, and very probably it was never published. 'Jack Brass' itself is, by the way, a rarity, and copies of that little pamphlet have lately fetched two guineas.

THE late Lord Granville's library is to be dispersed under the hammer at an early date.

DURING the Christmas vacation progress has been made with the interior decoration of St. Paul's School. Additional names have been carved on the marble slabs, and a spandril which interrupts the line of famous scholars has been filled with glass mosaic, showing the motto "Dignos laude viros Musa vetat mori." One of the windows in the large hall has been filled with stained glass containing the arms of distinguished Paulines, including Milton and Marlborough.

MR. HUME BROWN has just been informed by Senhor Guilherme J. C. Henriquez of his discovery in the archives at Lisbon of the records of the trial of George Buchanan by the Inquisition at Coimbra about 1550. Among the documents is Buchanan's own defence, written in Latin and apparently in his own hand. The discovery is of importance as bearing on the most interesting episode in Buchanan's career, and that of which least is known.

THE third volume of the "National Churches Series," edited by the Rev. P. H. Ditchfield, F.S.A., is in progress. It is from the pen of the Rev. T. Olden, and treats of the 'Church of Ireland.' It is said to contain information concerning the early history of the Church hitherto unpublished. Other volumes of the series have been arranged for, including 'Scotland,' by Canon Luckock; 'Scandinavia,' by Dr. Maclear; 'The Netherlands,' by the editor; 'Italy,' by Canon Pennington; and 'America,' by the Bishop of Delaware.

WE regret to record the death on Sunday last of Col. Sir H. Bruce Sandford, R.A., one of the three distinguished sons of Sir



Daniel K. Sandford, once Greek Professor at Glasgow. Sir Herbert went to India in 1844 at the age of eighteen as subaltern of Royal Artillery, but from 1848 to 1861 he held important civil staff appointments in Scinde, principally under Sir Bartle Frere. Returning home he acted as assistant manager of the International Exhibition of 1862; replaced Sir Cunliffe Owen at South Kensington during Sir Cunliffe's absence as commissioner to the Paris Exhibition of 1878; and after acting as British Commissioner at the Philadelphia Exhibition in 1876, represented the Royal British Commissioners at the exhibitions of Melbourne and Adelaide in 1881 and 1887 respectively. Sir Herbert was chairman of Chapman & Hall, Limited, from its formation as a limited company until recently. Although retired from active life he retained the fullest vigour of health until attacked by influenza on the 25th ult. The news of his sudden death in his sixty-sixth year will be received with deep regret by an unusually large number of friends at home and abroad.

THE lamented death of Mr. Spurgeon has caused a great demand for his sermons and given an enormous stimulus to their sale. Mr. Spurgeon was probably the first, or rather his publishers were, to think of printing sermons from the shorthand writer's notes, and issuing them one by one. To Messrs. Passmore & Alabaster his popularity must have proved highly profitable; for they were in quite a small way of business when he came to London, and now theirs is a large and prosperous firm. His various works, 'John Ploughman's Talk,' 'John Ploughman's Pictures,' 'The Treasury of David,' &c., have had an exceedingly large sale, and the *Sword and Trowel* is a highly valuable property.

MR. SPURGEON kept at the Tabernacle a collection of the articles and caricatures that had appeared directed against him. As time went on his honesty and the good work that he accomplished became too obvious to be disputed, and the attacks upon him ceased, while on the other hand the eccentricities that marked his sermons in his younger days, to a great extent disappeared. In a volume issued in 1876, 'The Metropolitan Tabernacle, its History and Work,' Mr. Spurgeon gave an account of the various institutions which owed their origin to his energy and self-denying zeal.

By a mistake we said last week that vol. viii. of Prof. Morley's "English Writers" would be devoted to Spenser and his time. It is vol. ix. that is occupied by Spenser. The bibliography deferred from that volume will be given in the next, and cover the whole reign of Elizabeth. The tenth volume will be taken up with 'Shakespeare and his Time.' It will be divided into two books. One of them will treat of Shakspeare in the reign of Queen Elizabeth, and contain brief references to his place in the surrounding literature, that will have been already described. The other book will treat of Shakspeare and his contemporaries under James I. The eleventh volume, 'Shakespeare to Milton,' and the twelfth, 'Milton and his Times,' which will appear in 1893, are designed to traverse the time from the death of Shakspeare to the death of Milton. Of the two volumes

for 1894, one, the thirteenth, will cover the time of the English Revolution. It will describe the literature of the twenty-eight years from the death of Milton to the accession of Queen Anne. The other volume, on the reigns of Anne and George I., is to end with the year of the king's death. The fifteenth volume is to supply an account of the literature of the reign of George II., and the sixteenth of the period from the accession of George III. to the French Revolution, 1760 to 1789. In the seventeenth and eighteenth volumes Prof. Morley hopes to embrace the period from the French Revolution to the death of Wordsworth.

THE annual meeting of the News-vendors' Benevolent Institution was held on Tuesday evening. Mr. Hance presided. The annual report showed that the Institution was prosperous, but unfortunately there were not sufficient funds to justify the election of additional pensioners, although there were urgent claims. General regret was expressed at the death of Mr. W. H. Smith, and Sir Algernon Borthwick was elected to supply his place as joint president with Alderman Cotton.

THE first part of Dr. H. Sweet's 'New English Grammar, Logical and Historical,' will shortly be published in the "Clarendon Press Series." It is intended to supply the want of a compendious English grammar founded on the latest results of philology, especial attention being given to the definition of the parts of speech, &c., to the principles of linguistic development, to the chronology and dialectology of English, and to phonology.

THE text of the MS. preserved among the Carew Papers at Lambeth, which in French rhymes of the thirteenth century relates the story of Strongbow's invasion of Ireland, and is based on contemporary Irish information, is to be printed under the title of 'The Song of Dermot.' It has hitherto been known to antiquaries only by an inaccurate abstract made by Sir George Carew in 1617, and by a transcript of the French text published by Pickering in 1837. The text has been revised and translated by Mr. Goddard Orpen, who has added an introduction, notes, glossary, &c., with a map of Leinster and Meath, showing the places mentioned in the poem. A page of the MS. is reproduced in facsimile. The Clarendon Press is to publish the volume.

WE are sorry to hear of the death of Mr. C. J. Skeet, for many years well known as a publisher and second-hand bookseller in King William Street, Strand. Mr. Skeet's courtesy and integrity were much appreciated by bibliophiles, and his knowledge of books was excellent. He retired from business some years ago, and died in St. John's Wood at the age of eighty.

THE father of journalism is, say the French papers, to have a statue erected to him in Paris. A committee having been formed for the purpose of distinguishing this worthy in that manner, it seems that he had to be discovered. He turns out to be M. Théophraste Renaudot, the founder, in 1631, of *La Gazette de France*. M. Alfred Boucher, whose marble figure entitled 'La Terre' won for him the Médaille d'Honneur at the last Salon, has been selected to execute the

memorial of Renaudot, and a site for it has been asked for from the municipal authorities. The father of English journalism, in the sense in which the title belongs to Renaudot, was probably Sir John Birkenhead. One fancies the disgust of the London County Council should they be asked for a site for a statue of so stout a Tory as this Sir John.

LAST November we announced that Dr. Horst Kohl had undertaken to furnish complete materials for a political history of Prince Bismarck under the title of 'Fürst Bismarck: Regesten zu einer wissenschaftlichen Biographie,' &c.; and now we learn that the successors of the well-known firm of Cotta have entrusted the same scholar with a complete edition of Bismarck's speeches, to consist of ten stout volumes. The first two volumes are expected to be issued in the course of the present year.

MR. F. T. BARRETT writes from the Mitchell Library, Glasgow:—

"In his introduction to the 'Bibliography' in the recently issued 'Burns Chronicle,' Mr. Muir, the editor, thanks me for 'looking over the proof-sheets.' I regret much to find myself compelled to ask for space in the *Athenæum* to say that I did not see any portion of the work until the book was issued to the public. I had promised to examine the proofs, and would have done so very willingly, but (owing, as Mr. Muir informs me, to pressure of time) they were not sent to me, and consequently I have no share whatever in the distinction which will always attach to this remarkable piece of 'Bibliography.'"

ACCORDING to the accounts of continental papers, a committee has been formed at Rome with the object of organizing an ovation on a large scale on the occasion of the third centenary of Torquato Tasso's death, which will fall on April 25th, 1895. Besides Rome, the tercentenary anniversary is to be celebrated at Bergamo, Sorrento, and Ferrara.

THE project is afloat in Germany of erecting a statue to the memory of G. A. Bürger in his native town Molmerswende, and to unveil it on June 8th, 1894, the centenary of his death. That the poet of 'Lenore,' the most famous of all German ballads, should have to wait for a monument one hundred years, whilst so many less gifted bards received this honour much sooner, is certainly one of the curiosities of literature.

THE well-known Leipzig monthly, *Unsere Zeit*, has given up the ghost after an existence of thirty-five years. For many years it was edited by Rudolf Gottschall, who was succeeded by Friedrich Bienemann. *Unsere Zeit* grew out of the *Gegenwart*, which was started by F. A. Brockhaus in 1848.

A CORRESPONDENT writes from the United States:—

"A mysterious 'lady' is trying to dispose of the will of Martha Washington, wife of the General, and an official inventory connected with it, among American collectors. The documents have been taken from the clerk's office of Fairfax Court House ('during the war,' of course), but the 'lady' threatens to burn them if legal steps are taken for their recovery. More probably she, or the 'autograph ring' to which she probably belongs, will try to dispose of them in England. But stolen goods are recoverable in England also. The will of George Mason, of Gunston Hall, one of the most eminent states-



men of the revolutionary period, has also disappeared from Fairfax Court House. The will of Washington, which during the Civil War was sent to Richmond for preservation, is shown in a box in the clerk's office at Fairfax, but is in a rather tattered condition. The will of Washington's mother is preserved at Fredericksburg, Virginia."

News reached us on Saturday last of the sudden death of Dr. Bernhard ten Brink, Professor of English Philology in the University of Strasbourg. After a few days' illness from peritonitis, a sudden relapse ended fatally early on Friday morning. He was a Dutchman, born at Amsterdam in 1841; but he went to school at Düsseldorf, and took his degree at Bonn, and became completely German in his ways and feelings. He was made a professor at Marburg in 1869, and at Strasbourg in 1872. He did good service to the study of Chaucer by his 'Chaucer: Studien zur Geschichte seiner Entwicklung u. zur Chronologie seiner Schriften,' 1870, and his 'Chaucer's Sprache u. Verskunst,' which appeared in 1884. His 'History of English Literature,' undertaken on a very ambitious scale, remains a fragment. A translation of the first volume was issued some years ago by Messrs. Bell & Daldy.

With reference to the new edition of the 'Evangelium Hierosolimitanum,' prepared by the late Prof. Paul de Lagarde and mentioned lately in the *Athenæum*, we may state that a palimpsest of a few leaves has recently been acquired by the Bodleian Library, which contains some verses of Numbers (A. T.) and of the epistles of the same translation, written with the Jerusalem characters. An edition of it will be issued by the Rev. G. H. Gwilliam, Fellow of Hertford College, Oxford.

Dr. M. FRIEDLAENDER, Principal of the Jews' College, London, is preparing an introduction to the Old Testament from the orthodox point of view.

MR. BEATTY-KINGSTON, the well-known correspondent of the *Daily Telegraph*, is going to adventure on a well-worn topic of controversy with a pamphlet on 'Intemperance: its Causes and Remedies.'

WE regret to hear of the death of M. Rhangabé, the accomplished Greek diplomatist, poet, and historian. He died at Athens on the 28th of January at the age of eighty-two. M. Lambros will contribute a notice of him to our next number.

THE only Parliamentary Paper of interest this week is Part II. Local Taxation Returns, England, 1889-90: Abstract of Accounts of County Councils (other than London County Council) and Joint Committees of such Councils, and Accounts of Pauper Lunatic Asylums (6d.).

## SCIENCE

*Christopher Columbus, and how he Received and Imparted the Spirit of Discovery.* By Justin Winsor. (Sampson Low & Co.)

SOMEHOW or other the reader feels bound to associate in his mind Mr. Winsor's book with the projected Columbian Exhibition, for they seem in a degree to stand in the relations of cause and effect. Although there does not appear to be the remotest allusion to the exhibition in the volume, it might fairly be

regarded as a kind of elaborate handbook to the proposed exhibits of Group I. of the Latin-American display at Chicago in 1893.

No British student of the annals of America who is at all acquainted with the methods of the Boston school of historians as exemplified in the now fairly well-known 'Narrative and Critical History' can take up the volume before us without a feeling of lively curiosity as to how any attempt on his part to review it would be received by the admirers and supporters of the school and by its gifted leader, the author of this new life of Columbus. However, as we have undertaken the task, we shall proceed to execute it, beginning by expressing unfeigned pleasure at the happy thought of the author in dedicating the volume to the veteran historian Mr. Parkman, than whom there is no one in the New World more worthy of the graceful tribute.

As we have neither the space at our disposal nor the disposition to enter at any length into Mr. Winsor's treatment of the manner in which Columbus "received and imparted the spirit of discovery," we have to content ourselves with incidental notices of a few of the geographical results of his voyages as shown in the cartographical illustrations given in the appendix, which for the student of the infant science of comparative cartography possess an irresistible fascination. A word or two in passing. Upon the ears of those of us who have acquired the unconquerable habit of falling back either upon the fascinating volumes of Irving's 'Columbus' or the summary of his life in the 'Letters' edited by the late Mr. Major, it grates to read:—

"The antiquarian and searching spirit of HARRISSE and those writers who have mainly been led into the closest study of the events of the life of Columbus has not done so much to mould opinion as regards the estimate in which the Admiral should be held as to eliminate confusing statements and put in order corroborating facts."

That the work before us excels in the latter two points we ungrudgingly admit, but how far it will serve to mould a correct opinion of Columbus is a question that is best left to the student to decide for himself.

As a matter of course Mr. Winsor's book will be followed by Mr. Henry HARRISSE's 'The Discovery of North America,' announced by circular for the spring of this year. We await the advent of Mr. HARRISSE's great work with all the eagerness it deserves, and perhaps between the two books may be found a few undesigned coincidences of thought, if not of language.

We observe with pleasure in more than one passage of Mr. Winsor's volume a more thoughtful and courteous attitude towards the theories and opinions of the late Mr. Henry STEVENS than was adopted in the 'Narrative and Critical History.' In the work before us, after doing ample justice to Mr. STEVENS's "bogus Cuba" theory with reference to the now famous Cantino map, Mr. Winsor writes:—

"It is a proposition not to be dismissed lightly nor accepted triumphantly on our present knowledge. We must wait for further developments."

Quite so; but this is no reason why the name of Mr. H. STEVENS's posthumous editor—the only surviving supporter of the

theory—should be quietly dropped out of the index to Mr. Winsor's book, as is also the name of Dr. F. WIESER.

Speaking of the Zeni question, Mr. Winsor writes:—

"Nor can it be positively asserted that the Estotiland and Droigio of the Zeni narrative, then lying in the cabinet of an Italian family unknown, had ever come to his [Columbus's] knowledge."

We should think not. Elsewhere writing of the map compiled by the younger Zeno in 1558, Mr. Winsor adds:—

"It accordingly indicated the existence of countries called Estotiland and Droigio, lying to the west, which it was now [1558?] easy to identify with the Baccalaos of the Cabots, and with the New France of the later French."

It is a curious but instructive fact in the annals of historical research, that from the period of Ortelius, 1570, down to our day no single writer seems to have hit upon the origin of this "easy identification" of Estotiland, &c., with the American continent. The real originator of this wearisome mythical identification was not the younger Zeno, as is generally supposed, but Gerard Mercator in his great map of 1569. It is likely to be proved elsewhere before long, by the help of material unknown to Major, and apparently overlooked by Nordenskiöld, but evidently well known to the younger Zeno, that the theatre of the Zeni drama was confined to the Northern seas, yet extended nowhere westward of the south point of Greenland. By way of a foretaste we would add that Estotiland is no other than Sotheland or Sutherland, Droigio a place (not necessarily an island) to the south-east of it. Icaria is Hirta or Irtá, now known to be St. Kilda's (Holy Culdees), one of the outer Hebrides, and in all probability the true site of the once mythical Isle of St. Brandan, who we know navigated these seas, and, if we read his legend aright, landed and worshipped on this island, Hirta or Irtá, the "western land." If all this be true, it is high time that the Zeno narrative should, along with the map, be eliminated from all genuine Americana, as the unquestioning adoption and retention of this mythical identification "made easy" by Mercator has been the cause of more than half the hopeless perplexity and confusion that have hitherto surrounded the story. Thus far for the outline of the proposed "finishing touches to the Zeno question," as a contribution towards eliminating confusing statements respecting the Zeni and Columbus.

Another point in the cartography that calls for notice is Mr. Winsor's unhesitating acceptance of Baron Nordenskiöld's theory regarding the spurious Hartmann globe (1540?) for the Nuremberg gores. It is certainly quite clear that neither of these two masters of cartography can have spent five minutes in comparing the Schöner gores of 1523 with the text of Maximilianus Transylvanus (who, by-the-by, was not a natural son of the Archbishop of Salzburg), or they would have observed that the names on the gores were copied by Schöner directly from the Latin text—copied even to printer's errors, such as *Porne* for *Borne*, *Cohol* for *Bohol*, &c., to say nothing of other legends which could only have been derived from this really Spanish source, not Portuguese, as



asserted by Baron Nordenskiöld. If, according to the latter ('Facsimile Atlas,' p. 82), the only genuine globes of Schöner are those that show sea monsters, it follows (as we know from Livius Hulsius, 1598) that the only genuine globes of Hartmann, when found, will be those that show the Sargasso sea. It is hardly necessary to add that this feature is wholly wanting in the Nuremberg globes. It seems also to have escaped notice that with few exceptions all Schöner's works were either printed or engraved at Nuremberg. Is Mr. Winsor prepared to assert that Schöner's globe of 1533 was not engraved or made at Nuremberg? As Mr. Winsor might have known had he made further inquiry, the arguments he advances in favour of the Hartmann globe are about as sound as those that he, Baron Nordenskiöld, and Mr. Henry Harrisse bring forward in defence of the spurious Ptolemy of 1532.

Again, Mr. Winsor, relying, probably, upon the statement Baron Nordenskiöld has been ill advised enough to hazard upon second-hand information, that more than one important map mentioned in his 'Facsimile Atlas' is not in the British Museum—a statement that is wholly wrong—proceeds to confound Oronce Finé's single cordiform map of 1566 with the same geographer's double cordiform map of 1531, and say (p. 608) that they are identical! If this is so, how is it that we find on the map of 1566 the following legend, "Terra Francesca nuper lustrata"? which, it is obvious, refers to the expeditions of Ribaut and Laudonnière, 1562-64, to the Carolinas on the Atlantic coast.

As we have seen, the appendix to Mr. Winsor's 'Columbus' is in great part very properly based upon Baron Nordenskiöld's 'Facsimile Atlas,' but not always with the happiest results. If a word from a journal to which the late Mr. R. H. Major contributed is worthy of the least consideration, we should add that, even in the light of these two important works, "the time is not yet" for the claims of early comparative cartography to be regarded as an exact science.

A word as to the engraved portraits of Columbus, about which we have observed a little uncertainty. As we understand Mr. Winsor there is no intervening portrait between the Jovio of 1575 and the De Bry of 1595. If this is so, what is to be said about the Thevet engraving of 1584? Mr. Winsor's mention of the tale of Columbus and the egg reminds us of our first visit to the picture gallery of the late Naval Exhibition, where we observed that the only representation of Columbus to be found there was Hogarth's well-known engraving of the story.

#### RECENT PUBLICATIONS.

*The Foundations of Geometry.* By E. T. Dixon. (Cambridge, Deighton, Bell & Co.)—We are anxious not to do Mr. Dixon injustice. His treatise shows considerable acuteness, and we agree with much of his criticism of the Euclidian and other systems of geometry; but we cannot conscientiously say that we feel attracted by the method which he proposes as a substitute. Whatever advantages it may possess it certainly has not the important merit of clearness and simplicity. The main points which Mr. Dixon seeks to establish, and which he thinks he has established, are these: firstly, that "there exists a

subjective geometry, whose subjective conclusions are necessary truths," and, secondly, that "the conclusions of this geometry are also applicable to the objective geometry of material space," and that this "is proved by indications as convincing as any we know of, except perhaps that which convinces us that there is an objective universe at all." How widely he departs from the beaten track may be seen from the fact that in his very first proposition he finds it necessary to prove the attribute of parallel straight lines which Euclid affixes to them in his definition, namely, that they cannot intersect. Mr. Dixon defines the term *parallel* as the equivalent of the phrase "extending in all the same directions as"; so that "two straight lines are said to be parallel, if they both extend in the same two opposite directions"—a definition of which perspicuity is certainly not the most salient feature. He appears, judging from his remarks on p. 20, to regard the idea of *direction* as so elementary that the word scarcely admits of a formal explicit definition; yet the "implicit definition" which he gives afterwards on p. 32 contains four distinct illustrative assertions, two at least of which require to be carefully considered before their meaning can be grasped. He also lays himself open to the charge of obscurity in defining the word *inclination* as the "difference between two directions." The notion of *direction* seems to him to be simpler than any other geometrical concept whatever, being antecedent to and underlying even that of *straightness*; for he defines a straight line as "a continuous series of points extending from each of them in the same two opposite directions." We should prefer defining it as a line in which any two points being taken, the shortest path between them (wherever their positions) lies wholly in that line. In support of his contention Mr. Dixon gives an interesting illustration. "I have tried," says he, "the following experiment on a few persons who had not studied Euclid—standing a little way from them I extend my arm in any direction, and ask them to extend theirs *in the same direction*. Excepting those who were too shy to make the attempt, all have made a more or less intelligent effort to do as I requested them, showing that though their conception of sameness of direction was vague, and probably inaccurate, the conception was there, and only wanted training to develop it."

We strongly suspect that the persons referred to supposed Mr. Dixon to be extending his hand towards some fixed point a long way off, and that they extended their hands towards what they imagined to be the same point; in which case their idea of the "same direction" would be entirely different from that of Mr. Dixon. Where, however, we find it hardest to understand the author is in his application of his method to the so-called geometry of four dimensions. We have honestly endeavoured to cast aside all prejudice and enter this mysterious region under his guidance; but the attempt has been an utter failure. We parted company at the threshold. He plunged boldly in, like one who knew every inch of the ground; but, alas! we found the darkness impenetrable, and could not follow. In connexion with this discussion we may refer our readers to our notice of Mr. Dodgson's 'Curiosa Mathematica: a New Theory of Parallels' (see *Athen.* No. 3328, p. 196).

*An Essay on Reasoning.* By E. T. Dixon. (Cambridge, Deighton, Bell & Co.)—The object of this essay is stated by the author in his preface as follows:—

"When some years ago I first made public certain ideas of mine on 'Geometry of Four Dimensions' I found to my surprise that, though my arguments were received with incredulity, they were not refuted. The reason of this appeared to be that I was not understood, because I had not begun my explanation at the beginning; that my views of geometry of even two and three dimensions were different from those commonly entertained. I therefore set to work to analyze these views, and ultimately published a book on the subject. But I now find that in doing so I committed the same

mistake over again, for the views of logic, especially of definition, on which I based my geometry, are not the orthodox views. This is what first led me to continue the analysis further, and to write this essay."

We have carefully searched Mr. Dixon's essay for the points on which his views differ from those ordinarily held by logicians, and have not been able to find them. He makes a passing allusion to Boole's 'Mathematical Analysis of Logic,' and justly objects to the implied assumption that the science of mathematics is more fundamental than that of logic. But others have made the same objection before him. Enormous strides have been made by various workers (chiefly English, German, and American) in the development of symbolical logic since the publication of Boole's 'Laws of Thought.' For a full and tolerably accurate account of their respective labours we would refer Mr. Dixon and our readers to Dr. Ernst Schröder's 'Vorlesungen über der Algebra der Logik,' the first volume of which appeared in 1890, and the second has been issued very recently.

*Ninth Annual Report of the United States Geological Survey.* By J. W. Powell, Director. (Washington, Government Printing Office.)—In addition to the usual official matter, detailing the progress of the survey, there are comprised in this volume several original memoirs of great interest; but the one which gives special character to the work is Capt. Dutton's fine monograph on the Charleston earthquake of August 31st, 1886. Immediately after this catastrophe the Geological Survey set itself in action to obtain reports from various quarters with a view to their systematic discussion. Nearly 4,600 reports, from about 1,600 localities, were collected, and the collation and analysis of this mass of material occupied Capt. Dutton for nearly two years. His monograph, occupying no fewer than 320 large quarto pages, is one of the most important contributions ever made to seismology. It is true it fails to throw light upon the fundamental problems of the science, such as the origin of earthquakes; but it is noteworthy as presenting the most accurate estimate yet made of the rate of propagation of seismic waves. The older estimates of the speed of earthquakes are, indeed, of little or no value; and it is of much interest to note that Capt. Dutton's determination of the wave-velocity corresponds with what is theoretically deducible from the elasticity of the rocks through which the vibration is transmitted. Although this earthquake monograph is undoubtedly the most important of the "Scientific Papers," as they are modestly termed, in the volume before us, there are several others of too much merit to be silently passed over. Prof. Shaler contributes a memoir on the geology of Cape Ann, Massachusetts; Dr. C. A. White describes the geological structure of part of North-Western Colorado; while Mr. W. H. Weed presents his interesting studies of the vegetation of the hot springs in the Yellowstone National Park. No plant life has been found in springs having a temperature above 185° F., but in waters below that point algæ are more or less abundant, and appear to have a peculiar effect in determining the deposition of calcareous and siliceous sinters.

*Report of the First Meeting of the Australasian Association for the Advancement of Science.* (Sydney, the Royal Society.)—This association originated in a suggestion by Prof. Liversidge, of Sydney, for a federation of the various scientific societies scattered through Australia, Tasmania, and New Zealand. Its first meeting was held at Sydney in 1888, on the occasion of the hundredth anniversary of the foundation of the colony. The report of the meeting, edited by Prof. Liversidge and Mr. Etheridge, forms a bulky volume, of which any colonial society might well be proud. The plan of the volume recalls that of the reports of our British Association, and, indeed, the new society was con-



fessedly founded on the lines of the older body. Although the correspondence extends in many ways even to matters of detail, there are at the same time marked differences between the two associations, notably in the wider scope of the younger institution. It is questionable, however, whether the introduction of a section for literature and art is justifiable in an association professedly devoted to science; but the difficulty might easily be overcome by a slight expansion of the title. Mr. H. C. Russell, the Government Astronomer at Sydney, presided over the first meeting, and the several sections were placed under the care of presidents carefully selected from the leading men of science in Australasia. The sectional addresses and many of the papers contributed to the sections deserve much commendation, and it is to be hoped that succeeding meetings may maintain the same level of excellence. The foundation of such an association may be expected to give a healthy impulse to scientific inquiry in the Australian colonies, and should be welcomed as a proof of their growing interest in intellectual pursuits.

## GEOGRAPHICAL NOTES.

THE Royal Geographical Society, it is currently reported, contemplates the erection of a new building a good deal larger than its present quarters, to serve as a centre for explorers and geographers of all nationalities.

The *Scottish Geographical Magazine* for this month deals with several matters of interest. Mr. Delmar Morgan contributes an excellent article on the Pamir, in which he refutes several popular misconceptions respecting the highland region. The capital little map which accompanies Mr. Morgan's paper is misleading as to some of the boundaries laid down upon it. There is no such thing as a "neutral territory under agreement of 1873," which is made to cover nearly the whole of the Pamir. All that Prince Gortchakof conceded in his despatch to Lord Granville was that the Oxus should form the northern boundary of Afghanistan, the Victoria Lake being erroneously assumed to be the head of that river. Dr. J. Burgess discusses the rules for spelling foreign place-names recently submitted to the public by an American Board, our own Admiralty, the Royal Geographical Society, and others. Dr. Burgess objects to the application of a purely phonetic system to languages, such as Arabic or Greek, which have an alphabet of their own, though that alphabet be not the Latin one. In this we believe him to be right. We cannot see, for instance, that Ervia, Kefallinia, or Dakata is in any way preferable to Eubœa, Kephallonia, or Dukata.

*Petermann's Mittheilungen* publishes an excellent little map of the Cameroons region, by H. Habenicht, which shows that, although much has been done since the Germans settled there, still more requires to be accomplished before our knowledge of that corner of Africa can be called satisfactory. A careful survey of the Cameroons Peak, for instance, would undoubtedly be welcomed. The boundary between the British and German spheres is, as usual, a disputed one, but the Germans are surely wrong when they claim the Aqua-Yafe as being the upper end of the Rio del Rey.

M. Dutreuil de Rhins has written a letter from Nia, in Eastern Turkistan, to M. Petrovski, the Russian Consul-General at Kashghar, reporting his arrival at Karasay on the 13th of October, after an exhausting journey to the principal source of the Keria Daria on the Tibetan frontier, and thence to Karasay by the Saraktuz defile. The last section of this route was explored last year by M. Bogdanovitch, attached to Col. Pevtsov's expedition, but the route between the Upper Keria river and Saraktuz is new. The French travellers lost two-thirds of their beasts, viz., ten horses and thirteen asses, through cold and hunger. The members of the expedition, too, experienced

considerable suffering during eighteen days' travelling through an icy wilderness over 15,000 feet in height. Their latest intention was to visit the mosque of Imam Jafr Sadik, a noted place of pilgrimage north of Nia, and to return to Khotan by the end of November. M. Dutreuil de Rhins mentions that the last courier whom he dispatched to Europe with letters covered the distance between Kashghar and Paris in the remarkably short space of a month.

The last number of the *Nachrichten über Kaiser Wilhelms-Land und den Bismarck-Archipel*—No. 1, 1892—describes a journey of some fifty miles up the valley of the Gogol, a newly-discovered river, the largest which flows into Astrolabe Bay. Like most of the rivers on that coast, its mouth is masked by a bar, partly overgrown with trees, but with over three feet of water at high tide. The stream, with a little trouble, might be made navigable for vessels not drawing more than a metre, and the valley is of importance as leading to a series of extensive plains lying to the south and west, mostly forest-clad, but with a deep and very fertile loamy soil, resting on blue clay. The route lay alternately through dense thickets of tall reeds, and magnificent forest entangled in creepers; the population, however, especially on the left bank, seemed very numerous, and the paths leading to their plantations were crossed in all directions. They were, for the most part, not only friendly, but actively helpful, though evidently unused to act as carriers. One powerful chief was met with—a very rare personage in those parts—with sufficient authority to compel his people to this service. They were much struck by Dr. Lauterbach's height, and made a note of it, marking it off on their spears, such measuring being a common Melanesian practice. They have no canoes, but cross the rapid stream cleverly on rafts constructed of light timbers, ingeniously lashed together with rattans. Most of them were unacquainted with iron, though in one place it seemed known by name as *saro*; cf. the Florida (Solomon Islands) word *halo*. Some murderous attacks had been made on the plantations on the coast, caused, as the Government Commissioner reported, by the maltreatment of the natives by two of the German *employés*. He hoped, however, as one of these persons has since died and the other has resigned, and, as he somewhat inconsequently adds, a number of executions have taken place, that friendly relations would soon spring up again. The labour traffic from the Bismarck-Archipelago continued active, 1,273 labourers having been exported in a year, mostly to the New Guinea plantations, but some hundreds to more distant places. As the services of these labourers are restricted to German planters, it, of course, gives the latter a great advantage over the British planter—in Samoa, for instance. An outbreak of cholera had occurred among some Chinese coolies from Singapore and Soerabaya, and spread among the labourers of other races, but it was suppressed by energetic measures, aided, it was supposed, by an exceptionally dry season.

An Australian manual of the geography of British Australia, by Mr. George Ranken, published in Sydney, and in London by Messrs. Sampson Low & Co., strikes us as excellent, although the cover and first pages are marred by the catchpenny title *The Federal Geography of British Australasia*, there being nothing federal about the book, which includes New Zealand—most unlikely to come into the Australian Commonwealth. The volume is intended for a school-book, but is far fuller than other books which treat of the same subject.

## SOCIETIES.

ROYAL.—Jan. 28.—Dr. J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'On the Melting-Points of the Gold-Aluminium Series of Alloys,' by Prof. Roberts-Austen, 'Colour-Photometry,' Part III, by Capt. Abney and Major-General

Festing, 'On certain Ternary Alloys: Part V. Determination of various Critical Curves and their Tie-lines and Limiting-points,' by Dr. C. R. A. Wright, and 'Note on some Specimens of Rock which have been Exposed to High Temperatures,' by Prof. Bonney.

GEOLOGICAL.—Jan. 27.—Dr. W. T. Blanford, V.P., in the chair.—Messrs. G. W. Eustice, F. T. Howard, and A. C. Nicholson were elected Fellows.—The following communications were read: 'On the Hornblende-Schists, Gneisses, and other Crystalline Rocks of Sark,' by the Rev. E. Hill and Prof. T. G. Bonney, 'On the Plutonic Rocks of Garabal Hill and Meall Breac,' by Messrs. J. R. Dakyns and J. J. H. Teall, communicated by permission of the Director-General of the Geological Survey, and 'North Italian Bryozoa: Part II. Cyclostomata,' by Mr. A. W. Waters.

SOCIETY OF ANTIQUARIES.—Jan. 28.—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Revs. G. E. Jeans, J. G. Bailey, and P. H. Ditchfield, and Messrs. B. Baker, H. J. Pfungst, and F. G. Smart.—The Rev. T. W. Pritchett exhibited a silver gilt chrisamatory with the usual triple receptacle for *oleum chrisma*, *oleum sanctum*, and *oleum infirmorum*, dated 1636, and formerly belonging to the church of Ewelsdat, in Bavaria.—Mr. F. Clements exhibited two curious vessels of red earthenware, shaped like very diminutive amphoræ, found in the old town ditch at Nottingham.—Prof. T. McK. Hughes read a paper reviewing the various theories as to the date of the great earthwork or series of earthworks known as Offa's Dyke.—The Treasurer reported the discovery of a Roman pavement and other remains in Lothbury.

ROYAL SOCIETY OF LITERATURE.—Jan. 27.—Mr. E. W. Brabrook, V.P., in the chair.—A paper was read by the Master of St. John's College, Cambridge, 'On the Didache, or Teaching of the Twelve Apostles.'—The Chairman, Dr. Phené, and the Secretary spoke on the subject.

LINNEAN.—Jan. 21.—Prof. Stewart, President, in the chair.—On a motion by the President it was unanimously resolved that an expression of respectful sympathy should be conveyed to the Queen and to the Prince of Wales on the death of the Duke of Clarence and Avondale.—Messrs. B. J. Austin, S. Edwards, and F. Turner were elected Fellows; and Mr. T. J. Moore, of Liverpool, an Associate.—Mr. M. F. Woodward exhibited microscopic sections illustrating the development of the teeth in the Marsupialia. He drew attention to Prof. Kükenthal's recent discovery of supposed rudimentary successors in all the teeth, thus showing that the adult set of teeth must be regarded as belonging to the first or milk series, and not, as generally supposed, to the second or successional dentition. These statements he was able to confirm for the incisors and second upper molar of *Didelphys*. In the phalanger (*Trichosaurus*) he found no trace of these structures in connexion with the molar teeth, but they were present with the upper incisors. In no case did these rudimentary successional teeth pass beyond the condition of simple down-growths from the enamel organs of the functional teeth.—Mr. J. W. Willis Bund exhibited a supposed hybrid between the common and red-legged partridges, but in the opinion of ornithologists present it was merely a variety of the former species.—Mr. Mansel Pleydell exhibited a pair of malformed horns of the roebuck, found at Whatcombe, Blandford, Dorset, their peculiar growth resulting from exostosis consequent upon injury sustained while in the sensitive condition.—Mr. D. Morris communicated some further notes upon the tick-pest of Jamaica, upon which an animated discussion took place.—A paper was then read by Mr. F. E. Weiss 'On the Development of the Caoutchouc-containing Cells of *Eucommia ulmoides*, Oliver.' He found that the bark and leaves of this tree, used medicinally by the Chinese, and called by them "Tu-chung," contain numerous elastic threads of silky appearance, which proved to be of the nature of caoutchouc. They are contained in long unbranching cells, somewhat like latex cells, which are found in the cortex and in the secondary phloem, and accompany in large numbers the ramifying bundles of the leaf and the pericarp. Unlike the ordinary latex cells, they are not derived from specialized cells of the embryo, but originate in all new growths, and can be seen forming in the cortex, the pith, and the parenchyma surrounding the bundle of the petiole. They originate in twos, by longitudinal division of a very granular cell, both daughter cells growing out at their two extremities into a long tube which makes its way along the intercellular spaces by sliding growth. They never contain more than one nucleus, and the large granules of caoutchouc, which soon make their appearance, finally coalesce into a single solid mass.



which has, when the tissues are broken, the appearance of a silky thread. Mr. Weiss regards these cells as a primitive form of later cells similar to those from which the more elaborate ones of the ordinary Euphorbiaceæ may have been derived.—The meeting was brought to a close with a paper by Dr. Jean Müller on the lichens of Manipur.

**METEOROLOGICAL.**—*Jan. 27.*—*Annual General Meeting.*—Dr. W. Marcet, V.P., in the chair.—The report of the Council for the past year showed the Society to be in a satisfactory position. In May the library and offices were removed to 22, Great George Street. After defraying the cost of fitting up the new offices and the increased rental there still remained a balance in hand of £244. Thirty-four new Fellows were elected during the year, the total number on the roll of the Society now being 552.—Owing to the absence of the President, Mr. B. Latham, through an attack of influenza, his address 'On Evaporation and Condensation' was read by the Secretary, Dr. C. T. Williams was elected President for the ensuing year.

**INSTITUTION OF CIVIL ENGINEERS.**—*Feb. 2.*—Mr. G. Berkley, President, in the chair.—It was announced that four Associate Members had been transferred to the class of Members, and that twenty-five candidates had been admitted as Students.—The monthly ballot resulted in the election of one Member and of thirty-six Associate Members.—The paper read was 'On Gold-Quartz Reduction,' by Mr. A. H. Curtis.

**ROYAL INSTITUTION.**—*Feb. 1.*—Sir J. C. Browne, Treas. and V.P., in the chair.—Sir P. Magnus, Messrs. L. Field and J. M. Harsburgh were elected Members.

**SOCIETY OF ENGINEERS.**—*Feb. 1.*—Mr. W. N. Colam, President for 1891, first occupied the chair, and presented the premiums of books awarded for papers read during his year of office.—Mr. Colam introduced the President for the present year, Mr. J. W. Wilson, jun., to the meeting.—Mr. Wilson then took the chair, and upon his proposition, seconded by Mr. Colam, it was unanimously resolved, "That the Society of Engineers at this their first meeting in 1892 desire to record their deep regret for the death of His Royal Highness the Duke of Clarence and Avondale, and to convey to Her Majesty the Queen, to their Royal Highnesses the Prince and Princess of Wales, and the other members of the royal family an expression of their profound sympathy."—Mr. Wilson delivered his inaugural address.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—*Feb. 2.*—Mr. P. Le Page Renouf, President, in the chair.—Mr. Renouf read a translation with transliteration of the first chapter of the Egyptian 'Book of the Dead.'—The Rev. C. J. Ball read a paper entitled 'Glimpses of Babylonian Religion.'

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'The Movements of the Body, and how they are Accomplished,' Mr. H. Power.  
— Aristotelian, 8.—'The Meaning of Life,' Rev. W. L. Gilden.  
— Institute of British Architects, 8.—'London Building Legislation,' Mr. E. T. Hall.  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Society of Arts, 8.—'Development of Electrical Distribution,' Lecture III., Prof. G. Forbes (Cantor Lecture).  
— Geographical, 8.—'Journeys in the Pamirs and Adjacent Countries,' Capt. F. E. Younghusband.  
**Tues.** Royal Institution, 8.—'The Brain,' Prof. V. Horsley.  
— Colonial Institute, 8.  
— Civil Engineers, 8.—'Discussion on Mr. Curtis's Paper on 'Gold-Quartz Reduction.''  
— Photographic, 8.—'Anniversary.'  
— Anthropological Institute, 8.—'Exploration of Howe Hill Barrow, Dugleby, Yorkshire,' Mr. J. R. Mortimer; 'Human Remains found in Howe Hill Barrow,' Dr. J. G. Garson.  
**Wed.** Entomological, 7.  
— Geological, 8.—'The Raised Beaches "Head" or Rubble Drift in the South of England; their Relation to the Valley Drifts and to the Glacial Period,' Prof. J. Prestwich; 'The Olenellus Zone in the North-West Highlands of Scotland,' by Messrs. B. N. Peach and J. Horne.  
— Society of Arts, 8.—'Burning Oils for Lighthouses and Lightships,' Mr. E. P. Edwards.  
**Thurs.** Royal Institution, 3.—'Recent Biological Discoveries,' Prof. May Lancaster.  
— Royal, 4.  
— Society of Arts, 4.—'Recent Travels in Indo-China,' Lord Lamington.  
— London Institution, 7.—'Nineteenth Century Music,' Mr. W. H. Cummings.  
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
— Electrical Engineers, 6.—'Experimental Investigations of Alternate Currents,' Mr. A. Siemens; 'Discussion on above, and 'On the Specification of Insulated Conductors for Electric Lighting and other Purposes,' Mr. W. H. Preece.  
— Mathematical, 8.—'On the Logical Foundations of Applied Mathematical Sciences,' Mr. E. T. Dixon; 'Note on the inadmissibility of the usual reasoning by which it appears that the limiting value of the ratio of two infinite functions is the same as that of their first derived, with instances in which the result obtained by it is erroneous,' Mr. E. P. Culverwell.  
— Antiquaries, 8.—'Report as Local Secretary for Cumberland,' Chancellor Ferguson; 'Epigraphic Evidence as to the Date of Hadrian's Wall,' Mr. F. J. Haverfield; 'Representations of Royal Figures as Worthies of the Christian Church in Fairford Church, Gloucestershire,' Mr. N. H. J. Westlake.  
**Fri.** United Service Institution, 3.—'The Training of our Seamen,' Vice-Admiral Sir E. R. Fremantle.  
— Astronomical, 3.—'Anniversary.'  
— Civil Engineers, 7.—'Fly-Wheels and Governors,' Mr. H. B. Hannay (Student Meeting).  
— Royal Institution, 9.—'Rain, Snow, and Hall,' Mr. G. J. Symons.  
**Sat.** Royal Institution, 3.—'Matter: at Rest and in Motion,' Lord Rayleigh.

#### Science Gossip.

THE committees appointed last year by the Royal Society and by the British Association for investigating the zoology of the Sandwich Islands have amalgamated, and at a meeting held one day last month selected, from among the gentlemen who offered their services, Mr. Robert C. L. Perkins, B.A., of Jesus College, Oxford. Mr. Perkins will, accordingly, leave England in a few days, proceeding *via* New York and San Francisco to Honolulu, where he will at once commence his researches into the fauna of the islands, and especially that part which is believed to be threatened with extinction, aided, it is hoped, by the Hawaiian Government and some of the principal residents. Dr. David Sharp, F.R.S., Curator in Zoology in the museum of the University of Cambridge, is the secretary of the joint committee.

ALL persons who have studied in the Oxford University Museum will hear with regret of the death of Mr. G. A. Rowell, who since the opening of the museum had been assistant in the Natural History Department. Mr. Rowell was the author of several papers on meteorological subjects, a list of which may be found in the Royal Society's 'Catalogue of Scientific Papers.' He also wrote 'An Essay on the Beneficent Distribution of the Sense of Pain' and 'An Essay on the Cause of Rain.' Advanced age had caused Mr. Rowell to be absent from the museum for the last year or two; but while he had the strength he was always at his post, and ever ready and willing to give help or advice to those who came to him. His death took place at Oxford on January 24th, in the eighty-eighth year of his age.

THE annual general meeting of the Geological Society will be held on Friday, the 19th inst., and the Fellows and their friends will dine together in the evening at the Métropole.

WITH the beginning of this year the *Sidereal Messenger* has changed its name to *Astronomy and Astro-Physics*. The latter subject is under the special charge of Prof. G. E. Hale, whilst the portion devoted to general astronomy will be conducted by Mr. W. W. Payne, who has so long been the editor of the *Sidereal Messenger*.

STATUES of Boussingault and Chevreul, famous French chemists—the former by M. Dalou, the latter by M. Fagel—are to be erected in Paris in connexion with the Conservatoire des Arts et Métiers. The figure of Boussingault will be placed in the court of the chapel near the Rue St. Martin; that of Chevreul in one of the galleries of the Conservatoire. The Chevreul is a repetition of the statue for which M. Fagel gained much reputation when it was in the Exposition Universelle, 1889, and which is now at Roubaix.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION WILL CLOSE on SATURDAY, February 13.—5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPPE, R.W.S. Secretary.

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS and OBJECTS of INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

#### BOOKS FOR DRAUGHTSMEN.

*Model Drawing; or, Drawing from Objects.* By H. J. Dennis. Illustrated. (Blackie & Son.)—This handy volume, the sequel to the same teacher's 'Rudimentary Perspective,' is one of "Vere Foster's Drawing-Books," and comprises very simple diagrams for representing natural objects according to the rudimentary rules of perspective. We are sure most, if not all, of the objects here delineated could be drawn according to still simpler laws with equal accuracy and grace. This is only a question of

degree, and Mr. Dennis's work is thoroughly good and useful.

*Lessons in Art.* By H. Nisbet. Illustrated. (Chatto & Windus.)—Mr. Nisbet has had considerable experience as a teacher of drawing in Edinburgh and elsewhere, and he has employed it in compiling this little book of advice and answers to questions of a strictly practical nature. There is, however, nothing in it about art, it is entirely taken up with draughtsmanship; and this is the better because the author's aims are much more comprehensive and ambitious than his space or opportunities allow him to do justice to. We differ from his assertion that Prout and Harding, to say nothing of Turner, have "left us the best examples of the art" of shading with the black-lead pencil. On the contrary, we think few models could be worse than the works of the former two, or more difficult and complex than those of the last. What Mr. Nisbet says on the choice of objects to copy is sound, but he has an awkward way of telling only half of what needs to be known. For instance, he says the old masters used "silver points" (he does not say what a silver point is) to produce the "same effects," i.e., as shading with a black-lead pencil, which is incorrect; and he adds that "silver points" are "again coming into fashion, and, for those who do not mind expense, it [sic] is a very pretty pastime." He ought to have stated that nothing tries the forthright accuracy and skill of the draughtsman so much as drawing with a silver point, marks of which cannot be erased, so that correction is out of the question. Tyros who care for exactness will find drawing in this mode anything but a "pretty pastime,"—indeed, rather a maddening process, not to be thought of without terror. Again, he says the pupil ought to use a board that "will hold half a sheet of paper." What, as to size, is a sheet of paper between double-elephant and demy? Suppose you use "Whatman," Mr. Nisbet gives no advice as to which degree of that material is the best, nor does he tell how to distinguish one side of it from the other, which is a vital matter. He is silent about there being two sides to every sheet, even of cartridge. Still, as everything cannot be stated in 120 small octavo pages and for a small sum, we commend this book as well worth its price. On the other hand, we are bound to say that no man can learn art of this or any other kind from a book. He had better, to use William Hunt's phrase, "fudge it out," blunders and all, if he cannot pay a master to help him on the road.

*Machine Construction and Drawing: Elementary Stage,* by A. G. Day and E. J. Cox (Percival & Co.), comprises a number of sheets with diagrams for use in examinations, and as exercises in machine-drawing and for sketching from memory—the examples chosen being stuffing boxes, furnace flues, crane hooks, foot-steps, &c., comparatively easy things. Being clear and correct, they will answer their purpose very well. As they are rather small as models, the pupil's copies should be larger. Some omitted details are to be filled in, planes of sections supplied, and acquaintance with at least rudimentary projection is involved in the answers required. The questions require knowledge of many constructive details.

#### MR. W. L. WYLLIE'S DRAWINGS.

THE Fine-Art Society has never offered its visitors greater pleasure than Mr. W. L. Wyllie's "Collection of Holiday Drawings in France and Italy." There are nearly a hundred of them, sixty-one being derived from that sandy paradise Berck-sur-Mer, in Picardy; the rest are from the Riviera and Italy. Of Mr. Wyllie's work it goes without saying that he gives new and brilliant impressions of whatever it pleases him to illustrate, and that there is nothing mannered or conventional about any of his drawings. No one



has depicted better than he the seemingly interminable *plage*, the extent of which makes one doubt if Berck-upon-the-Sea ought not to be called Berck-upon-Sands; it is so, at least, when the tide is out, and only a gleam in the distance betrays the existence of an ocean. Mr. Wyllie's felicitous touch puts in their right relationship and proper aerial perspective numerous groups of minute figures, whether in the foreground or background, adjusts the scale of each, and measures the distances of air and sand between each. An example of this will be found in No. 10, a view of Berck sands at low water, and solitary shrimpers wading in the shallow sea. The flatness of the pale yellow beach, the pearly hues reflected from the sky, and the lovely tints of the waves and their crests are worthy of study. In No. 19, another view of the sands, the figures of the women are larger, and are grouped and seated upon the beach, which another effect of light has converted into tawny gold. The sea itself is perfectly represented in various effects. In No. 1 it is soft daylight, and waves are breaking gently upon the shore. No. 3 is an almost ashy-coloured effect of light in half mist, and we are charmed by the skill which so truly gave buoyancy to the vessel moving with the wind upon a slightly heaving sea, modelled with the choicest draughtsmanship. The greyish blue of the waves in No. 2 is most natural; the tender hues of the sea and evening band in No. 5 are very broad and fine; the intensely powerful colour of the twilight and the grandeur of the broken clouds in No. 15 are impressive; breaking clouds and rushing wind find apt expression in No. 23; the waves that thunder upon the beach in No. 24 are such as few could paint so truly and so brilliantly; the coast of France bathed in sunlight and the intense sapphire light of the waves in No. 60 are proofs, if proofs be needed, of the artist's feeling for the colour and transparency of the ocean in a splendid effect. *A Gale in the Bay of Naples* (No. 72) gave the painter an opportunity for drawing and modelling waves he has not failed to take advantage of. Not to notice every drawing in the gallery is a hardship imposed upon us by lack of space; but we cannot forbear to name *Vesuvius in Winter* (73), *The Mountains of Epiossa* (70), *A Hill City* (79), *Murano* (86), and *The Apennines* (84).

THE ROYAL ACADEMY.—WINTER EXHIBITION.  
(Fifth Notice.—French and Later Flemish Schools.)

THERE are two French pictures in this exhibition—Mr. Broadwood's Watteau (No. 43), and an interesting life-size *Portrait of Mlle. M. Sophie Arnould* (61), by Greuze, lent by the Earl of Normanton. The former is one of the most famous of Watteaus, and was engraved by Cardon, and described by M. Léon Dumont, as '*L'Accordée du Village*,' the signing of a marriage contract between two lovers. They are seated at a table in the mid-distance, before a sort of screen of red cloth, while a notary in his quaint official robes sits near the bride, over whose head a garland is suspended, by way of illustrating an ancient and pretty custom. A study *à la sanguine* for the lawyer is well known. To our right and left people are dancing to the music of a rote player. These pretty groups are designed in Watteau's best manner; the figures are drawn with his characteristic delicacy of touch and spirit. So far as the design goes the original energy and grace remain unimpaired, but the picture has been rubbed, and the sparkle of Watteau's colours—which, more than anything else in his pictures, varied in different stages of his art—is reduced and soiled. Some parts, especially the foreground figures, seem to have been rather clumsily repainted, and there is a consequent excess of brown in the shadows. The portrait of Sophie Arnould is designed in the taste of Greuze, and finished in his smooth manner, and, except the colours of the flesh, the face is very like his work; yet the whole

reminds us more strongly of Madame Vigée Le Brun. It has probably darkened a good deal, and unquestionably it has been varnished too much.

Of Spanish paintings this year there are none in the gallery, which is generally rich in them. Nor are the Flemish and Italian pictures, as a whole, up to the usual standard. The best of the Flemish is Van Dyck's whole-length, life-size, standing *Portrait of the Earl of Portland* (123), which has long been one of the greatest treasures of the house of the Bankeses at Kingston Lacy. The earl's air and attitude possess that grandiose character which is characteristic of Van Dyck; the astute, resolute, and wary expression is admirable. This portrait was probably painted when Van Dyck was in Antwerp and the earl was ambassador at Brussels, *c.* 1628. The long white staff indicates that he was Lord Treasurer, an office he obtained in 1628. It is marked, as all Van Dyck's works of that period were, by Italian influences, due to his studies in Genoa and Venice, acting on and chastening the more ornate style of Rubens, in which he originally worked. The frame, being the original, is noteworthy. The picture was No. 598 at the National Portrait Exhibition, 1866, and No. 141 at the Grosvenor Gallery, 1887. Hollar, in 1645, engraved this portrait, or another which Lord Verulam lent to the British Institution in 1805, as No. 18, and which Smith, in his '*Catalogue Raisonné*,' numbered 575, while he knew nothing of that before us. Lord Verulam has a fine half-length portrait of Lord Weston (Earl of Portland) at Gorbamby. *Rinaldo and Armida* (59), an illustration in life-size figures of Tasso's '*Jerusalem Delivered*,' belongs to Lord Hylton, and is one of several versions Van Dyck or his assistants turned out. The influence of Veronese is unusually manifest in the fresh and vivid apposition of the red, blue, and amber, of which Paolo was especially fond; that of Rubens is not less obvious (along with much of Van Dyck's refining self-restraint) in the sumptuous nudity of the life-size naiad who, most quaintly holding a sheet with a music score, sits beside the somnolent hero, and, as in a strain of unwonted poetry the Academy catalogue has it, is '*charming his slumbers by the melody of her voice*.' However this may be, the pearliness of her carnations and the learned modelling of her torso and lower limbs will be admired by painters. There are other parts in the picture not inferior to these, and, if not the original, it is a first-rate repetition of a famous work which was probably that referred to by the Order Book of the Exchequer, quoted by Carpenter in '*Pictorial Notices of Van Dyck*,' 1844, p. 23: "*23<sup>d</sup> March, 1629–30, Endymion Porter, Esq., for a picture bought of him. To Endymion Porter, Esq., one of the Grooms of His Majesties Bedchamber, the some of 78*l.* for one picture of the Storie of Reynaldo & Armida bought by him of Monsieur Vandick of Antwerpe, and delivered to his Ma<sup>ty</sup> without account as per letter of privy seal, 20 March, 1629.*" The picture is not mentioned in Vander Doort's catalogue of Charles's collections. It was thus referred to in the Harleian inventory or sale catalogue: lot "*278. A Storie out of Ariosto by Van Dyck, 80*l.* Sold to Col<sup>l</sup> Webb y<sup>e</sup> 27 October, 1649, for 80*l.**" That is, it was sold for the price set upon it by the officer of the Council of State. It is presumed by M. Guiffrey, in his '*Antoine Van Dyck*,' 1882, that this is the picture now No. 141 in the Louvre. The design of No. 141 differs from that before us. The other versions—some of which are doubtless copies, as Mariette said of one that was bought for the King of Prussia—include the Duke of Newcastle's, now at Clumber (at Manchester, 1857, and No. 19 in the Grosvenor Gallery in 1887); the Earl Fitzwilliam's; a fourth is in the Musée de Bordeaux; Smith mentioned one which belonged to M. de Tallard, sold in 1756 for 280*l.*,

and probably that at Berlin. Lord Hylton's, whether the original or not, has not been catalogued. Lady Eastlake possesses a version in grisaille, which was probably made for an engraver. When we remember that Charles I.'s collection of pictures numbered 1,387, or about the number the National Gallery has attained, besides four hundred pieces of sculpture, we not only realize the stupendous wealth of that incomparable gallery, but cease to expect to find in Vander Doort's catalogue, as printed by Vertue (would that some one would revise and reprint it!), any mention of a Van Dyck which had entered the royal gallery in 1630.

The *Portraits of Dorothy, Countess of Leicester, and Lucy, Countess of Carlisle* (68), are life-size figures, three-quarters length, seated. The loose composition and defective design are by no means characteristic of Van Dyck at his best not to speak of the present condition of the flesh painting, hands, and dresses. The faces are rather raw and hard, and each lady seems unaware of her neighbour's presence; the modelling is empty and flat, and not to be compared with that of the naiad in No. 59. On the other hand, the likenesses are excellent, as appears by comparison with other portraits by Van Dyck (named below) of the sisters; but they seem to have suffered, since Waagen described their '*melting execution*,' from the cleaning which we presume accounts for the present state of the carnations. We imagine this is the picture which belonged to Horace Walpole, and, as he said, "*came from Penshurst*," and which in 1842 (twenty-first day, lot 29) was sold from Strawberry Hill for 23*1*l.** and 5 per cent. duty. It is Smith's No. 70, Supplement, and was No. 730 at the National Portrait Exhibition, 1868. Van Dyck painted full-length seated portraits of both the sisters separately: the likeness of the former is at Petworth; that of the latter is at Windsor, a noble portrait, and was here in 1871 as No. 157. Both these pictures were engraved by Lombart among the '*Countesses*.' The Countess Lucy is celebrated as a friend of Pym and Edmund Waller, and in modern days as the heroine of Browning's '*Strafford*.' Her portrait is not to be confused, as is sometimes done, with another Van Dyck of another Countess of Carlisle (Margaret, born Russell), which belongs to the Duke of Devonshire, and was likewise engraved among the '*Countesses*.' by Lombart; it was at the Grosvenor Gallery in 1887. Lord Iveagh possesses the striking likeness of *Henrietta of Lorraine, Princess of Phalsbourg* (130), of whom there was a famous whole-length in the collection of Charles I., described in Vander Doort's catalogue as follows: "*The picture of the Princess of Faulsburch, sister to the Duke of Lorraine, with a black a moor by her, at length, in a black gilded frame, brought from Brussels by Mr. Endymion Porter,*" and "*Done by Sir Ant. Vandyke beyond seas.*" The picture then hung in the Bear Gallery of the old Palace at Whitehall. A '*Princess of Phalsbourg*,' attributed to Van Dyck, was in the Orleans Gallery, from which it was sold for 210 guineas, and was soon transferred to Hamilton Palace (the then duke lent it as No. 132 to the Academy in 1873), and it now belongs to Lord Iveagh. Dr. Waagen thought the duke's picture was not the original. It is rather cold and raw; the carnations are hard, lacking that admirable freedom which characterized Van Dyck's touch, and the colour of the whole picture is out of harmony; while the spiritless action of the figure and the dull look on the face, to say nothing of the weak draughtsmanship of parts, are not worthy of Van Dyck. Perhaps it has been "*restored*" or "*cleaned*," for there is no denying the nobility of the picture's motive. Had another '*Princess of Phalsbourg*' by Van Dyck been known to critics (Nos. 766 and 767 in M. Guiffrey's catalogue refer to that before us, and not to two pictures, the author being misled by



an error of Smith in his 'Catalogue Raisonné,' see Nos. 327 and 54, Supplement; he called the former Margaret instead of Henrietta), we should have supposed that before us to be a copy of it. As it is we are at liberty to conjecture that the princess, dissatisfied with the likeness—she in 1634, the date on this picture, was not so old as it makes her appear—left her portrait on the hands of Van Dyck, who sold it to Endymion Porter. Smith's error in the name of the lady probably arose from confusing his No. 327 with his No. 163, which refers to the superb three-quarters-length portrait of Marguerite de Lorraine, wife of Gaston of Orleans, which is at Florence. The latter was engraved by Bolswert and others; the Princess of Phalsbourg's portrait was engraved by Cornelius Galle.

Considerable doubt, but not, we think, well supported, has been cast on the ascription of the fine and masculine portraits, *La Marchesa Isabella Grimaldi* (125) and its companion *La Marchesa Maria Grimaldi* (128), to Rubens. It is indubitable that they were heirlooms, and that they were bought of the Grimaldi family at Genoa by the late Mr. W. J. Bankes, of Kingston Lacy. The former reminds us of the famous portrait of the Archduchess Isabella at Vienna, and other pictures painted between 1600 and 1607, while Rubens was in Italy. It is a refined and sumptuous example of the profound effect produced upon him by constant study of Paolo Veronese. The signature "Petr. Paulus Rubens pinxit atque singulari devotione, 1606," suggests that the magnificent artist made this a bridal gift to the comely princess, to whose charming smile and happy air he gave immortality. Smith, who numbered this and its companion portrait 395 and 396, Supplement, says that they were painted in imitation of the "Genoese masters" (he meant masters of the school of Veronese, who painted in Genoa). We see nothing to confute the idea in the style or treatment of the pictures, which have certainly been rather badly restored and over varnished. The hotness of the shadows may be partly due to this, and if Rubens was aiming at types other than his own, the lack of silveriness, rosininess, and greyness, the excess of heat, the coloration, and even the handling (unlike his own as they are), are exactly what we should expect in these portraits. The draperies in both are obviously the work of an assistant whose touch possessed little of the incomparable mastery of his employer, whose facility in imitating the style, taste, colouring, and touch of some of his great forerunners in art, and his fondness for that sort of work, are manifest at Turin and Genoa, as well as in the catalogue of his pictures which were sold by auction, May, 1641. The latter authority shows that besides collecting their works Rubens copied Titian and other masters. The habit of painting a quaint and ugly male dwarf as a sort of foil to the charms of the fair ladies the artist delighted in depicting was more frequent in Spain than elsewhere. We know that in 1603 Rubens went to Spain on a mission from the Duke of Mantua, and that his letters of introduction to the Mantuan envoy at Madrid commended him as a successful painter of portraits who was to be employed in depicting ladies of quality for the duke; so that he may have learnt the trick there. It has been ingeniously suggested that these capital portraits are due to some Spaniard and not to Rubens. But the greater Spanish artists then living whose works are known to us did not work in the style of these pictures. Of those unknown Spanish artists who might have produced them let us hear what in May, 1603, Rubens himself wrote to his dual patron:—

"I speak thus—at the suggestion of Signor Iberti [the envoy], who wishes me at once to make a number of pictures with the assistance of the Spanish painters. I feel more disposed to second his desire than to approve of it, considering the

short time we have before us, added to the incredible inability and negligence of these painters, and what is of more consequence, their manner (God preserve me from resembling them in anything!), which is absolutely different from mine. In fact, *pergitur pugnatio secum cornibus adversis componere*. Then the matter will not be kept secret, through these painters letting it out; for despising my assistance and advice, they will usurp other people's work and declare the whole to be their own."

Surely it was not one of these who painted the Grimaldi ladies whose very striking and interesting portraits are before us.

MR. J. EDWARD PRICE, F.S.A.

We regret to have to record the death of Mr. J. E. Price at the early age of fifty-one. Brought up as he had been in his youth to commercial pursuits, the natural bent of his mind towards antiquarian research soon diverted him from the more lucrative, if less agreeable, line of life. His inborn love for antiquity had, no doubt, received additional stimulus from the late Mr. Mark Antony Lower, under whom he was educated in a school at Lewes. Besides being a Fellow of the Society of Antiquaries, he was an active member, and for some years secretary, of the London and Middlesex Archæological Society, and numerous are the papers which he contributed to the *Transactions* of the Society. He was an ardent believer in the existence of an inexhaustible supply of relics of Roman London; and no excavation in the City took place without his being present lest a trace, however small, of Imperial Rome should escape notice. His bias in this direction displayed itself in his 'Historical Account of the Guildhall' (a work entrusted to him by the Corporation of the City), and contributed in no small degree to detract from its value.

A GOLD AND IVORY HEAD AT BERLIN.

A CORRESPONDENT writes:—

"It may be of interest to some to hear that a fresh attempt has been made to revive the Greek art of gold and ivory sculpture. An experiment has been made by a well-known Berlin sculptor to work out the hints of ancient writers in a head, which, if not entirely satisfactory in its whole effect, is at least interesting. He starts by recognizing that this technique is applicable only to religious or ideal art, and the head he has created aims at being the latter. Unfortunately it strikes one as such only in the sense that it is not a direct portrait; but whether or not portraiture is a fitting subject for such materials, or whether there is at present any other sphere more suitable, is doubtful. As to the technique: the whole flesh is of ivory cut into thin plates with the grain, not, as in the case of the statue of De Quincey, against it. Of these plates there are thirty-four, covering the whole flesh surface. They are eight millimètres thick, except in the case of the nose, which is one solid piece, as otherwise the nostrils would be unmanageable, the same being the case with the ears. The most important point, however, is the method by which the plates are fastened to each other and to the wooden block, which is solid, and carved to exactly correspond with the inner surface of the ivory. Small steel pins join each plate, the ivory being bored to receive them (this boring, by the way, the sculptor understands to be the meaning of *toreutic*). This method of clamping is also used to secure the plates to the wood. Glue he thinks would not be strong or delicate enough for such work; while at the same time by the former method there is less liability to damage owing to the warping of the wood. The whole bust is of wood, the hair and drapery being overlaid with thick gold leaf, which certainly gives a fine effect, especially as regards the hair. The eyes are of onyx, the pupil being painted. The eyelashes are painted, as well as the eyebrows, and a little hair by the ear. The effect of the last is very bad, as is also that of the hard line between the gold hair and the flesh, perhaps unavoidably due to the difficulty of joining the two different materials. So in the work of the ears and the nostrils we see the same difficulty in managing the material. The lips are tinted, but not the cheeks. The main difference, on the whole, between this technique and that traditionally ascribed to the Greeks lies in the following facts. The groundwork is solid wood instead of wood overlaid with clay; the means of fastening is by clamps; and the gold is far thinner. How much of the merit and demerit is due to the artist, and how much to the material and the difficulty of pure technique, is hard to say. The first impres-

sion is one of great pleasure, which, however, seems likely to wear off. At least the interest of the experiment is undeniable, and the comparatively great success of the sculptor, from an artistic point of view, encouraging. I might add that the bust has been bought by the Emperor, and has attracted the interest of Dr. Overbeck and of Dr. Curtius chief among many."

MR. PHILIP C. HARDWICK.

WE regret to have to record the death of one whose family has been for three generations eminent in the architectural world. Philip Charles Hardwick passed away after a long and painful illness on January 27th, in his seventieth year. His grandfather Thomas Hardwick (1752–1829), a pupil of Sir Wm. Chambers, designed many important buildings, chiefly in and around the metropolis, and in 1810 was appointed by George III. resident architect at Hampton Court Palace. His son Philip (1792–1870) became a Royal Academician. Among his principal works were the new hall of the Goldsmiths' Company, the St. Katherine's Docks buildings, and the greater part of Euston Station, the first railway terminus with any pretensions to artistic design.

In 1842 he was entrusted with the construction of the Hall and Library of Lincoln's Inn, but owing to his health failing at the time the work was in a great measure carried out by his son, who, having been trained under Blore, had joined his father in the course of that year. It was not long before young Philip was called upon to undertake work on his own account, and he soon built up for himself a large and constantly increasing practice entirely independent of his father's. His sound common sense, combined with his artistic and literary attainments, secured for him a prominent position in various branches of his profession, one evidence of this being the very large extent to which he was consulted on matters of reference.

After years of uninterrupted hard work, he gradually withdrew from the active pursuit of his profession, but never abandoned himself to idleness, and among the many good and useful works to which he devoted his time and his abilities mention may be made of the Artists' Benevolent Institution, of which he was the honorary treasurer, and to which he rendered invaluable service. The peculiar charm of his manner, his unvarying kindness, and the wide range of his information endeared him to a very large circle of personal friends. Of many appointments held by him at various times we may mention those of architect to the Bank of England, to St. Bartholomew's Hospital, to the Goldsmiths' Company, to the Merchant Taylors' Company, and to the Charterhouse. Among his principal works are the Central Hall of Euston Station, added to his father's buildings; the Great Western Hotel at Paddington Station; the Ship Hotel, Greenwich; the Town Hall, Durham; the Newlands Almshouses, Malvern; St. Alphonsus' Church and Convent, Limerick; Madresfield Court; Aldermaston; Adare House; Addington Manor; and the new Charterhouse School buildings at Godalming. Besides these he designed a large number of banks and office buildings in the City and elsewhere. In 1884, when the designs for the rebuilding of the War Office were under consideration, he, together with Mr. Ewan Christian, was appointed to the committee of selection as a professional adviser.

Mr. Hardwick married in 1872 Helen, eldest daughter of Mr. Robert Eaton, of Bryn-y-mor, Swansea, and Claverton Manor, Bath.

### Fine-Art Gossip.

In consequence of the retirement of Mr. Le Page Renouf, Dr. E. A. W. Budge has been made acting assistant-keeper in the Department of Egyptian and Assyrian Antiquities. Dr. Budge had an exhibition for Assyrian at Christ's College, Cambridge, was later scholar of his



college, took honours in the Semitic Tripos of 1882, and was one of the Tyrwhitt Hebrew scholars in the same year. He became a Litt.D. in 1890. He has been sent on four missions to the East by the Trustees of the British Museum to conduct excavations at Aswân, Nineveh, and Der, which have resulted in fine collections of tablets, papyri, &c. He is author of several works and papers on the Assyrian, Egyptian, and Syriac languages.

MR. W. L. WYLLIE has nearly finished his large picture representing the battle of Trafalgar, a small oil study (embodying the general design) of which was No. 431 at the last Academy Exhibition, and as such described in our notice of that gathering. It is seventeen feet long, and being a sort of panorama, seven feet high. It will shortly be exhibited for a time in London before it is permanently hung in the Junior United Service Club house, St. James's.

TO-DAY (Saturday) has been appointed for a private view at the Goupil Gallery, 116, New Bond Street, of a collection of paintings by M. T. de Bock. The public will be admitted on Monday next.

At Mr. T. McLean's Gallery, 7, Haymarket, may be seen during the next fortnight a small collection of pictures by artists of the so-called Barbizon School, including Millet's 'Madonna and Child,' which we have already described as one of the most powerful and pathetic of his works, and examples of Corot, Diaz, Daubigny, Troyon, Dupré, and Van Marcke. At the Fine Art Society's Gallery, New Bond Street, there is on view a most effective, sympathetic, and ably painted portrait of the late Duke of Clarence, taken by Mr. Herkomer during a recent visit to Sandringham for the purpose. The likeness is admirable. There are signs of fading health, if not debility, in every feature; the wan skin, with an undertint of yellow, is striking, touching, and manifestly true. The flesh-painting is rather thin, and its lack of modelling makes it extremely flat, not unlike glass-painting. At Messrs. Graves's, Pall Mall, may be seen a life-size, whole-length, nearly full-face portrait of Mr. W. E. Gladstone, standing near a table, bare-headed and wearing a black frock coat. It is an excellent likeness of the ex-minister as he was about ten years ago, and, with considerable skill, embodies a robust conception of one of the most vigorous of personalities. It is the decidedly commendable work of Mr. J. C. Forbes, a Canadian artist. At the Continental Gallery, 157, New Bond Street, may be seen a considerable number of pictures of military, social, racing, and hunting subjects by M. Jan V. Chelminski, the very clever Polish painter, whose skill and rare facility in treating snow scenes and horses in all sorts of ways, actions, and conditions are well known. What M. Chelminski lacks in the higher elements of fine art he almost supplies by his spirited and varied designs, the energy and picturesqueness of his groups and single figures of men and women, especially when *amazones* and light cavalry are in question.

On the 28th ult. the Institute of Painters in Water Colours and the allied Institute of Painters in Oil Colours lost one of their oldest and ablest members, Mr. Charles James Lewis, the painter of numerous graceful landscapes and pleasing *genre* subjects in both materials. Since 1853 he had been a frequent contributor to the Academy, British Institution, Suffolk Street, both the Dudley Gallery exhibitions, and the Portland Gallery, as well as the first-named two institutes. He died in his sixty-second year after a long and painful illness.

A CORRESPONDENT who is an authority on cartography informs us that Miss F. M. Hervey has discovered that the globe introduced in Holbein's 'Two Ambassadors' is a full-size reproduction of the Schöner globe of 1523.

MR. W. R. BARKER, of the Town Council of Bristol, is about to publish an illustrated history

of the interesting thirteenth century chapel of the Gaunt's Hospital, now the Mayor's Chapel, in that city. The architectural discoveries during the late restoration by Mr. Pearson and the many fine sculptured monuments are to receive full treatment.

THIRTY years ago Mr. W. H. Black, F.S.A., discovered in St. Paul's Cathedral the will of Holbein, from which it appeared that at the time of his death he was resident in the parish of St. Andrew Undershaft. Within the last few days a brass tablet has been fixed in the south aisle of the parish church in Leadenhall Street, with the following inscription: "To the Glory of God, and in memory of John alias Hans Holbein, painter to His Majesty King Henry VIII., sometime resident in this parish. Born 1498, died 1543."

MR. BENT is to lecture before the Geographical Society on the 22nd on the results of his excavations in Mashonaland. He is having a large model of the ruins prepared.

WE have to record the death on the 28th ult., and in his seventy-second year, of pneumonia, of Dr. G. G. Zerffi, an Hungarian, who, taking part on the revolutionary side in his native country in 1848, fled to England in 1849. Some years afterwards employment was found for him under the Department of Art, in consequence of which he turned his attention to the history of decorative design, and being appointed in 1868 one of the lecturers to the schools at South Kensington, he was accustomed annually to discourse to the classes there on what is called 'Historic Ornament.' He wrote some popular 'Notes on Forty Lectures on the Historical Development of Ornamental Art,' 1872. Although not a critic, he possessed a fine sense of the historic sequence of decorative design, and expounded with considerable lucidity and tact their character and nature.

THE annual meeting of the Lancashire and Cheshire Antiquarian Society was held last week in Manchester, Mr. W. E. A. Axon occupying the chair. The roll of members now comprises 337 names. The chairman referred to the great importance of the excavations at Chester. The Duke of Devonshire was elected president of the Society.

THE private view of the annual spring exhibition of pictures by the members of the Manchester Academy of Fine Arts will take place on the 16th of this month.

THE Parisian journals have lately discovered, although delicacy forbids them to indicate the *atelier* in which, under a pseudonym, the distinguished student works, that the British ambassador in that city is not only a warm lover of the fine arts, but an enthusiastic pupil of a celebrated French painter. One sees, the French say, Lord Dufferin in a blouse drawing from a cast in the Rue Vaugirard, or copying an old master near the Rue de l'Université. On the 3rd inst. a service was performed in the Madeleine in memory of Meissonnier.

THE Salon in the Champs Élysées will be opened, as usual, on the 1st of May next. M. Bonnat has been elected president of the Société des Artistes Français (which controls that exhibition), in place of M. Bailly, deceased. The Salon in the Champ de Mars will, notwithstanding reports to the contrary which were founded on the quality of the last display, be opened to the public on the 7th of May next.

FRIEDRICH PETER HILDEBRANDT, one of the survivors of the old Düsseldorf school, a pupil of Schadow and Hildebrandt, died in that city on January 19th. He was born at Düsseldorf in 1829.

DR. RICCI, of the Roman Archæological School, is preparing a complete collection of the inscriptions of Amorgos.

In the valley of the Adige, near Rovereto, on the right bank of the river, the remains of

a prehistoric necropolis have been discovered, belonging, as it would seem, to the first age of iron, and presenting a type similar to that of the necropolis found at Vadena, near Botzen, a few years ago, which was illustrated by Dr. Orsi. Excavations will be made by the Museum of Rovereto as soon as a milder season allows.

THE Académie des Beaux-Arts of Belgium has elected M. Jules Breton and Mr. John Ruskin foreign corresponding members of the society.

At Athens, in the street of Athena, have been found two *hydrie* bearing funeral representations in relief. In one the deceased is seated and is stretching out his hand towards his son, while the wife stands weeping between them. In the other an old man stands stretching out his hands towards his son, traces of inscription being visible above them. A fine fourteen-rayed *anthemium* and several *stèle* were dug out at the same time.

At Laurium a relief has been found amongst the *scorice* representing a man seated on a cushion and bearing in his left hand a *caduceus*, while with the right he is touching the shoulder of a woman who stands inclined before him. On the left stands a nude youth, holding in his right hand a vase, and in his left some circular object. The boy's eyes are fixed on the man.

THE Greek Archæological Society excavating in Arcadia has discovered the remains of two temples and, near the village of Voutsia, of another building, resembling the former in shape and size, but apparently not of a sacred character, as there is no trace of columns and the entrance is on one side. The first temple, near the village of Vachlia, is a square construction of the Hellenic period, 9 × 6 metres. It is built of local limestone, and the base of the image seems to have been made to support a seated figure, probably an enthroned Zeus. The second temple, found near the village of Divritza, is like the first save that the length is nearly double. The walls disinterred stand eighty centimetres high. Besides the base for the image of the deity were found a terra-cotta head of Athena and disc bearing the *gorgoneion*, bronze arrow heads, and many small terra-cottas representing young women of the type of Kore. The temple, which may have been dedicated to Minerva or Proserpine, seems to have been used for worship down to a late Hellenic period.

## MUSIC

### RECENT PUBLICATIONS.

*Eton Songs.* Written by Arthur Campbell Ainger, set to Music by Joseph Barnby, and illustrated by Herbert Marshall. (Leadenhall Press.)—Although the study of music does not form part of the regular curriculum in our large public schools and universities, far more attention is now paid to it than was the case a generation ago. Mr. Barnby's labours at Eton have been as successful as could have been anticipated, and the publication of the sumptuous quarto named above affords some testimony as to the growth of musical feeling in an educational centre where thirty years ago the art was contemned. The songs are nine in number, the first being the Latin 'Carmen Etonense,' and the others, 'Victoria! our Queen,' 'The Silver Thames,' 'Cricket is King,' 'St. Andrew's Day,' 'A Song of Fives,' 'Vale,' 'Hymn for Founder's Day,' and 'Hymn for Dedication of Lower Chapel.' Old Etonians will at once comprehend the significance of these titles, and it may be added that Mr. Ainger's verses are full of spirit and suitable to their subjects, having regard to the fact that the songs are primarily intended for very youthful executants. In four examples, however, Mr. Barnby has written for treble, alto, tenor, and bass in harmony, while in the other



five unison is alone employed. In all the songs tunefulness and rhythmical swing are present, and in no instance is the music beyond the capabilities of boys possessing a tolerable musical ear. Perhaps the most expressive is the 'Vale,' a tender melody in waltz rhythm, and among the livelier ditties 'Cricket is King' will probably be regarded as the most taking. The paper and print of the volume are faultless, and Mr. Marshall's sketches of well-remembered scenes are beautifully soft and mellow, though not, perhaps, in every instance as highly finished as could be desired.

We have also received the score of Mr. Gerard Cobb's *Pianoforte Quintet in c, Op. 22* (Woolhouse). This extremely well-written and effective work has undergone considerable revision at the hands of its conscientious composer since it was first performed; and, so far as can be estimated, the alterations and additions in the third and fourth movements greatly tend to its improvement. But of that we shall be in a better position to judge when the quartet is performed at the Princes' Hall towards the end of March.

### Musical Gossip.

THERE is little to be said in this place concerning Messrs. Sydney Grundy and Edward Solomon's comic opera 'The Vicar of Bray,' which was revived at the Savoy Theatre on Thursday last week. The piece has been revised and improved since it was first produced at the Globe nearly ten years ago, and on the whole may be said to be worthy of Mr. D'Oyly Carte's popular theatre. Mr. Grundy's libretto is of the Gilbertian order, and several of Mr. Solomon's numbers have merit, especially those in which he has adopted an old English style. Mr. Rutland Barrington displays his humorous powers to much advantage in the titular part, and good service is rendered by Mr. Courtice Pounds, Mr. Richard Green, Miss Rosina Brandram, Miss Mary Duggan, and Miss Lenore Snyder. The orchestra, the chorus, and the mounting of the opera are all excellent.

THE musical arrangements in connexion with Mr. Charles Fry's admirable Shakespeare recitals at the Hampstead Conservatoire are of considerable interest. Thus, at the recital of 'As You Like It' last Saturday evening Mr. Henry Gadsby's charming 'Forest of Arden' was performed by a small orchestra, and other items by Tours, Arne, Bishop, and Morley were included in the programme.

BRAHMS's new vocal quartets and gipsy songs were repeated for the last time this season at the Popular Concert last Saturday afternoon. The programme likewise included Beethoven's Quintet in c, Op. 29, and Schumann's Pianoforte Trio in d minor, Op. 63, the leader being Señor Arbos. The Spanish violinist displayed excellent technique and considerable breadth of style in Bach's Prelude and Fugue in g minor. The pianist was Mlle. Szumowska, who gave a somewhat unconventional though not extravagant rendering of Beethoven's Sonata Pastorale in d.

ON Monday the concerted works were Haydn's Quartet in e flat, Op. 71, No. 3, and Beethoven's Sonata in a for pianoforte and violoncello, Op. 69. Mlle. Szumowska was again the pianist, her solos being Chopin's Nocturne in f sharp, Op. 15, No. 2; the Mazurka in f sharp minor, Op. 59, No. 3; and the Scherzo in c sharp minor, Op. 39, No. 3. Her rendering of the first two pieces was somewhat hurried and unsatisfactory, but she played the Scherzo with a good deal of point. The vocalist was Mr. O'Mara, who sang items by Bennett, Mendelssohn, and Jensen with taste, though his voice sounded a trifle hoarse.

THE result of the visit of Sir Augustus Harris to Hamburg has been the engagement of several German artists, including Fräulein Klafsky,

Herr Alvary, Herr Greve, and Herr Wiegand. The intention is to perform 'Fidelio,' 'Tristan und Isolde,' and the whole of 'Der Ring des Nibelungen.'

Two new songs were included in the programme of the London Ballad Concert on Wednesday. 'Love's Despair,' by Franco Leoni, sung by Madame Belle Cole, is rather pretty, but "When love was a little boy," by Alfred Scott Gatty, introduced by Mrs. Hutchinson, cannot be numbered among the composer's best efforts. The refined part-singing of Mr. Eaton Faning's Select Choir again deserves the highest praise.

MR. RICHARD GOMPERTZ, assisted by Messrs. H. Inwards, E. Kreuz, and C. Ould, who form the Cambridge University Musical Society's String Quartet, gave the first of two chamber concerts at the Princes' Hall on Wednesday evening. The quartets included in the programme were Beethoven's in b flat, Op. 130, and Brahms's in c minor, Op. 51, No. 1. Both were excellently rendered, the ensemble being all that could be desired. Mr. Gompertz gave a fine performance of a Violin Sonata in g by Tartini, and Miss Fil-lunger contributed some songs.

MR. DANNREUTHER's programme on Tuesday evening included Brahms's Pianoforte Quartet in a, Op. 26; Beethoven's Pianoforte Trio in b flat, Op. 97; Dr. Hubert Parry's Suite for violin and piano, in d minor; and Bach's French Suite in b minor.

A CONCERT was given at St. James's Hall on Tuesday afternoon on behalf of the Home Missions of St. Andrew's parish, Fulham. A large number of eminent artists, including Miss Macintyre, Madame Fanny Moody, Miss Marie Brema, Mr. Eugène Oudin, Master Gérardy, Mlle. Yrrac, and the Meister Glee Singers, gave their assistance, but the programme was of a miscellaneous order, and requires no criticism.

HITHERTO the Musical Artists' Society has restricted its operations to chamber music, but it is now intended to form a small but complete orchestra for the trial performances of new works.

SIR CHARLES HALLE's Manchester programme on Thursday included Schumann's Symphony in e flat, Mendelssohn's 'Melusina' Overture, Schubert's 'Reitermarsch,' orchestrated by Liszt, and, for the first time, Grieg's suite 'Aus Holbergzeit.' M. Sapelnikoff unfortunately met with an accident to his hand and could not play last week, Sir Charles Halle taking his place.

THE Parisian critics profess to be unable to comprehend the success of 'Cavalleria Rusticana' in all musical centres, and, although they praise the performance at the Opéra Comique, they speak in the most disparaging terms of Mascagni's work. Here yet another example is afforded of the inability of French musicians to appreciate at its proper value any music save that of their own country.

DR. A. C. MACKENZIE's 'Pibroch' has been received with much favour in Vienna. The executant was Herr Hans Wesseley.

ACCORDING to the latest information from Italy, having the air of authenticity, Verdi has virtually completed the score of 'Falstaff,' though no arrangements have been made as yet for the production of the work.

MASCAGNI's new opera 'L'Amico Fritz' has, it is said, failed to please either at Turin or Buda-Pesth.

### CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
WED.	Mr. and Mrs. Henschel's Vocal Recital, 3, St. James's Hall.
—	Royal Choral Society, St. Paul's, Albert Hall.
—	London Ballad Concert, 8, St. James's Hall.
THUR.	London Symphony Concert, 8.30, St. James's Hall.
FRI.	Royal College of Music Orchestral Concert, 4, Alexandra House.
—	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
—	Wind Instrument Chamber Music Society, 8.30, Royal Academy of Music.
SAT.	Popular Concert, 8, St. James's Hall.
—	Crystal Palace Concert, 8.
—	Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
—	Mr. H. Bauer, Miss E. Bauer, and Mr. H. Walenn's Concert, 8.15, Hampstead Conservatoire.

### DRAMA

*T. Macci Plauti Rudens.* Edited by E. A. Sonnenschein, M.A. (Oxford, Clarendon Press.)

SINCE 1864, when M. Benoist published a useful, but somewhat slight edition of the 'Rudens,' this is the first separate edition which has appeared with explanatory notes. The play is, of course, included in the work of Ussing, which, with all its faults, has proved a great boon to scholars. That no separate treatment of it should have been attempted for twenty-seven years is somewhat surprising. Hardly any drama of Plautus is better suited for reading by junior students. The plot is, indeed, slight, but there is a kind of idyllic freshness about its setting, and there are masterly touches here and there in the dialogue. With the musical accompaniments usual on the ancient stage, the piece must have made an excellent light operetta. A good deal of the conversation which is now rather wearisome to read afforded, no doubt, admirable opportunities for the ancient actors to recommend their humour to the audiences. And even to a modern reader the very commonplaceness of the plot serves to render all the more vivid and natural the sketches of ancient life which the comedy presents. The picture of the little shrine of Venus on the desolate coast; of the venerable and humane priestess who serves the goddess at her own cost; of the hard and dangerous life led by the fishermen; of the upright Athenian exile who wins a scanty subsistence by cultivating the silphium, the staple product of the Cyrenaica; of the storm and perilous escape of the timid women; of the invasion of the sanctuary—these and other pictures have a simple force and charm. The sketch of the fishermen's life has something in it which recalls the beautiful twenty-first idyl of Theocritus—an idyl which many critics will not allow to be his, though, if it be not, it must have come from a hand of no less power than his. Many of the minor hits in the dialogue are good. The answer of Gripus to the *leno*, who politely asks him how he is—"You're not a doctor, are you?"—reminds one of a well-known sketch by Leech, where the mild young curate puts the same question to a rough miner, and receives for answer: "What's that to you, you beggar? You bain't my medical attendant." The other play in which Plautus is known to have copied Diphilus—the 'Casina'—has somewhat similar characteristics.

The lines of Plautine editors seem to fall nowadays in pleasant places, if we compare their task with that of their predecessors of even a few years ago. Prof. Sonnenschein modestly acknowledges that his path has been made comparatively easy for him by forerunners like Studemund and Schoell. In constituting his text the editor has received powerful private aid from Seyffert, who deserves to be regarded as the greatest master of Plautine criticism now living. Many of Seyffert's corrections shine by their absolute simplicity; a large number are convincing; hardly any are bad. Perhaps the most brilliant occurs at l. 1138, where *Dæmones* says (to Labrax), "ius merum



oras meo quidem animo," and Gripus thrusts in the remark, "at meo hercle inius merum," where the MSS. have a gap after *hercle*. This emendation not only gives the exact quip which is needed, but explains the gap, which is due to the similarity of *ius merum* and *inius merum*. Another attractive reading is "commodule metuis," for the nonsensical *melius*. The words are addressed by the roguish slave Sceparnio to the pretty Ampelisca, who has disappeared: "You are playing the timid girl nicely." A few excellent emendations in this edition are due to Prof. Palmer. Some are fresh, but the bold and ingenious *exules dica*—*ἐξούλης δίκη*, for the *exulem* or *exilem* of the MSS., had already appeared in the appendix to his edition of the 'Amphitruo.' Unfortunately, it is hard to accept this on the score of sense. The editor also adopts one or two sound suggestions by Prof. Nettleship. His own contributions to the improvement of the text are few, but almost all elegant and worth consideration, although, tested by the conservative principles laid down in the preface, many would have to be rejected. The most courageous proposal is "faxere" for *facere* in 376, to set right the scansion of the line. That *faxere* is nowhere else found is a smaller objection than the fact that all the extant examples of the non-compounded future infinitive end in *-assere*. Considerable insight is shown in divining errors in the attribution of the speeches and the order of the lines; and the treatment of metre in its bearing on the text is judicious. Sometimes a little unsteadiness may be noticed in the application of critical principles. Thus the "old manuscripts" of Lambinus deserve as much credit in some places where they are disregarded (*e.g.*, 417) as in others where their testimony is accepted. And a form like *retem*, to which the MSS. testify, is refused acceptance, while others equally unusual are accepted on exactly the same evidence. Nevertheless, Prof. Sonnenschein's text, taken as a whole, is far more worthy of being accepted as an approximation to what Plautus wrote than that of Schoell, although that scholar deserves great gratitude for his labours; indeed, his edition will long continue to be indispensable for the thorough study of the play. In the edition before us comparatively little is accepted from Schoell—perhaps too little; yet many of his emendations are so improbable that it is easy to get a bias against his work. There are not a few like that at 302, where the fisherman says (according to the codices): "nisi quid concharum capsimus, incenati sumus profecto," and Schoell reads "in cæno" for *incenati*: "We are stuck in the mud"!

Prof. Sonnenschein does not touch much on the vexed problem of Plautine orthography; but he would surely admit that an editor should not print what Plautus himself could not possibly have written. The letter *y* was not used, even in the transliteration of Greek words, for some generations after Plautus died; yet we here encounter *polypus*, *cyathus*, *epichysis*. Oh for *O* is a similar impossibility. The meagreness of the apparatus criticus (although eked out by the critical appendix) is to be regretted. Even readings of the Palatine MSS. which raise questions of importance are now and

again omitted, and have to be sought in Schoell's work, along with ancient testimony, and striking suggestions of great scholars, which deserved mention even if rejected. A good deal, of course, still remains to be done for the amendment of the corruptions in the text. For example, in the opening scene, the slave in describing the storm speaks a riddle: "non uentus fuit uerum Alcmena Euripidi." It is almost impossible that Euripides in his play should have described a passion of Alcmena which might serve as the basis of a comic exaggeration like that of Aristophanes, who says that snow covered the whole of Thrace when a certain frigid poet was exhibiting a tragedy at Athens. The passage in question should be corrected thus: "non uentus fuit, uerum Alcumeo Euripidi." *Alcumeo* is the old Latin form of the name of Alcmaeon, who was the theme of a play by Euripides; he slew his mother-like Orestes, and like him was punished by heaven-sent madness.

The explanatory commentary is, taken as a whole, excellently sound and useful, but it not seldom errs both in the way of excess and of defect. Space might have been economized by the omission of some long notes which supply information easily to be obtained elsewhere; for instance, the table of money values (45), the illustrations of *equidem* (1077), and the collection of examples of a certain form of conditional sentence (1021). Despite what appears at first sight to be the fulness of the notes on Plautine grammar and phraseology, a good many omissions make themselves felt. We cannot help wishing that more had been done to exhibit the relation in which the language of Plautus stands to that of the classical period. Students will often run the risk of obtaining from these comments the impression that usages which actually recur later are peculiarly Plautine. Metrical difficulties are in general well elucidated, but a number of things are passed over to which a reader's attention might well have been drawn; as the hiatus in 637 (perhaps the strongest instance in the play) and the scansion of *oppidā* in 933. The grammatical notes are good, but hardly reach the level which the editor's work in this field led us to expect. A saying about *se* (477), to the effect that it is comparatively rare when it refers to the subject of the governing clause, but stands in a clause neither oblique nor final, is far from perspicuous, particularly as the clause to which the note refers is parenthetical. Risky, too, is a statement (305) that in classical Latin the perfect subjunctive in final clauses differs slightly in meaning from the present subjunctive. This dictum is illustrated by a passage of Cicero where the perfect conveys a meaning very distinct from the present, and where, moreover, it is not certain that the *ut* clause should be treated as final. In a note on 403 concerning commands expressed by the present subjunctive, positive and negative commands should hardly have been placed on the same level.

The illustrative and exegetical comments are rarely wrong, but sometimes defective. To take a few examples. Prof. Sonnenschein explains (we believe rightly) the word *scelerum*, in the phrase *scelerum caput*, as from *seclus*, but he omits to notice that many scholars from Servius downwards

have regarded it as a neuter adjective agreeing with *caput*. *Quoniam* and *nunciam* (again rightly) are said to be for *quom iam*, *nunc iam*, but some hint should have been given that the explanation is contested by leading scholars. The interesting question whether the prologue formed part of the original play is very slightly touched. There are clear indications that some parts of it at least came from a Greek source. Thus *terras mouet* is a phrase which a Latin, if he were not translating, would hardly use of anything but an earthquake; and *urbis proditor* (*προδοτὴς τῆς πόλεως*) is not a natural term of abuse for a Latin to employ. At 374 the word *iactat* ("jettisons") should have been illustrated; also in the same line *mala merx* ("bad bargain") applied to persons (so 'Pseud.' 954; and in 'Miles,' 895, Brix is undoubtedly right in reading *mala mulier mers est*). We should have liked to see a fuller recognition of the Roman elements which Plautus has imported into the play. In particular the full force of the legal phrases is often not brought out. Thus in 618 *uindicare* is not "interfere," but "act as *uindices*" (legal champions)—a phrase borrowed from the forms of the Roman *causa liberalis*. At 713 the strongly Roman aspect of the proposal for arbitration made by Trachalio to Gripus is not appreciated. The phrase *meus arbitratus est*, in 1377, also needs illustration from the Roman lawyers.

Prof. Sonnenschein has produced an edition which is, as a whole, sound and good, and which no editor of a play of Plautus for a long time to come can afford to neglect. It has little of the bright suggestiveness familiar to us in the work of Prof. Tyrrell and Prof. Palmer on Plautus; but this is, perhaps, in part due to the somewhat severe and unnecessary restrictions which the editor appears to have put upon himself. The book is not so well adapted as the 'Mostellaria' and 'Captivi' by the same hand for readers who have not advanced some way in the study of things Plautine. But advanced students will find it very instructive.

#### Dramatic Gossip.

'JUDAH' is still in the first bloom of novelty. Its revival by the author at the Avenue, to replace 'The Crusaders,' cannot accordingly be treated as a theatrical event. The opinion, held apparently, among others, by Mr. H. A. Jones himself, that it is his masterpiece will be fortified by the new performance, which in most respects compares favourably with the old. One splendid opportunity is missed. Mr. Vanderfelt, a young actor who succeeds Mr. Willard as "the eponymous hero," might have benefited by the example of his predecessor. The one grave defect in an otherwise fine performance of Mr. Willard was that he sentimentalized the Rev. Judah Llewellyn, substituting for the dreamer among the misty hills, the enthusiast, the visionary, a "pet" of the lawn tennis circle, a clerical ineffable, faultless in dress, and posing always for feminine admiration. Over this feeling of want of virility not all the subtlety, power, and pathos of the great third act could triumph. Mr. Vanderfelt, however, copies this lamentable example, fitting careful feet into the shoe-prints of his predecessor. Never again, it seems, are we to see a young actor who will forego the moral limelight, and substitute manliness for prettiness. With this sad drawback, the performance of Mr. Vanderfelt is creditable.



Miss Olga Brandon presents with perfect art the character of the fasting girl, an impersonation the pathos and charm of which raised her at once to the top of her profession; Miss Bessie Hatton repeats her touching representation of Lady Eve; and Mr. Sant Matthews remains excellent as Prof. Jopp. Mr. Cyril Maude and Miss Gertrude Warden are responsible for the comic relief. The whole was received with much favour, and the author was loudly summoned. In a short and characteristic speech he showed the disposition to argue which, next to the power to thrill and to amuse, is the most remarkable characteristic of a striking individuality.

SOMEWHAT more of a novelty is the 'Saints and Sinners' of the same author, which has been revived at the Vaudeville. With a really powerful cast this play should take a strong hold on the public. Its main interest is decidedly tender and effective, and its comic characters are good enough for George Eliot. Unfortunately it has always been played in a more or less *dilettante* fashion. Of the old cast Mr. Thorne reappears as the Nonconformist hero of this new-fashioned 'Vicar of Wakefield'; Mr. E. M. Robson is amusing as Prabble, on whose mind and fortunes the "stores" so heavily weigh; and Miss Kate Phillips is full of *verve* as the resolute housekeeper. Miss Dorothy Dorr, Mr. Elwood, Mr. Somerset, and Mr. Conway take part in the performance.

THE one novelty in the afternoon entertainment for the benefit of Mrs. Bernard Beere consisted of the performance by Mr. and Mrs. Tree of 'The Intruder' of M. Maurice Maeterlinck. The attempt in this to render dramatically effective the grim accessories of death was not successful, and the phantasmal terrors took no grip of the audience. Mrs. Beere herself appeared in a scene from 'The School for Scandal,' supported by Mr. Wyndham, Mr. Farren, and Mr. Waller.

MANY reports are in circulation as to the forthcoming session by Mr. Thomas Thorne of the lease of the Vaudeville, and each rumour of one day is contradicted on the next. It is at least safe to suppose that negotiations are afoot.

MRS. HUGH BELL is said to have translated from the Scandinavian a play for Miss Elizabeth Robins.

IN consequence of the illness of Miss Grace Hawthorne, the idea of producing at the Olympic Mr. Boulding's 'Hero and Leander' has been abandoned.

A FARCICAL comedy by Messrs. C. H. Abbott and George Giddens, in which the latter will appear, is promised for the 17th inst. at the Criterion.

THE Freie Bühne in Vienna has had a very short life. At the late general meeting of the society the members resolved to convert it into a Verein für Modernes Leben, which is to promote "modernness" in the drama, art, and literature. The *Neue Freie Presse* attributes the change of title and enlargement of object to the small interest shown by the Vienna public in the doings of the Free Stage. Hermann Bahr said at the meeting that a Freie Bühne in Vienna was a superfluity, because Ibsen and Gerhard Hauptmann could be played without its intervention.

WE understand that Goethe's adaptation of Shakspeare's 'Romeo and Juliet' is to be performed at Meran. Since the year 1812, when Goethe's version was first performed, it seems to have disappeared from the *répertoire*.

TO CORRESPONDENTS.—A. E. P.—J. H. H.—A. W. H.—F. A. E.—C. S.—L. B.—J. P. H.—J. J. R.—A. H. T.—received.

S. J.—You should look at the notes of Mr. Forman and Mr. Rossetti on the passage.

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**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., at the END of MARCH, a valuable LIBRARY of BOOKS, comprising First Editions of Dickens, Thackeray, Lever, Smollett, &c.—French Books in fine old morocco bindings—Autographs and Manuscripts—and a Collection of Engravings, chiefly relating to America.

Catalogues are preparing.

The Collection of English and other Coins and Medals, the Property of R. J. HOPKINS, Esq., including a Selection from the Cabinet of ALFRED E. COPP, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 15, and Two Following Days, at 1 o'clock precisely, the valuable COLLECTION of ENGLISH and other COINS and MEDALS, consisting of Proofs and Patterns in all Metals, the Property of ROBERT JOHN HOPKINS, Esq., of Tiddmarsh Manor, Pangbourne, near Reading (including some rare and interesting Specimens from the Cabinet of ALFRED E. COPP, Esq., Honorary Treasurer of the Numismatic Society of London), comprising—In Silver: Edward VI. and Elizabeth Crowns and Half-Crowns—James I. Crown—Charles I. Exeter Half-Crown—Oxford Pound Piece, 1642—the "Blacksmith's" Half-Crown—Newark and Pontefract Siege Pieces—Commonwealth and Cromwell Coins—James II. Pattern for Scotch Sixty-Shilling Piece—Col. Fullerton's Money—Dorrien and Magen's Shilling, and Pattern Shilling of 1820—George IV. Trial Piece—William IV. Pattern Crown—and Victorian Pattern Crowns and Florins, &c. In Gold: Henry VI. Bristol Angel—Edward VI. Crown—Charles II. Hammered Twenty-Shilling Piece, by Simon—Five-Guinea Pieces from Charles II. to Victoria—British and Colonial Patterns and Proofs, in Silver and Copper—War Medals—Copper Tokens—and a large variety of Medals, Greek and Roman Coins, &c.

May be viewed. Catalogues may be had; if by post, on receipt of six stamps.

The well-known and extensive Collection of the Works of Hogarth formed by J. R. JOLY, Esq., LL.D., of Dublin.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, February 18, and Following Day, at 1 o'clock precisely, the well-known, extensive, and valuable COLLECTION of the WORKS of HOGARTH, and of Books relating to or connected with him, formed by J. R. JOLY, Esq., LL.D., of Dublin.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

The Contents of the Studio of the late S. HAYDON, Esq., Artist, the Property of Mrs. HAYDON.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on SATURDAY, February 20, at 1 o'clock precisely, the CONTENTS of the STUDIO of the late S. HAYDON, Esq., Artist, the Property of Mrs. HAYDON, comprising Books on the Fine Arts and other subjects—Collections of Prints in Volumes—Engravings after J. M. W. Turner and others—Etchings—Water-Colour Drawings—Paintings and Sketches in Oils—a large Camera, &c.

May be viewed two days prior. Catalogues may be had.

A Portion of the Collection of Works of Art (mostly Spanish) of Mrs. M. C. DE KOPPEL; the Collection of Antique Watches of Mr. STAGG BYERS; and other Properties.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 22, and Following Day, at 1 o'clock precisely, a PORTION of the Collection of Works of Art (mostly Spanish) of Mrs. M. C. DE KOPPEL—the Collection of Antique Watches of Mr. STAGG BYERS—Pottery and Porcelain, the Property of a GENTLEMAN leaving for Canada—and other Properties from Private Sources.

May be viewed two days prior. Catalogues may be had.

Framed Engravings, Drawings, and Oil Paintings, including the Collection of Coloured Caricatures, the Property of Capt. W. SPENCER BEAUMONT, and the Collection of Sporting Prints of ARTHUR COX, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, February 24, and Following Day, at 1 o'clock precisely, the LIBRARY of the late JOSHUA H. HUTCHINSON, Esq., of Lancaster Gate, principally in choice bindings, with his arms in gold on side, comprising Addison's Works, Baskerville's edition, 4 vols.—Arabian Nights, Villon Society's edition, 13 vols.—Audley's Kerami and Oriental Arts in Japan, 4 vols.—Captain Baillie's Works—Dibdin's Decameron, 3 vols.—and Bibliographical Tours, 5 vols. Large Paper—Dickens's Works, first editions—Dugdale's Warwickshire—Guillim's Heraldry—Hayward's Sanctuary of a Troubled Soul, a magnificent specimen of contemporary English binding—Hutchinson's Durham, Cumberland, and Northumberland, 7 vols.—La Fontaine, Contes, édition des Fermiers Généraux, 3 vols.—Lipscomb's Bucks, 4 vols.—Marguerite de Navarre, Heptameron, 3 vols.—Neale's Views of Seats and Churches, 13 vols.—Perrault, Hommes Illustres—Ruskin's Modern Painters, and other Works—Stirling Maxwell's Works, 6 vols. Large Paper—Thackeray's Works—Whitaker's Richmondshire, 2 vols.—Yarrell's Birds, 3 vols.—and numerous finely illustrated Editions and Standard Works, English and Foreign, in choice condition, and bound by the most famous modern binders.

May be viewed two days prior. Catalogues may be had.

The Library of the late JOSHUA H. HUTCHINSON, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 23, and Two Following Days, at 1 o'clock precisely, the LIBRARY of the late JOSHUA H. HUTCHINSON, Esq., of Lancaster Gate, principally in choice bindings, with his arms in gold on side, comprising Addison's Works, Baskerville's edition, 4 vols.—Arabian Nights, Villon Society's edition, 13 vols.—Audley's Kerami and Oriental Arts in Japan, 4 vols.—Captain Baillie's Works—Dibdin's Decameron, 3 vols.—and Bibliographical Tours, 5 vols. Large Paper—Dickens's Works, first editions—Dugdale's Warwickshire—Guillim's Heraldry—Hayward's Sanctuary of a Troubled Soul, a magnificent specimen of contemporary English binding—Hutchinson's Durham, Cumberland, and Northumberland, 7 vols.—La Fontaine, Contes, édition des Fermiers Généraux, 3 vols.—Lipscomb's Bucks, 4 vols.—Marguerite de Navarre, Heptameron, 3 vols.—Neale's Views of Seats and Churches, 13 vols.—Perrault, Hommes Illustres—Ruskin's Modern Painters, and other Works—Stirling Maxwell's Works, 6 vols. Large Paper—Thackeray's Works—Whitaker's Richmondshire, 2 vols.—Yarrell's Birds, 3 vols.—and numerous finely illustrated Editions and Standard Works, English and Foreign, in choice condition, and bound by the most famous modern binders.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of six stamps.

The Collection of Engravings and Etchings of the late JOSHUA H. HUTCHINSON, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, March 3, and Following Day, at 1 o'clock precisely, the COLLECTION of ENGRAVINGS and ETCHINGS of the late JOSHUA H. HUTCHINSON, Esq., of Lancaster Gate, including a fine and almost complete Set of the Etchings of James McN. Whistler.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

A small but choice Collection of Drawings by GEORGE CRUIKSHANK.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, March 7, at 1 o'clock precisely, a remarkably interesting COLLECTION of Original DRAWINGS by GEORGE CRUIKSHANK, in Water Colours and Pencil, including the Complete Set of Designs for Oliver Twist—the Complete Set of Water-Colour Drawings for Jack and the Beanstalk, and others for Puss in Boots and Hop o' my Thumb—the Designs for Brough's Life of Falstaff (some unpublished), Grimm's German Stories, Barham's Ingoldsby Legends—the Original Volume of Sketches for Illustrations of Time—the Artist's original Sketches for a new work, Power of Love, London, &c.

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MONDAY NEXT.—Natural History Specimens.

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, February 15, at half-past 12 o'clock precisely, a valuable COLLECTION of LEPIDOPTERA, comprising many rare and new Species of Heterocera, in fine condition, from St. Catherine, South Brazil—scarce Coleoptera from Sumatra, Urgano, Perak, &c.—and various Exotic Lepidoptera and other Insects. Also a fine Collection of Shells, Corals and Gorgonias, Crustacea, Star Fish, &c., from Mauritius—Heads and Horns of Animals—Birds' Eggs and Skins, and other Natural History Specimens—Cabinets, &c.

On view the Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.

Scientific Instruments and Photographic Apparatus.

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, February 19, at half-past 12 o'clock precisely, SCIENTIFIC INSTRUMENTS, comprising Microscopes and Objectives, Telescopes, &c., Opera and Race Glasses, &c. Also Cameras and Lenses by well-known makers, Stands, Albums, Rolling Presses, &c.—Telegraphic Apparatus—Jewellery—Books—Magic Lanterns and Slides—and Miscellaneous Property.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

Modern Engravings and Etchings, Early English Mezzotints, &c., including the Collection of the late S. CARTWRIGHT, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, February 15, at 1 o'clock precisely, MODERN ENGRAVINGS and ETCHINGS and EARLY ENGLISH MEZZOTINTS, including Proofs after Sir E. Landseer, R.A., Sir F. Leighton, F.R.S., T. Ford, R.A., J. Philip, R.A.; also Mezzotints after Sir J. Reynolds, G. Romney, T. Gainsborough, R.A., and others after R. Cosway, R.A., G. R. Cipriani, &c. Also a number of fine presentation Proofs after Sir E. Landseer, R.A., and other Modern Engravings, the Property of SAMUEL CARTWRIGHT, Esq., deceased, late of Old Burlington-street.

Collection of Miniatures, Objects of Vertu, and Old English Plate of the late JOHN JACKSON, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, February 16, at 1 o'clock precisely (by order of the Administratrix), the COLLECTION of OBJECTS of ART and VERTU, Old English Plate, and Jewellery of JOHN JACKSON, Esq., deceased, late of Chancery-place, Manchester, comprising Miniatures, snuff-boxes, Enamels (Cameo and Intagli), silver Medals, Carvings in Ivory, Old English Silver Plate, Jewels, and a variety of other small Objects of Vertu; also a small Collection of Old English Silver Plate, the Property of a GENTLEMAN, and other useful and ornamental Plate from various Private Sources.

Objects of Art and Decorative Furniture of the late FREDERICK LEHMANN, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 17, at 1 o'clock (by order of the Executors), the COLLECTION of OBJECTS of ART and DECORATION of FREDERICK LEHMANN, Esq., deceased, late of Berkeley-square, comprising a Suite of Louis XVI. carved and gilt Drawing-Room Furniture covered with old Beauvais Tapestry—Ebony and Ivory Cabinets of Italian design executed by Messrs. Gillow, including a Sideboard and Cabinet designed by G. AITCHISON, R.A., Chinese and Japanese Porcelain, Pottery, Enamels, Bronzes, &c.—a Clock-Work—and a small Collection of European Porcelain and Furniture.

Old English and French Decorative Furniture, the Property of a Lady.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 17, at 1 o'clock precisely, the COLLECTION of OLD ENGLISH and FRENCH DECORATIVE FURNITURE, comprising a Suite of Louis XVI. carved and gilt Drawing-Room Furniture covered with old Beauvais Tapestry—Ebony and Ivory Cabinets of Italian design executed by Messrs. Gillow, including a Sideboard and Cabinet designed by G. AITCHISON, R.A., Chinese and Japanese Porcelain, Pottery, Enamels, Bronzes, &c.—a Clock-Work—and a small Collection of European Porcelain and Furniture.

The Collection of Engravings, the Property of the Hon. CHARLES TREFUSIS, formed by the late Sir WM. FORBES, Bart., of Pittsburg.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 18, at 1 o'clock precisely, the valuable COLLECTION of ENGRAVINGS, the Property of the Hon. CHARLES TREFUSIS, formed during the early part of the century by the late Sir WILLIAM FORBES, Bart., of Pittsburg, comprising numerous Works by Bartolozzi, Woollett, Sir R. Strange, &c.—Coloured Engravings after A. Knappmann, R.A.—Mezzotint and other Portraits after Sir J. Reynolds, T. Gainsborough, R.A., &c.—Turner's Liber Studiorum—and some Drawings by the Old Masters.

The Collection of Pictures, Drawings, and Sculpture of the late HENRY HILL, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, February 19, and Following Day, at 1 o'clock precisely (by order of the Executors), the extensive and valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS, formed by HENRY HILL, Esq., deceased, late of Marine Parade, Brighton, comprising Examples of

C. Brownwhite	J. E. Evans	J. Pettie, R.A.
R. Bevis	J. E. Hodgson, R.A.	A. Parsons
E. F. Brewtall	J. Isaacs	S. Prout
J. R. Burgess, R.A.	C. E. Johnson	W. Q. Orchardson, R.A.
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J. Hurr	H. Moore, R.A.	G. Shadlers
E. W. Cooke, R.A.	G. Morland	F. W. Topham
D. Cox	P. R. Morris, A.R.A.	J. Varley
E. Duncan	H. Macallum	E. A. Waterlow, A.R.A.
C. Davidson	P. F. Poole, R.A.	W. L. Wyllie, A.R.A.

A large and interesting Collection of Works by Jules and Emile Lessore and M. Carlin. Also several Pieces of Sculpture, including Reading Girl and Dog Zingari. The Father and the Wrestler, and the companion by E. B. Stephens, A.R.A.—A Nymph, by Sir J. E. Boehm, R.A., &c.—A Velled Vestal, by Benoni—The Favourite, by B. E. Spence-Hebe, by S. Smith of Rome, and others from private Collections.

Pictures, Drawings, Sketches, &amp;c., of the late GEORGE WALLIS, Esq., F.S.A.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, February 22, at 1 o'clock precisely (by order of the Executors), the COLLECTION of PICTURES, DRAWINGS, SKETCHES, &c., formed by GEORGE WALLIS, Esq., F.S.A., deceased, late Keeper of the Art Collection of the South Kensington Museum.



Choice Wines from the Cellars of the late C. L. COLLARD, Esq., the late J. H. HUTCHINSON, Esq., the late Right Hon. EARL GRANVILLE, K.G., and others.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, February 23, at 1 o'clock precisely (by order of the Executors), about 130 DOZENS of CHOICE WINES, the Property of CHARLES L. COLLARD, Esq., deceased, late of Abbeville, Wiltshire, and Ravensworth, Bournemouth, comprising Old Sherry, Madeira, Port, Claret, Burgundy, Hock, Champagne, and Liqueurs; small Kins of fine Hock, Burgundy, and Champagne from the cellar of JOSHUA H. HUTCHINSON, Esq., deceased, late of Lancaster Gate; 70 Dozens of Sherry, Port, Claret, Burgundy, Hock, Champagne, and Brandy, the Property of the Right Hon. EARL GRANVILLE, K.G., deceased; and other fine Wines from different private cellars. Also about 200 Dozens of Wines, part of the Stock of Mr. E. DELEVINGNE, of St. James's-street, who has disposed of his business, comprising Claret, Burgundy, Sauterne, Champagne, and Liqueurs.

Samples may be had on paying for the same one week preceding the Sale, and Catalogues at Messrs. CHRISTIE, MANSON & WOODS' Offices, 8, King-street, St. James's-square.

The Collection of Plate, Miniatures, Coins, and Objects of Vertu of the late J. H. HUTCHINSON, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 24, at 1 o'clock precisely (by order of the Executors), the COLLECTION of OLD ENGLISH SILVER PLATE, comprising a Centrepiece, Salver, Inkstand, Casters, Sauceboats, Claret Jug, Coffee Pot, Service of Table Plate, &c., and a variety of Plated Articles, English and French Miniatures, Old French Gold Boxes, Bonbonnières, Watches, Enamels, and other Objects of Vertu, Gold and Silver English and Foreign Coins, &c., of JOSHUA H. HUTCHINSON, Esq., deceased, late of Lancaster Gate.

The Collection of Porcelain, Objects of Art, and Decorative Furniture of the late J. H. HUTCHINSON, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 25, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of PORCELAIN, OBJECTS of ART, and DECORATIVE FURNITURE of JOSHUA H. HUTCHINSON, Esq., deceased, late of Lancaster Gate, comprising Old Sèvres, Dresden, Berlin, Vienna, and other European Porcelain—Delft and other Faience—old Worcester, Bow, Bristol, Chelsea, Derby, and Plymouth Porcelain, Wedgwood, and other Ware—Chinese and Japanese Porcelain, Bronzes, and Curiosities—Old English Carved Oak and Chippendale Furniture—a Grand Piano by Erard—an Old Italian Cassone—Old French Clocks and Candelabras, Bronzes, and other Decorative Objects and Furniture.

The Collection of Pictures and Drawings of the late S. CARTWRIGHT, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, February 26, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of PICTURES and DRAWINGS formed by S. CARTWRIGHT, Esq., deceased, late of Old Burlington-street.

The Collection of Modern Pictures and Water-Colour Drawings of the late J. H. HUTCHINSON, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 27, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS of JOSHUA H. HUTCHINSON, Esq., deceased, late of Lancaster Gate, including Examples of  
J. Brett, A.R.A. L. Hunt S. Palmer  
G. H. Boughton, A.R.A. A. W. Hunt F. Kill  
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R. Carrick C. Montalba J. D. Watson  
J. G. Cow H. S. Marks, R.A.  
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**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, February 17, and Two Following Days, at 1 o'clock, MISCELLANEOUS BOOKS, comprising Neale and Brayley's Westminster Abbey, 2 vols.—Fordyce's Durham, 2 vols.—Green's Worcester, 2 vols.—Jafray's Warwickshire—Sleigh's Leek, Staffs.—Hill's History of Langton—Gregson's Lancashire Fragments—Lord Braybrooke's Audley End, 2 vols.—Berry's Kentish Genealogies—Gosse and Brayley's Westminster Abbey, 2 vols.—Wait's Bibliotheca Britannica, 4 vols.—Petit's Mary, Queen of Scots, 2 vols.—Archer's English and Scottish History, 2 vols.—Jervis's Angus and Mearns—Morton's Monastic Annals of Teviotdale—Early Records on Mining in Scotland, 1859 to 1881—Long Series of Gentlemen's Magazine of Natural History, 1859 to 1881—Long Series of Gentlemen's Magazine—Notes and Queries—Phillips's Scotch Charters—and others of Topographical and Antiquarian Interest; also the THIRD PORTION of the STOCK of MEDICAL BOOKS of Messrs. S. & B. NOCK. To be viewed, and Catalogues had.

Valuable Law Library of the late Right Hon. Sir MONTAGUE SMITH; the Library of a Barrister, retiring; Two Handsome Walnut Bookcases.

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on TUESDAY, February 23, at 1 o'clock, Valuable LAW BOOKS, including the Library of the late Right Hon. Sir MONTAGUE SMITH, formerly one of the Judicial Committee of Privy Council, comprising a fine Set of the New Law Reports to 1882—House of Lords Cases from Brown to Clark and Finelly. New Series—Moore's Privy Council Cases and East Indian Appeals—Equity and Common Law Cases, including both Series of the Common Bench Reports—and Useful Practical Works; to which is added the LIBRARY of a BARRISTER, retiring, comprising a Set of the New Law Reports and other Reported Cases in the various Courts of Common Law and Equity—Useful Practical Works—Two Handsome Walnut Bookcases, &c. To be viewed, and Catalogues had.

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**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., EARLY in the MONTH of MARCH, the ENTIRE STOCK and COPYRIGHT of HANSARD'S PARLIAMENTARY HISTORY and DEBATES, from the Earliest Time to the End of Last Session, comprising Three Complete Sets of the Four Series, viz. the History, 36 vols.; Debates: First Series, 41 vols.; Second Series, 25 vols.; and Third Series, 356 vols. (in all 458 vols.) and about 30,000 Surplus Volumes and 44,000 Daily Parts. Also about 20,000 Volumes and Parts of the Extra Publications, such as the Irish Debates (3 vols.), Scotch Debates, Indian Debates, Army and Admiralty Debates, and the Extra Parliamentary Series (a Collection of Notable Speeches out of Parliament), Debates on the Technical Instruction Bill, London Coal Dues Bill, &c. Catalogues are preparing.

Valuable and Extensive Library of the late Dr. GORDON HARDIE, of Florence-road, Ealing, W.

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., DURING the MONTH of MARCH, the Valuable and Extensive LIBRARY of the late Dr. GORDON HARDIE, removed from his Residence, Florence-road, Ealing (by order of the Legatee), including a Large Collection of Works in General Literature, besides Classical, Scientific, and Medical Books, the whole in good condition.

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SATURDAY, FEBRUARY 13, 1892.

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## LITERATURE

*The Real Japan: Studies of Contemporary Japanese Manners, Morals, Administration, and Politics.* By H. Norman. Illustrated from Photographs by the Author. (Fisher Unwin.)

*Japonica.* By Sir Edwin Arnold, K.C.I.E., C.S.I. With Illustrations by Robert Blum. (Osgood, McIlvaine & Co.)

*Japanese Letters: Eastern Impressions of Western Men and Manners, as contained in the Correspondence of Tokiwa and Yashiri.* Edited by Commander Hastings Berkeley, R.N. (Murray.)

MR. NORMAN should have contented himself with the second title he has given his book, as it is truly descriptive of its contents, consisting for the most part of contributions to the *Pall Mall Gazette*. His Japan is no more the "real Japan" than Pope's *Iliad* is a Greek epic. With the exception of a jaunt into the country, the author appears to have spent nearly all his time in Tokio. He has thus caught a mere glimpse of Japan, or rather of portions of the modern vesture in which Japan frets out her destiny upon the world's stage. His personal experiences, however, are worth the telling; but beyond them his statements are not seldom inaccurate or insufficient, while his remarks are too often mere echoes of the opinions of the *Japan Mail*, which few among those who really know Japan would accept as authoritative. The "marvellous progress" of Japan, over which travellers wholly ignorant of Old Japan go into ecstasies, is no marvel to those who know the history of the people. What little original civilization they possessed in the fifth century—it was exceedingly rudimentary, as the 'Kojiki' teaches us—was arrested in growth by Chinese influences. Since then the constant tradition of Japan (save during the isolation period of the Tokugawa dynasty) has been wholesale imitation. Every Japanese is born a Shintoist and dies a Buddhist, living his life with the aid of a complicated mixture of Taoism, Shintoism, Confucianism, and Buddhism—all foreign faiths save the second named, which, however, after all is mainly a form of Taoism. But while the apparatus of civilization may be taken over in the course of a few decades, the essential and not merely incidental portions are not susceptible of any process of

easy transfer. They require a condition of mind only very slowly developed—as the history of the West sufficiently proves—and we find accordingly that the Japanese faculty of imitation fails utterly in relation to the art, philosophy, ethics, and literature of Europe and America. It is a significant circumstance, cited by Mr. Norman, that last year in all Japan there were but two graduates in Letters. In 1888, out of some 700 students at the Imperial University, over 300 belonged to the College of Law and Politics, 200 to that of Medicine, 105 to that of Engineering, and only 30 to that of Letters—figures in their way full of meaning. The country, in fact, is, and is likely to remain, in the hands of a Philistine oligarchy, ruling despotically over a nation of simple-minded heathens.

Mr. Norman writes in an interesting fashion regarding the subject of journalism in Japan, but he scarcely does more than glance at the severity of the censorship to which it is subjected—a severity altogether inconsistent with a constitutional system of government. The result is that the 550 periodicals of Japan (excluding a few devoted to science and art) are practically worthless, and, afraid to tell the truth, are compelled to fill their columns with trivial fabrications. There are in Tokio seventeen dailies, with a monthly circulation of nearly four million copies. Among these the *Nichi-Nichi Shintun* (*Daily News*) appears to be the best. Its editor, Fukuzawa, is a man of considerable talent, but Mr. Norman speaks of him as "Emersonian in subtlety and incomprehensibility . . . Carlylean in vigour and inaccuracy." An interview with a *tampasha*, or reporter, is amusingly described, and a curious account is given of the difficulties of setting up type, of which there are thousands of forms, Chinese and native. It may be worth mention that some years ago a Chinese newspaper was published in London written and set up from beginning to end by its proprietor, an Englishman.

Again, in the chapter on justice only a part of the case is given. The codes may be as admirable (on paper) as their draftsman, M. Boissonade de la Fontarabie, declares them to be, but Mr. Norman says nothing about the removability of the judges, their entire lack of practical training in Western law and procedure, the total absence of a jurisprudence to interpret the codes, the want of all publicity, the almost insuperable difficulties offered by the language and its complicated scripts, and the ignorance of Japanese witnesses as to the nature or binding force of an oath or legal declaration. It may be a hardship that for some years longer Japan should have to endure the extra-territorial system, but she must bear the burden of her history. A nation secluded for 250 years from the rest of the world can scarcely hope in the course of a couple of decades to be accorded rights of jurisdiction which South-Eastern Europe and the Levant do not yet possess. In addition, it is certain that the delay which has taken place in the revision of the treaties is largely due to the action of successive Japanese governments, who from 1871 to within a year or two ago invariably declined to bind the country by any definite proposals of their

own. We cannot accept the history of this question set forth by Mr. Norman as either adequate or accurate.

Two most interesting chapters are devoted to the consideration of Japanese art. But here again its narrowness and gross neglects are unnoticed. The editor of the *Japan Mail* thinks it may survive the destruction of the conditions under which it formerly flourished. This, however, is scarcely likely. The probability is that a sort of rococo decorative art will emerge, poor in conception and common in composition, but distinguished by a certain fineness of execution. Collectors of faience, especially Satsuma, porcelain, cloisonnés, and ivories, should stop collecting until they have read and digested these chapters, which will destroy, ruthlessly enough, some of their most cherished idols.

Mr. Norman's description of the Yoshiwara of Tokio has an apologetic air about it not altogether commendable. Its unhappy denizens may look demure, and their rooms may be "charming" in decoration, but they are certainly far from modest in their demeanour or language. The whole system, and everybody and everything connected with it, are simply abominable—doubly so in that the women whose vile life-slavery is upheld by the laws not only accept degradation, but use every art they can to induce the opposite sex to co-operate in the process. They both sin and tempt to sin deliberately and consciously, for prostitution is utterly opposed to Buddhism, with the tenets of which faith every Japanese is familiar. Finally, charming as are many of the aspects of Japanese life described by Mr. Norman and poetized by Sir Edwin Arnold, the truth is that the general setting, so to speak, of village or town life is unpleasing or monotonous to the eye, and often offensive to the other senses, while the daily round of native existence is from any Western standpoint dull and trivial to a degree. The illustrations, which are chiefly from the author's photographs, are as good as is usual in works of this kind; but some of the pictures ought certainly to have been omitted from a book intended for general reading. The *édition de luxe* is, nevertheless, a handsome volume.

Sir Edwin Arnold's 'Japonica' is a reprint of articles contributed to *Scribner's Magazine*. It is an *édition de luxe*, beautifully printed on fine paper, and admirably illustrated by Mr. Blum, to whose work, indeed, the book owes much of its charm. With the problems that agitate New Japan, Sir Edwin Arnold scarcely concerns himself; it is not a treatise or a record of travel that he has set himself to write—it is a rhapsody that he offers to the West, a whole year's dream among the islands of the East, which his "innumerable Japanese friends of all sorts and conditions" are described as "conspiring to render an experience of unbroken grace, profit, and pleasure." He has seen the delicately tinted lily flowers that look innocently up to heaven from the pool's surface, regardless of the black mud in which they are rooted. All the quaintnesses, simplicities, and prettinesses of the *ancien régime* that still survive are gathered together to form a charming picture from which the brangle, licence, and dull triviality of every-day life are eliminated. Such are the aspects of Japan which gave Sir Edwin Arnold "none but delightful experiences



and agreeable memories," and it is good for us stay-at-home folk to be led into this arcady for a space, careless of inquiry whether or not it may anywhere be found on earth. The patter of wooden *geta*, the *frou-frou* of soft trains, the sound of silvery laughter and merry voices, amid which vibrate the tinkle of the *samisen* and the long-drawn note of the *kokin* or single-stringed fiddle, seem to re-echo from these pages, from which the far-off perfume of straw-yellow tea and old camphor wood almost exhales.

To such a book as this no criticism is applicable; it is a subjective picture rather than an objective study. Like Mr. Norman, Sir Edwin Arnold has appreciated to the full the singular charm of the women of Japan. Their deference to men is neither servile nor abject; whatever its origin, it is now the expression of that quality of *nasake*—mingled sympathy, good nature, kindness, and desire to please—which forms, perhaps, the most agreeable feature of the national character. They never, even the lowest of them, lack a certain fine demeanour and dainty grace of movement and speech which are inexpressibly attractive. The peasant woman of the fields, the *neesan*, or waitress of the village inn, display the ease of a high-born dame while preserving the smiling simplicity of a country girl. All their ways are delightful, and the *musmé*—why does Sir Edwin Arnold always write "musmee," which suggests an entirely wrong pronunciation?—could not if she would, and certainly would not if she could, be guilty of an awkward act or ungracious word. The men are far from calling forth the same enthusiasm as the women, whom male selfishness and indifference rob of their beauty—but cannot mar their grace—so shortly after the threshold of womanhood is passed. The men, says our author, diverging for once into an uncomplimentary vein, have "a long body and short legs, a large skull with a tendency to prognathism, a flat nose, coarse hair, scanty eyelashes, prominent eyelids, a sallow complexion, and a low stature": a too simian portrayal surely, yet it must be confessed that the average Japanese male, especially when arrayed in European costume, is very far from beautiful.

Of this *yume no monogatari* it were unjust to attempt any further account. No description of a picture is worth five minutes' inspection of it, and this picture of an Eastern paradise may be profitably considered, but rather in relation to its parts than as a whole, even by those who are not in full sympathy with Sir Edwin Arnold in his enthusiasm for *cosas de Japon*. Before concluding we feel constrained to discharge our critical conscience by adverting to one or two errors in the translations contained in this volume. Of O Fuku-san's stanza, p. ix of the preface, the last two lines should be rendered, "How should I forget the kindness of my lord!" The point of the verse on p. 126 is entirely missed. The true meaning is: "Should one inquire after the heart (essence) of Yamatoland (Japan) of the Wide-spread Islands, let him smell the wild-cherry blooms under the sun of dawn," for as the sun mounts the heavens the perfume perishes. Of the song on p. 59, on the other hand, the version is as accurate as it is spirited. We subjoin the text (cor-

recting spelling and punctuation) and Sir Edwin Arnold's translation:—

Hāori kākushite,  
Sotē hiki-tomete,  
"Dōdono kyō wa"  
Itutsu, tātte  
Renji mado  
Shōji wo hōsomē ni hiki-  
akēte,  
"Are miya sán se  
Kōno yūki ni!"

She hid his coat,  
She plucked his sleeve,  
"To-day you cannot go!  
To-day, at least, you will not  
leave  
The heart that loves you so!"  
The mado she undid  
And back the shōji slid,  
And clinging cried, "Dear  
lord, perceive  
The whole white world is  
snow!"

The accents mark the stress; the vowels are all pronounced as in Italian, the consonants as in English.

The nearer East is religious and the further East is agnostic. Of the agnostic East Japan is the *fin de siècle* representative. Some thirteen centuries ago she borrowed from the civilization of China as she is now borrowing from the civilization of all Europe and America. But though the educated classes of Old Japan were mainly Confucianists, the essence of Celestial civilization was not understood, and down to 1868 Japan was a mere aggregation of small and large baronies under the domination—such as it was—of the Shogun, who was himself nothing more than a big baron.

Japan, in fact, is in a double sense agnostic. The Japanese have never had either a faith or a philosophy of their own, for Shinto is scarcely more than a ritual; and now they have practically discarded the faith (such as it was) and the philosophy they have lived under for thirteen hundred years. Hence the correspondence of Tokiwa and Yashiri—we should like to know how these names would be ideographically written—furnishes "Eastern impressions" of the West merely in a geographical sense of the expression; there is scarcely more of a touch of either form of Orientalism in these letters than in 'The Citizen of the World'—unless it be found in the fourteenth letter from the stay-at-home Yashiri to the traveller Tokiwa, in which the former defends *harakiri* (self-despatch), upon grounds, however, that would hardly suggest themselves to an old Japanese, who would have regarded it as an expiation of some real or constructive failure of loyalty to his lord, not merely as an escape from the executioner's hands.

The correspondence, in short, constitutes a sort of critical essay upon some aspects of Western—chiefly English—civilization, not so much as opposed to that of Old Japan or to the eclecticism of New Japan, but as in itself a mode of life and thought. Our obvious defects and shortcomings are exposed, occasionally in a fairly humorous manner, while our excellences are sufficiently noticed, so that, on the whole, the volume leaves an impression of complacency on the reader's mind. Some, too, of the difficulties Japan has to encounter on her modern march are discussed, but with no great knowledge of the past and present history of the country, or of the social and political conditions of national life in Dai Nippon. The truth is that Japan, like other countries, must work out her destiny, not by imitation, but by creation, and this is just the task she has scarcely, so far, ventured to enter upon.

Much the most interesting letters, on the whole, are those of Yashiri, in which a fair account will be found of what may be termed the "official" view, from the Japanese side, of many of the problems

presented by recent Japanese history. There is no novelty in the statement or in the comments that accompany it, but the letters may be read with profit as conveniently summarizing some of the principal aspects of average native thought on the subject.

*The Poetical Works of Alexander Pope.* Revised by G. R. Dennis, B.A. London, with a Memoir by John Dennis. 3 vols. (Bell & Sons.)

THE recent addition to the new "Aldine" series of British poets can hardly fail to meet with approval. These three small volumes form a useful edition of Pope's poetical works, printed in clear type on excellent paper, and sufficiently annotated for all ordinary requirements of reading or reference. With a few unimportant exceptions, the editor has followed the arrangement and order of the poems adopted in the Elwin-Courthope edition. It may be mentioned, however, that four of the 'Imitations of Horace' are, in this edition, not included in the body of the satires, but are classed by themselves, in what appears to us to be their proper place, immediately after the 'Epilogue to the Satires.' The editor has followed Mr. Courthope's example in omitting 'Sober Advice from Horace.' The poem is certainly in some respects objectionable, but it is doubtful if there are sufficient grounds for ignoring a work published—in all probability with the author's consent—in an edition of Pope's works during his lifetime. Mr. G. R. Dennis's annotations are immeasurably superior to those that appeared in the former "Aldine" edition; still it would have been better if some of the notes of Pope and Warburton had been omitted. In several cases they are not only useless, but also intentionally misleading. In the 'Epilogue to the Satires,' for instance, when Pope teaches the Muse to "hang the sad verse on Carolina's urn," he speaks of the queen passing away,

All parts performed, and all her children blessed.  
It was commonly reported at the time that the queen had died without receiving the Sacrament, and she certainly had neither blessed nor even forgiven her eldest son. The poet's object was to call attention to these rumours, and his foolish note, if it has any meaning at all, tends rather to emphasize the irony of the allusion. Notes of this sort should either be omitted or some explanatory remarks be added. The information in the editor's own notes is generally extremely accurate, and the only misprint to be detected is a trifling one in vol. iii., where 'The Prayer of St. Francis Xavier' is stated to have been first published in the *Gentleman's Magazine* of 1891. This date should be 1791. Mr. Dennis has lost a great chance in not giving some explanation of the line in the 'New Dunciad,'

And navies yawn'd for orders on the main.

It was almost the sole doubtful allusion not cleared up in Mr. Courthope's notes. This line refers to Walpole's neglect of Admiral Vernon's fleet.

Prefixed to the poems in the first volume is a memoir of Pope by Mr. John Dennis, who has for many years paid much attention to eighteenth century literature.



The volume of 'Studies in English Literature,' published by Mr. Dennis in 1876, contained an article on Pope which displayed remarkable insight into the poet's life and character; but on the present occasion he has hardly been so successful. It would seem that he has not kept himself altogether abreast of the recent literature relating to the subject.

In discussing Pope's intimacy with Wycherley no reference is made to Wycherley's letters to Pope, first published in Mr. Courthope's fifth volume from the originals in the Longleat collection. This genuine version of the correspondence has entirely changed all preconceived notions of the relations between Pope and Wycherley. Again, in examining the evidence against Pope on the charge of having received a bribe from the Duchess of Marlborough, Mr. Dennis appears not to have availed himself of the fresh discoveries of Pope's biographers. Mr. Dennis justly states that in the "Atossa scandal" the charge against Pope was for "preserving that satire in order that it might be published after her [the Duchess of Marlborough's] death." But it is now known that Pope had intended during his lifetime to publish the 'Ethic Epistles,' with the lines on Atossa. The publication of this volume was delayed by his illness, but before his death a few copies were actually issued, and one of them is now in the British Museum. If Pope received a bribe from the duchess it was certainly not to suppress the character of Atossa. In this memoir, moreover, no direct mention is made of Pope's satire on the duchess's husband. Mr. Courthope's third volume comprises facsimiles of two cancelled pages of the 'Essay on Man,' prepared for the quarto edition of 1735. The pages contained a character of Marlborough which had never before been published, and this evidence appears to have an important bearing on the controversy.

One of the salient points of Pope's character was his devotion to his parents. Mr. Dennis considers—and we quite agree with him—that the poet's love for his mother was the "truest human feeling," and as an illustration of this filial piety he furnishes a quotation from the 'Epistle to Dr. Arbuthnot':—

Me, let the tender office long engage,  
To rock the cradle of reposing age,  
With lenient arts extend a mother's breath,  
Make languor smile, and smooth the bed of death,  
Explore the thought, explain the asking eye,  
And keep awhile one parent from the sky.

This well-known passage is touching and beautiful, but its real pathos is rather weakened by the fact that when it was first published, in 1735, Mrs. Pope had been dead for more than a year. The lines are, in truth, a more finished version of some which Pope sent in a letter to Aaron Hill in 1731. The incident is highly characteristic. Pope's love for his mother was perfectly genuine, but he could not bear that the result of his poetic labours should be sacrificed to a question of good taste.

To those who still take an interest in the poetry which delighted our forefathers we can conscientiously recommend this handy and useful edition, though we confess that we should like it better if the publishers had suppressed the frontispiece.

It contains a portrait of Pope in which his face appears almost as black as his character was usually represented by the heroes of the 'Dunciad.'

*The House of Cromwell and the Story of Dunkirk.* By James Waylen. (Stock.)

THE number of books which have been issued in recent days relating to Oliver Cromwell, his ancestors and descendants, is well-nigh past counting. Some three or four could be named which, whatever discoveries time may have in store for us, will remain of permanent value, but the greater part of this large mass of printed matter is nearly worthless, enthusiasm rather than knowledge having impelled the writers to employ the printing press. The volume before us is of mixed character. It is, indeed, very much the sort of book Mark Noble might have produced had he lived in our own day. The importance of the genealogical facts supplied in the earlier pages cannot be called in question, and the 'Story of Dunkirk,' as it is called, is a well-compiled sketch of events which we may be sure would have had great issues had the Protectoral power remained permanent. The list of Cromwellian documents not included in Carlyle's volumes will also be found useful, although it appears to be imperfect. For example, unless we have overlooked it, which is quite possible, there is no notice of Oliver's letter relating to John Lilburne, which was communicated to the *Athenæum* of December 8th, 1877. We trust that Mr. Waylen's catalogue may induce some one to print in chronological sequence all these waifs which are not included in the 'Letters and Speeches.'

To the genealogist Mr. Waylen's collections will be of value. We should have been more grateful than we are had the references to authorities been more systematic and complete; we believe, however, that his pedigrees are accurate, which is, after all, the main thing. They show how very widely the blood of the great Protector is shared by English people of all ranks and conditions. The author says that his object has been attained, now that he has

"shown how well the Protector, when he left his cause to the judgment of posterity, has been ever since represented in England, Scotland, and even in America. A dozen peerages, besides several baronetcies and a large phalanx of the worth and intelligence of the country, form a constituency which is not often traceable to a single head."

Mr. Waylen has gathered together many family anecdotes. There is not much that is new among them, but it is convenient to find them all in one spot, not scattered in dozens of unlikely places. A Mr. Hewling Luson, who knew Richard's daughters—was indeed, we believe, a cousin—seems to have entertained a great regard for them. "They were," he said,

"well-bred, well-dressed, stately women, exactly punctilious; but they seemed, especially Mistress Cromwell, to carry about them a consciousness of high rank, accompanied with a secret dread that those with whom they conversed should not observe and acknowledge it."

The dignified bearing of these ladies is confirmed by the Leeds antiquary Ralph Thoresby, who tells us in his diary, August

3rd, 1710, that Dr. Gibson, the writer on anatomy (uncle to Edmund Gibson, the editor of Camden's 'Britannia,' and successively Bishop of Lincoln and London), who had married Anna Cromwell, called upon him accompanied by "two of Oliver Cromwell's granddaughters, one of which seemed to have his height of spirit." We thought that students of the great Civil War had come to the conclusion that the Squire Papers were forgeries. Mr. Waylen, however, quotes them on one occasion.

The account of Sir William Lockhart and the campaign in Flanders would have been more useful in a separate volume. It contains most of the English information on the subject, but an account of the Dunkirk campaign, if it is to approach perfection, should furnish such information as is attainable from foreign sources. Oliver has been denounced not only by foreigners, but by his own countrymen also, for this campaign, as if he had been a filibuster of the type of General Walker. Those who know what manner of folk inhabited Dunkirk do not, whatever be their opinions on other matters, talk in this childish way. "The Dunkirkers," as their ships were called, were a terror to all who navigated the English Channel and the German Ocean. They not only robbed, but tortured and murdered our sailors. There was probably not a village in England where poor sufferers had not narrated the miseries they had endured at the hands of these sea-thieves. That the capture of Dunkirk was an act of political wisdom there is little doubt, but it was an act of mercy also. Dunkirk soon passed from English hands; but we no longer hear of it as a nest of pirates, rivalled in its atrocities Algiers and Salee.

*The Psalms of the Pharisees, commonly called the Psalms of Solomon.* Edited, with an Introduction, English Translation, Notes, Appendix, and Indices, by H. E. Ryle and M. R. James. (Cambridge, University Press.)

THE present work may be styled perfect in every respect. The Greek text is given according to all existing manuscripts, together with proposed readings by previous scholars, and to these new ones are added by the present editors. The Greek text is accompanied by a clear English translation and by copious notes of all kinds, exegetical as well as philological. The preface supplies information which could only be desired by readers who may use the book for different purposes. But above all the introduction is arranged in a masterly way. It begins with an enumeration of the editions and translations, in part or entire, from the *editio princeps* by De la Cerda in 1626 to the latest dissertation in French by M. Girbal, 1887. This is followed by the history of these Psalms, as far as it can be gathered from scattered quotations. The authors give next a description of the MSS. which they have used for their edition, and of their relation one to another. This is followed by a chapter on the date and authorship of the Psalms, in which it is exhaustively proved that the historical allusions found in the book can be referred neither to Titus, nor to Antiochus Epiphanes, nor to Herod the Great, but are only applicable to



Pompey, and that the composition of the Psalms of Solomon followed soon after the capture of Jerusalem, since "the impression of this calamity is still fresh in the Psalmist's mind." The probable extreme limits of date would then be 70 B.C. to 40 B.C. The different opinions concerning the date of composition are thoroughly discussed by the joint editors. The place of writing, authorship, purpose, style, and title of the Psalms of Solomon form the subject of another chapter. They were "certainly written by a Pharisaic Jew residing in Jerusalem, and they are intended to deliver the solemn protest of devout Pharisaism against the corrupting influence upon the nation of the surviving members of the Asmonean party."

We do not believe that this collection of Psalms was ever intended for public or even for liturgical use, in spite of the word *סלה* (*diavallama*) which occurs in them. This word, as well as the text in general, is only an imitation of the Psalms of David. There is no trace of such a liturgical use in the Rabbinical writings. The title Psalms of Solomon was probably chosen for facilitating the entry of the book into the canon; and since the canon of the Psalms was already closed, the author thought it advisable to attribute them to Solomon, to whom two canonical Psalms, viz., lxxii. and cxxvii., are assigned.

An exhaustive account is given of the position which these Psalms occupy in the later Jewish literature, viz., in Ecclesiasticus, in the Sibylline oracles, in the books of Enoch and the Jubilees (the little Genesis), and the gospel of Luke, which all contain parallel passages with these Psalms; to these books the following late Apocrypha must be added: the fourth book of Ezra, the Apocalypse of Baruch, the Assumptio Mosis, the Testament of the Twelve Patriarchs, and finally the Mishna Aboth, in its earlier part. Certain it is that the second book of Baruch was borrowed from these Psalms, or *vice versa*; and after a thorough discussion on the subject, Mr. Ryle and Mr. James arrive at the conclusion, which most probably is the right one, that they were composed previously to Baruch.

The disquisition concerning the probability of a Hebrew original of these Psalms has, in our opinion, the greatest importance. Having been written in Jerusalem by a Pharisaic Jew, the original could only be either in the colloquial Aramaic dialect or in Hebrew; for Greek is out of the question from the orthodox point of view, and much more from the many obscure passages in the Greek text, which can only be rendered intelligible by retranslation into Hebrew, when it becomes evident that the translator misread words or was not master of the Hebrew language. Logically it must be inferred that Hebrew was the original language of these Psalms, since they are an imitation of the canonical Psalms, and the proposed restorations of the original text point to Hebrew, and even to classical Hebrew. If, therefore, about 70 to 40 B.C. classical Hebrew was still employed for literary productions, it may be concluded that an imitation of Proverbs by Ben Sirach (Ecclesiasticus) would also be couched in classical Hebrew, and not in the Rabbinical dialect,

as has been lately suggested. Moreover, psalms of the Maccabean period become perfectly possible and justified, if proofs, philological or historical, can be adduced. In most of the Hebrew restorations from the Greek the Cambridge editors have succeeded, whether by accepting emendations of previous students or introducing their own. We may, however, be permitted to offer a few remarks: i. 1, *ἐν τῷ θλίβεσθαί με εἰς τέλος* would be in Hebrew *בצרתִי נצח*, where *נצח* refers to *קראתי*, "I cried unto the Lord in my distress always"; ii. 29, the reading of *לֹא־מֵרֶחַק* for *לֹא־מֵרֶחַק* is palæographically possible in the early forms of square characters; ii. 30, if *ὑπερ* represents a *ב* which is accidentally repeated, then *ἐλάχιστον ἐξουδενωμένον* refers to *ὑβριν*; iv. 20, *εἰς ἀνάληψιν* would be in classical Hebrew *הלקח*; conf. Genesis v. 24 and 2 Kings ii. 9; *פטריו* is rabbinic. In v. 15 the restoration ought to be *לֹא־הָיָה* or *לֹא־יָהִי*. With the aid of the excellent notes of the editors a complete Hebrew text of the Solomonic Psalms ought to be worked out, which would be a benefit to students, and would be of advantage in other ways as well. In the concluding chapter of the introduction the joint editors differ from Prof. Hilgenfeld, who says that the Greek translation is an excellent one; they have shown a great number of instances where the obscurity is very considerable. In an appendix the odes of the 'Pistis Sophia' are given in Greek. The three indexes, viz., *index verborum*, prepositions, and of the passages in the LXX. version referred to in the Psalms, enhance the value of this excellent book.

*Oracles of Nostradamus.* By Chas. A. Ward. (Leadenhall Press.)

MICHEL DE NOSTREDAME was born in 1503; he died in 1566. He practised as a physician at Salon, a small town between Avignon and Marseilles. "It was here," we are told,

"that foreseeing great mutations were about to affect all Europe, and that civil wars and troubles were so soon to come upon the kingdom of France, he felt an unaccountable and new enthusiasm springing up uncontrollably in his mind, which at last amounted almost to a maddening fever, till he sat down to write his 'Centuries' and 'Presages.'"

Seven of these 'Centuries' were published in 1555, but they were not the first things he committed to the press. He won his spurs as a prophet by issuing certain almanacs in the style of Zadkiel, and having made a hit with these his reputation was soon assured as a sage, magician, and astrologer. Catherine de' Medici and Henri II. consulted him, and appear to have been amused by his rodomontade. Charles IX. made him his physician in ordinary, and gave him a couple of hundred crowns. But a prophet has no honour in his own country; and it appears that his fellow townsmen looked upon him as a crack-brained monomaniac, with a jargon of his own and mutterings incomprehensible. Nostradamus has, it seems, never been without his disciples, and Mr. Ward is a disciple and something more—he is his

apostle and interpreter. These mysterious 'Centuries' of the prophet have an infinite fascination for the searchers after occult verities—they possess the charm of being very occult indeed:—

"Nostradame was skilled in all the known methods of incantation, astral, pharmaceutic, or electrical, and he practised them in all their fulness, though with reticent circumspection and very reluctant and enigmatic avowal."

Let an indefatigable follower only make these utterances the subject of his studies for many long years of patient scrutiny, and there is no saying what he may get out of them or read into them. The seer, in these hundreds of quatrains, written in a language of his own, foretold all sorts of strange events that were to come to pass in all lands, and presumably during all time. It seems they were all to be tragical events. This grim prophet had no cheerful visions of the future—only horrors, and sorrows, and bloodshed, and murder, and wars, and famines, and battles of Armageddon; but of joy and deliverance never a word. It is all woe! woe! woe! to the inhabitants of the earth as long as the earth lasts. Does the reader desire to see a specimen of these anticipations of the future? Here is one of them. Let him ponder it with due seriousness, having approached it in an attitude of solemnity, then he will peradventure be in the mood to accept Mr. Ward's interpretation; but let him not expect that grammar and dictionary will help him in his need without the illumination which an enthusiastic commentator can supply:—

Pol mensole mourra trois lieües du Rosne;  
Fuis les deux prochains tarasc destrois:  
Car Mars fera le plus horrible trosne  
De Coq, et d'Aigle, de France Freres trois.

We have only to be told that "Pol" means *πολύς*; "mensole" means *manens solus*; "fuis" means *fuiront*; "prochains" means *brothers*; and "tarasc" means *ταραχή*. All this being premised, the conclusion, according to Mr. Ward, is irresistible, namely, that Nostradamus, two centuries and more before the event, foretold that Pope Pius VI. should die at Valence, a few leagues from the Rhone! This mysterious but pregnant utterance has been taken at random. He who wishes for more of the same type may find them to his heart's content in this astonishing volume. Nostradamus in the nineteenth century has one who believes in him; but there is another in whom that disciple believes with an even more unquestioning faith—a prophet's interpreter must believe in himself.

Mr. Ward denounces the brutal calumny of those who assert that the seer was an impostor. No! he was nothing of the sort; we acquit him not only of the charge, but of the suspicion. Impostors invariably get found out. Nobody will ever find out Nostradamus. What was he then? An unfortunate creature afflicted with a scribbling mania, exactly as Joanna Southcott was long after him and doubtless as many another was before him. Writing much nonsense gives man or woman the title to be called an author. Writing gibberish is a greater gift. They who rise to that may hope to be accepted as prophets with a cult.



*The Pentateuch of Printing, with a Chapter on Judges.* By William Blades. With a Memoir of the Author and a List of his Works by Talbot B. Reed. (Stock.)

THIS posthumous volume will be welcomed by all Mr. Blades's friends as a fitting memorial of a life of great activity and usefulness. It is in this light that we would specially wish to regard it. Whether, had Mr. Blades lived, it would have developed into a critical monograph on early printing, or into a popular history of printing, it may be impossible to say, but as the work sees the daylight now it would serve no useful purpose to disguise the fact that it is neither one nor the other. The history of typography owes a great deal to Mr. Blades. He applied the knowledge of a practical printer to typographical questions, and was able as an expert to observe many nice points of detail and resettle many old problems, concerning which the historian and the scholar were hopelessly at sea. He was essentially in sympathy with what Mr. Bradshaw used to call the "natural history" method of studying types. This method has revolutionized historical typography, but great as is its power, it can only supplement—it can never entirely replace—a scholarly acquaintance with the contents of the printed book and a knowledge of the history of those contents. When the "natural history" of types has told us all it can tell us and yet leaves the date of a book unsettled, the scholar's knowledge of its contents may still come in with decisive effect.

We cannot do better than illustrate this by a reference to the vexed question of the Costeriana. The "natural history" method has probably exhausted all its possible sources of information over the types of these fragments. We know that these forty-seven pieces can be distributed into eight founts of type, and the trained eye of the practical typographer can tell us with some approximation to certainty the order in which the punches of these types were cut. From straightforward internal evidence we can say that some of the Costeriana were certainly printed after 1458, and that others were sold before 1474. The "natural history" method at this stage is reduced to rather vague surmises as to how a closer approximation to the date of these incunables can be found. Mr. Hessels ('Haarlem, not Mentz,' p. 46), arguing largely from the primitive character of the types, gets back to 1446 as his probable date. Mr. Blades follows Mr. Hessels, but without adducing any additional arguments in favour of the Dutch origin of printing, except such as arise from the opinion of a practical printer on the archaic character of type. Now the only safe scientific ground in this matter is at present pure agnosticism, the complete rejection of that partisanship which has practically put Dr. van der Linde and Mr. Hessels out of court. But while we suspend judgment let us steadily labour at collecting facts, and in this case, where the "natural history" method does not seem able to take us any further, it may well be questioned whether historical scholarship cannot. There is such a thing as textual criticism, and it is difficult to think that a comparative study of the text of the

Costeriana with the text of the same works in dated manuscript and printed editions would not throw some light upon the question which of the Costeriana were printed before or after 1465, say. Even the 'Donatuses' and 'Doctrinales' ought, if they were carefully studied, to allow, to some extent, of a classification by text as well as by type. At any rate, till a scholar has been textually through the forty-seven fragments we must not conclude that nothing further is to be obtained from this material than the "natural history" method of typography provides. This digression on the Costeriana seems necessary, for one of the features of Mr. Blades's book is that he accepts—with certain inconsistencies, to be noted later—the Dutch origin of printing. As he only states his own opinion without any examination of facts, this would seem to destroy much of the value of his volume as a scientific work.

There are several important points to be borne in mind even while we remain agnostic as to the exact meaning of the Costeriana. In the first place, the first dated German printing belongs to 1454, and the first dated Dutch to 1473. Thus while printing in Germany finds a date at any rate near its origin, we are compelled to believe on the Haarlem theory that no date can be fixed from the material printed for twenty-seven years. In 1462, eight years after the first dated German printing, came what Mr. Blades terms the "Exodus"—printers were scattered from Mentz over Europe. Still another ten years, and we find printers of definite name printing books at definite places in Holland with definite dates. Two of these printers, at least, appear to have been Germans. Now, if we forget the Costeriana for a moment, we should certainly be surprised if no attempt had been made in the Netherlands (so closely associated with Germany in the fifteenth century) to print before 1473. It would be very curious, even in the eight years which preceded the "Exodus," if the mechanical and artistic ingenuity of the Netherlands had made no attempt to copy the marvellous products of the German Rhine. If the secret of the Mentz presses was more or less closely kept till the "Exodus," it is conceivable that the Dutch printing would be archaic in character. This is only a possibility, but it is worth consideration when we are debating where between 1446 and 1474 an archaic group of works is to be placed. Mr. Blades asserts that the earliest dated Netherland books would never be believed by "any one practically acquainted with type printing" to have been produced by men who had learnt to print from disciples of the Gutenberg school. Yet Veldener's types, if he be not a German himself, were largely copied from German models, and it is difficult to consider that the beautiful printing of John of Westphalia is more closely allied to the Costeriana than to the Cologne school. Secondly, of the fragments of the Costeriana discovered in the bindings of printed books the earliest comes from the cover of a book printed in 1480, and from this date they range up to 1495. Fragments have also been found in account books for the years 1474 and 1476, and presumably bound close to that date. It is clear that the discovery of Costeriana in manuscript bind-

ings anterior to 1474 would be a very valuable fact; but till such a discovery has been made there is nothing to compel us to suppose that the binders of the decade 1480-90 used for their waste school-books a quarter of a century old.

Mr. Blades, in his support of Haarlem, uses the argument that the earliest notice we have of Gutenberg as the inventor of printing comes from France, and dates from 1470, and is therefore weak; but if this date and *locus* invalidate the evidence contained in the statement, what are we to say of Zell's German evidence of Dutch work nearly thirty years later still? If, twenty years after the event, evidence found in France is of no value as to German facts, why should German evidence be of value as to Dutch facts, fifty years after the event? But Mr. Blades is scarcely consistent, even in his support of Haarlem. In the headpiece to his section on "Numbers" we find Gutenberg the man occupying the central position, and Coster but a name. On p. 31 he further remarks that "the Netherlands did not receive the new art until 1473; and as if to make up for lost time, presses were erected at Alost, Utrecht, and Louvain, all in the same year." He then proceeds, however, to amend this by speaking of Haarlem as the birthplace of printing, and suggesting that the work of Veldener is more closely related to the Costeriana than to the Cologne school! To support the 'Cologne Chronicle' Mr. Blades says:—

"Similar evidence is given by Mariangelus Accursius, an Italian writer of the fifteenth century, who, while attributing the invention of types as then used to Fust and Schoeffer at Mayence, says that the idea was certainly taken originally from the Donatuses printed in Holland."

Now such a statement is very far from critical, for Accorsi belongs to the *second half of the sixteenth century*, and not to the fifteenth. Further, we have not Accorsi's direct evidence, but only a statement by Angelo Rocca that the younger Aldus had shown him, about 1590, a vellum Donatus, on which was written in Accorsi's hand that it was printed in 1450. "Admonitus certe fuit ex Donato Hollandia prius impresso in tabula incisa," are the words which follow the statement as to Fust and Schöffer. Whether Accorsi was following the 'Cologne Chronicle' or not, his date and the *impresso in tabula incisa* cannot be said to give evidence similar in weight or even in contents to that of the 'Cologne Chronicle.'

We have discussed at this length what we are bound to consider the somewhat uncritical attitude of Mr. Blades with regard to the invention of printing because his opinion, expressed strongly in a popular work like the present, is likely to have undue weight in influencing the public in a matter where at present the only scholarly course is a suspension of judgment. Gutenberg is certain to remain for Germany, what Caxton is for England, its first printer. Germany will always remain the country which spread printers and printing over at least the major part of Europe. These facts are clear and not to be forgotten, even if we suspend for a time our judgment as to who was the inventor of movable types. We must not forget in the dust of the combat raised by Mr. Hessels



and Dr. van der Linde that Gutenberg was a real man, who actually printed, and that he cannot for this very reason be classed, as Mr. Blades appears on one occasion to class him, with Castaldi and Coster—not, at any rate, until these mythical heroes of the nations have been demonstrated to have set at least one line of type.

There are other points in this volume which show us that it is hardly in the state in which Mr. Blades himself would have published it. What are we to think of honest Germans appearing in the French garb of Henri Keffer and Jean de Spire? This, indeed, looks like that second-hand authority which Mr. Blades was desirous of expelling from typographic science. Or, again, what are we to say of the following statements as to wooden letters?—

"The idea, therefore, of using a second time sentences, already engraved and printed, simply by cutting them away from the old block, was very natural, and would easily lead to the attempt to utilize the letters separately.....The process of cutting letters and sentences on wood is much more trying work than engraving figures; the block-books generally show some approach to artistic feeling in the pose and drapery of the figures, but the engraver was very careless over the letters. Doubtless the tedium of the operation would suggest the idea of separating the letters, so as to use them again in a different combination for other sentences. We have, indeed, direct evidence of such attempts having been made; for (as noticed by Mr. Bradshaw in his 'Memoranda No. 3,' pp. 5 and 6) a block-book edition of the 'Biblia Pauperum,' printed at Zwolle, was cut up, and the pieces used afterwards in a different combination."

Now the reader might think from these paragraphs alone that we have evidence of some attempt having been made to use separate wooden letters, or at least sentences, whereas the fact is that Peter van Os got hold of the blocks of the 'Biblia Pauperum' and used cut-up portions of them to illustrate his printed books. This does not in the least suggest that an attempt, however "natural," was ever made to print with wooden letters or sentences by cutting up block-books. Indeed, Mr. Blades tells us that any attempt to print with separate wooden types would not have been successful. Is it not, therefore, rather more characteristic of the old than the new school of typography to suggest that the attempt, because "most natural," was, in fact, historically a step towards the invention of movable metal types?

We have said sufficient to show that Mr. Blades's 'Pentateuch' will scarcely stand on the level of one or two of his other works as an authoritative essay on its own topic. But as a graceful memorial of Mr. Blades the critic can only praise this last quaint fancy of his pen. What matters it that "Genesis" is not an absolutely accurate account of the "beginning"; that the Mentz "Exodus" ceases to have meaning if Haarlem is the land of Egypt; that "Leviticus" is but a questionable code for the early days of the printer's craft; that in "Numbers" Quentell and Sorg, Jensson and Ratdolt, find no place; that the chapter on "Judges" omits Hessels's 'Haarlem, not Mentz,' and Castellani's 'L'Origine Tedesca et l'Origine Olandese,' not to mention many a valuable history and monograph? All this is of

minor import if the book is welcomed as a memorial of a genuine worker and student of the "natural history" method of typographical research. Copiously and well illustrated, beautifully printed by the Blades firm, accompanied by an interesting memoir of the author and an elaborate bibliography of his publications, both due to Mr. T. B. Reed, the work forms a volume which no one who had the pleasure of knowing Mr. Blades or reading his papers will fail to appreciate, or place upon his shelves otherwise than gladly.

#### NOVELS OF THE WEEK.

*Mammon.* By Mrs. Alexander. 3 vols. (Heinemann.)

*Under False Pretences.* By Adeline Sergeant. 3 vols. (Ward & Downey.)

*Fairest of Three.* By Henry Cresswell. 3 vols. (Hurst & Blackett.)

*The Bo's'un of the Psyche.* By Commander Claud Harding, R.N. 3 vols. (Fisher Unwin.)

*Denis O'Neil.* By Mary Bradford-Whiting. 2 vols. (Bentley & Son.)

*Even Mine Own Familiar Friend.* By Emily Martin. 2 vols. (Sampson Low & Co.)

*Rosenthal.* By Peter Burn. (Bemrose & Sons.)

*The Talking Horse, and other Stories.* By F. Anstey. (Smith, Elder & Co.)

*An Imperative Duty.* By W. D. Howells. (Edinburgh, Douglas.)

*The House of Martha.* By Frank R. Stockton. (Osgood, McIlvaine & Co.)

*The Three Boots.* By W. H. Stacpoole. (Dean & Son.)

*Doctor Huguet.* By Ignatius Donnelly. (Sampson Low & Co.)

*Faut-il Aimer?* Par Léon de Tinseau. (Paris, Calmann Lévy.)

*Après le Meurtre.* Par Jean Tillault. (Same publisher.)

*La Sarcelle Bleue.* Par René Bazin. (Same publisher.)

MRS. ALEXANDER is thoroughly up to her usual standard of achievement in her latest story. It is a tale of a young girl with money, and of a guardian who falls in love with her. They are both honourable, good-natured, cool, and sensible, possessing all the virtues and scarcely one redeeming vice. Mrs. Alexander plays with them as with a couple of kittens, alternately putting a dainty morsel within reach of their paws and snatching it away again. But her kindness predominates over her love of teasing, and one knows from the beginning that all good kittens will be made happy in her comfortable boudoir. She knows not only how to make them happy, but also how to double and treble their happiness by clever preparations and devices, so that the drawbacks of her romance must be looked for in its excess of insipid sweetness rather than in disappointments and disillusion. The title of 'Mammon' might lead one to expect a good many things which are not to be found in the story; but the fact is that love rules the roost of all the passions, and all ends happy as a marriage-bell. Why, by the way, does Mrs. Alexander permit herself to use such expressions as "the Gallic capital"?

It is certainly matter for regret that a writer like Miss Sergeant, who evinced in one of her

earlier books, 'No Saint,' a real capacity for analysis of character, should have devoted her very considerable abilities so exclusively to melodrama. 'Under False Pretences' is, like all this lady's recent work, a novel of incident pure and simple. Miss Sergeant starts off courageously with the familiar "take-off" of two children changed at nurse, and throws in a supple, vindictive, and unscrupulous Italian youth as early as the third chapter. Then we have a mysterious murder, a wrongful accusation, plenty of love-making and changing of partners, and a liberal infusion of poetic justice at the close. Miss Sergeant wields a facile pen, and makes her puppets move briskly across the stage; but the book is at best an ingenious patchwork of well-worn materials. The colouring is that of an oleograph rather than that of a picture.

Mr. Cresswell's new novel is clever, yet disappointing. The sketches of character are for the most part unfinished, and though the plot is rather elaborately constructed, and is not without a certain interest, the average reader may find considerable difficulty in feeling any sort of sympathy with the principal personages. Perhaps one ought to except poor Mary Anne, the derelict daughter of Mr. William Verrier, who, after deserting her mother, married again, and had two other children. When Mary Anne's mother died the orphan was placed under the charge of a worthy carpenter, went to a Board school, and prepared herself for the life of a teacher; but the carpenter died, and she turned for a living to domestic service. A great deal of the story passes in different servants' halls, and amongst the folk abovestairs as seen from the lower level. Mary Anne has some very good points, but her life is sordid, and she rarely rises above it, so that much in the way of plot and incident is necessary to brighten a narrative in which the spiritless lady's-maid is the most sympathetic character. Mr. Cresswell escapes hopeless dullness by the multiplicity of his incidents, and it is quite possible that he may succeed in entertaining a fair number of readers.

Commander Harding's bo's'un turns out to be a pretty girl, who has been left to the guardianship of one Jocelyn Brenton, a sailor with plenty of money in his pocket and not much judgment. He marries a worthless woman, and the bo's'un marries a worthless man; and then both the worthless people are got rid of, and the guardian and ward are able to settle matters between them. The story is most matter-of-fact, but not uninteresting. Few, if any, of the characters are overburdened with refinement, and some of them are decidedly paltry; but the reader will like the bo's'un and her mate.

The central story of 'Denis O'Neil' is an unrelieved record of misfortune; and when the author is by way of introducing a subordinate narrative or "episode," she takes care that it shall be only a variation on her main tune, an extra chapter of lamentation and woe. This being conscientiously admitted, it is right to say, on the other hand, that the story is decidedly interesting and pathetic; and people who like to have an occasional good cry over their novels will probably weep copiously over the sorrows of the convict doctor in Australia, of the



brave girl who has followed him out to share his lot, and of the friends on whom they bring misfortune. To all appearance 'Denis O'Neil' is a first attempt of Mrs. or Miss Bradford-Whiting, and it shows signs of an unpractised hand, from the subtilities of the plot down to the trivialities of the punctuation. Some incidents are improbable, and one or two characters are rather lamely drawn; and yet there is evidence of considerable skill, and of capacity for improvement, in the story as a whole. If the author finds that the success of her book is less than she has allowed herself to expect, she may be consoled by the opinion that she has the genuine gift of the romancer, and that she is capable of still better achievement in a lighter or more varied strain.

'Even Mine Own Familiar Friend' is a brisk story in two volumes. The later chapters are somewhat less probable than the earlier ones, and they are, perhaps, a little more brisk.

'Rosenthal' is a story about shop-keeping. It describes in detail, which is curious enough in itself to the uninitiated, some of the tricks of the trade, and the habits and customs of young shopmen and their employers. The virtuous and successful youth, with an incurable taste for cheap theology, who is the hero of the tale, is doubtless a study from life, and not more intolerable in fiction than he would be in reality if one had to make his acquaintance. The language of the book is entirely that of the class about which it is written. The writer of it would do well to cultivate some acquaintance with the English spoken and written by educated people, and also with the elements of literary composition, before aspiring to fresh efforts in the direction of fiction.

A humorous writer with a reputation, if he does not surpass himself, rarely gets the credit of keeping up to the mark. Bearing this in mind, it is possible to say that the first story in the new book by the author of 'Vice Versâ' is not an inferior specimen of his work. 'The Talking Horse' is characteristic. It shows Mr. Anstey's peculiar method, and is brightened by a good many flashes of the laughable drollery which distinguishes him from other humorous writers. Here there are the agonizing situation in which the narrator is put, the cruel misfortunes inflicted upon him by circumstances and the relentless author, the comic modernity of the supernatural introduced as a matter of course, the unavailing cunning of the wretched victim, and all the other points of Mr. Anstey's method, easy to recognize, but, as it seems, impossible to imitate. The grimmest of mortals in his most surly mood could hardly resist the fun of 'The Talking Horse,' but the other stories, in some of which the author tries to work different veins of humour, are not so satisfactory.

Those who remember Mr. Howells's statement of his views upon the novelist's art will be amused and pleased to note that 'An Imperative Duty' is remarkable for the cleverness of its story and the neatness with which the plot is constructed. The novel, interesting as it is, has a distinct purpose, namely, to show the folly of an aimless act of self-sacrifice. Only Americans born and

bred will be able to appreciate quite fully the case of difficulty which is here presented. A trace of negro blood, though it is distasteful, probably does not strike English people with exactly the same amount of horror as it does Americans. Nor can we easily appreciate the touch of pride of ancestry which animates the descendant of a slave-owning family. Points such as these always make Mr. Howells's work interesting. He seizes upon details that are American, and not merely cosmopolitan. But it will surely give offence to some American readers to find him saying that the moral of women's education "from the moment they can be instructed in anything is passivity, and to take any positive course must be a negation almost of their being; it must cost an effort unimaginable to a man."

In some of his more recent works Mr. Stockton almost made his readers forget that he was the person who wrote 'Rudder Grange.' In 'The House of Martha' he shows that he has by no means lost his cunning as a contriver of queer situations or his agreeable manner of being humorous and laughable without running into extravagance. It would be unfair to say that the book is to be classed with 'Rudder Grange.' It is much longer, and the plot is more elaborate. It does not depend only upon comic incidents, but it is a lively bit of work, and a good specimen of Mr. Stockton's powers as a novelist.

'The Three Boots' is hardly an encouraging title, and it cannot be said that Mr. Stacpoole's tale of mystery surpasses the modest expectations begotten by its name. Perhaps the nature of its contents may be best indicated by saying that it ought to have been printed in the style known as bourgeois solid. The most important personage is a Mr. Bodgers, whose actions and character are quite on a par with his patronymic.

Mr. Ignatius Donnelly's motive does him infinite credit; but the form in which he has cast his onslaught on racial prejudice lends itself to serious objection on the score of taste. The re-enactment of the doctrine of the Incarnation and Atonement on a modern American scene with a negro Messiah is a hazardous experiment, and calls for a more sober and simple handling than Mr. Donnelly can accord to it. His dialogues are terribly long-winded, and his style effusive and at times hysterical. The reader will be alarmed at the outset by some apparent indications of a desire on the part of the author to attribute the poems of Jonson to Bacon, but otherwise Mr. Donnelly keeps his cryptogrammatical tendencies in check.

M. Léon de Tinseau's new book is a thoroughly representative French novel. The scene is laid partly in Paris and partly in Western Manitoba, but the treatment of the scenes near the Canadian Pacific line is Parisian, and no truly Canadian element can be said to exist in the story. M. de Tinseau has two heroines, and kills the better of them; but he leaves his hero at the grave, and will need a second part if he is ever to take him to the altar.

An extremely able, but sadly painful novel reaches us in 'Après le Meurtre.' It is a sensation novel, which begins with a murder and ends with a suicide; but it is far stronger

than most such books, and its unpleasantness perhaps only increases the impression of power which it gives.

A very different novel from the last-named is M. René Bazin's 'La Sarcelle Bleue,' which is as pretty as possible in its limited, boy-and-girl sort of way, but perhaps a trifle namby-pamby. A character of an old ornithologist is admirably drawn.

#### RECENT VERSE.

*Renascence: a Book of Verse.* By Walter Crane. (Elkin Mathews.)

*Stray Verses, 1889-1890.* By Robert, Lord Houghton. (Murray.)

*A Scrip of Salvage from the Poems of William Philpot, M.A., Oxon., Author of 'A Pocket of Pebbles,' &c.* Edited by his Son, Hamlet Philpot. (Macmillan & Co.)

*Vestigia Retrorsum.* By Arthur J. Munby. (Eden, Remington & Co.)

*Poems.* By the late William Caldwell Roscoe. Edited by his Daughter, Elizabeth Mary Roscoe. (Macmillan & Co.)

*A Cracked Fiddle.* A Selection from the Poems of Frederick Langbridge. (Limerick, McKern & Sons; London, Methuen & Co.)

MR. WALTER CRANE'S verse has in it so much excellence of imagery and of metrical workmanship, and altogether such good poetic points, that it is vexatious not to be able to declare honest faith in him as a poet. But the truth must be said. His productions are too artfully fabricated, too ornate, too much elaborated; poetic spontaneity, if it ever existed, has become lost amid the processes of expression. The result is that the reader's mind wearies of the strain of pursuing thoughts through details and decorations, and craves, but craves in vain, for something simple to rest upon. Mr. Crane's highly allegorical method adds to this sense of mental strain in the reader. He uses allegory within allegory, and allegory to illustrate allegory. The allegories—the minor as well as the major, those which stand for metaphors and similes as well as those which are themes—show themselves, besides often being most beautiful suggestions, intelligible and true when their inner meaning has been duly followed out. But there can be few readers who will not flag sometimes if a poet keeps setting them problems: the tendency is to leave off the effort of understanding and to go on in hopes of enjoying what is beautiful without inquiring what it means. And what comes of that is that the fatigue of bewilderment takes the place of the fatigue of investigation, and is fatal to appreciation. Yet, in spite of the artificiality so detrimental to poetic quality, what is written in 'Renascence' is much of it what should not pass unappreciated. Fortunately there is the help of re-reading. Not all the drawbacks will be lessened so; but that difficulty of the too great demand on the reader's research will naturally vanish when the research has been made.

#### MERE WASTE OF TIME.

Mere waste of time! Such rhymes as these,  
A careless task for hours of ease,  
No lofty thought, no fancy new,  
No hope to emulate the few  
For whom grow green the laurel trees  
Light as the foam that flecks the seas,  
Fifful as summer's sunset breeze,  
As transient as morning dew,—  
Mere waste of time!

Poor guilty drone before the bees!  
From tones that chide, and looks that freeze,  
Impenitent I turn to you,  
Your clustered hair and eyes of blue,  
And whisper, "Is my toil to please  
Mere waste of time?"

This is "A troubadour's dedication," one of the contents of his volume entitled 'Stray Verses,' and the troubadour, Lord Houghton, has given in it a happy description of the class of poems in which he is at his best—and which, happily, is the most numerous represented in the



volume. To the question "Is my toil to please mere waste of time?" many readers who have not clustered hair and eyes of blue will answer in their swift minds that it is anything but waste of time to produce 'Down the Stream,' 'The Bird,' the 'In Autumn' and 'In Winter,' of the "Four Lovers" series, and sundry other gracious lyrics touched with poetic feeling. The pieces which approach the *vers de société* type, or which are directly *vers de société*, are less successful in their kind than such as have just been mentioned; but, except the "Echoes of the Season" (which really would have been waste of time if they could have taken any appreciable number of minutes to rhyme off), they flow pleasantly and have interest. For his gravest verse Lord Houghton seems almost always to need the suggestion of some striking novel or picture—and perhaps this circumstance is an indication that such verse is not natural to him. The most ambitious of his efforts, however, depends on his own imagination: 'Gone' is the monologue of "a worn-out debauchee" whose young wife, though duly given all the advantages of wealth and position which bought her for him, has been unable to keep to her side of the bargain, and has fled with a lover. Unfortunately all that can be said in praise of this piece is that its blank verse is good. The theme in itself could give opportunities for psychological portraiture and the dramatic presentment of emotions; but it is used for a commonplace petty mind to reveal commonplace callousness, mortification, and spite. 'Gone' goes no deeper and is no nearer poetry than the accommodating soliloquies of the stage reprobate who has to state to himself the badness of his heart and his morals that the audience may be in no doubt about it. Lord Houghton's poetic gift is for that light and delicate lyricism in which thought and feeling are suggested rather than expressed, and in which any straining there may be is concealed by gracefulness.

Some poems of the late Rev. William Philpot, Vicar of Bersted, which have been, by the dutiful care of his son, presented to the public in a little volume descriptively entitled 'A Scrip of Salvage,' have a strong, yet not disagreeable, smell of the lamp. And the lamp was of no modern plan and burned no newly invented oil, but was, so far as Mr. Philpot could have it, such as shone on the poetic artificers of Tudor and Stuart days. The studied archaism of some of the poems is of a kind which might almost class the writer among the Euphuists; and even in his comparatively simple work there is a straining after difficult and obsolete words, as well as much crabbedness and formality imitatively assumed. And yet this pedantry is not unpleasant. It imparts a special character to Mr. Philpot's verse, and, where it is not excessive, it often sets off a thought or a simile, as the unwonted quaintness of her great-grandmother's costume sets off a masquerading girl. That Mr. Philpot could not have restricted himself habitually to a mannerism acquired by scholarship if he had been truly a poet is evident, but it may be that the poetic skill and taste with which he was well endowed received, by being checked and trained, a stronger development than if he had given them the more obvious employment of following the cadences and manner of diction familiar to the poetic fashions of his own day. A sonnet which has been placed as an introduction to the volume shows that "the choice of phrase" he imposed on himself was somewhat of a burden to him; it shows also that words to "tally with my heart" did not spring spontaneously, but that, nevertheless, the pleasure of poetic expression was genuine. The one poem in 'A Scrip of Salvage' which appears unstudied and is merely modern is the most attractive in the collection, having an unstrained simple tenderness of thought and expression. It is called 'Spring Flowers':—

Of all the flowers rising now,  
Thou only saw'st the head  
Of that unopened drop of snow  
I placed beside thy bed.

In all the blooms that blow so fast,  
Thou hast no further part,  
Save those, the hour I saw thee last,  
I laid above thy heart.

Two snowdrops for our boy and girl,  
A primrose blown for me,  
Wreathed with one often-played-with curl  
From each bright head for thee.

And so I graced thee for thy grave,  
And made these tokens fast  
With that old silver heart I gave,  
My first gift—and my last.

The light run of these stanzas is evidence that Mr. Philpot could have been a flowing metrist if he had wished. Yet his variation upon Waller, a "remonstrance" beginning,

Go, blowing rose,  
Tell them that note thee, young or old,  
'Tis better they be close than bold,

is so devoid of anything of the musical accent of the poem upon which it is founded that it might, without such counter evidence as that of 'Spring Flowers,' have been taken as proof positive of an obtuseness of ear. The probability is that the ear was by nature, while without delicate susceptibility, responsive to all marked rhythmic measures, and that Mr. Philpot uneducated might have lapsed into song, although Mr. Philpot educated preferred a restrained and elaborated method.

Mr. Munby's inspiration in 'Vestigia Retrorsum' is Bitterness. He looks out on the life of the world with angry disappointment, and he is like the man of his 'Fallentis Semita Vitæ,'—

Whose heart tormented him mightily,  
Because the ways of his time were such  
That for all his wishing and wearying much  
He could not feel alive.

And he saw nothing under the sun  
But a hopeless tangle of words and deeds,  
An endless battle of schools and creeds—  
A dreary strife and dull.

It is a mood all who ever think must know; and it is a mood that stimulates the writing of verse. Yet used too predominately, to the dwarfing or exclusion of other feelings composing the gamut of human nature—even if it be human nature in revolt against humanity—it wears out a reader's sympathy by taxing it monotonously, and by its very persistency suggests an idea of counterfeit. And, while it is no more a part of poetry that the poet's expression should be the revelation of his own personality than it is a part of painting that the painter should make his sitters and his scenes likenesses of himself and his surroundings, it is essential that the emotions the poet expresses should have in themselves the influence of reality. Mr. Munby's 'Vestigia Retrorsum' would have had more of that influence if he had widened his range. There can be no doubt that he has the power to do so. Among the poems in the book far the most striking is 'Milestones,' the ride on "Bay Beauty" known to many before its republication now. Although its parable is far from clear, there is a poetic vigour in the telling which makes it impressive.

Miss Roscoe, who edits the poems of her father, the late William Caldwell Roscoe, uses a reverential modesty and is not so rash as to claim for him a higher place than one among minor poets. To such he is duly entitled. As son and grandson he had an inheritance of poetical inclination and of ability prompted by taste and refinement; and he wrote with metrical grace. His dramas, 'Eliduke, Count of Yveloc,' and 'Violenzia,' unfortunately are heavy reading from a lack of dramatic reality and an expansive lengthiness; but there is in them much in thoughts, diction, and rhythm, that, within its limits, is good poetry, and that raises regret that it should have been merged in a crowd of speeches it helps to make characterless, instead of its having been given better chance of life by being put to its true work in providing themes and adornment for short non-histrionic lyrics of feeling or description. The

lyrical pieces there are in the volume, though not in any way striking, are sufficiently good to confirm this regret.

Poems is rather a big name for the pieces of light verse in the volume named, after one of the pieces, 'A Cracked Fiddle.' But the misnomer is much less the fault of Mr. Langbridge than of the language-makers. We need a word, a respectful and complimentary word, for verse that, without possessing or seeking to possess the inspiration of poetry, is interesting, well expressed, agreeable to the ear, bright in its playfulness, or touching in its pathos, or sensible and to the point. If this word existed it would be right to apply it in its full meaning to almost all Mr. Langbridge's pieces. Since it does not exist, "poem," in not quite its full meaning, is the inevitable word. Many of the contents of the volume are well known—notably the deservedly favourite 'Exit Tommy,' with its rare merit of telling a little tale of a child's childish death without weighting the childishness with meretricious mawkishness.

#### OUR LIBRARY TABLE.

THE interest of Mr. John Biddulph Martin's sumptuous volume on "The Grasshopper" in Lombard Street (Leadenhall Press) is, as the author's modest preface appears to acknowledge, somewhat limited. The history of the bank is of more than respectable antiquity; but unfortunately there is a large gap between Sir Thomas Gresham, from whose crest the house takes its title, and the goldsmiths of the Restoration epoch, with whom the annals of the establishment begin to be in any sense continuous. Nor, with few exceptions, do the partners of the firm seem to have emerged from an honourable obscurity; though the Duncombes were fairly notable personages in the days of Pepys, Ebenezer Blackwell was a close friend of Wesley and Whitefield, and the name of James Martin, M.P., is remembered by posterity as that of the inventor of the famous suggestion that a starling should be placed near the Speaker's chair to repeat incessantly to the Treasury Bench "disgraceful, shameless coalition." His descendant has permitted himself large latitude in dealing with the family connexions of the firm—Archbishop Stone was a brother of one of the partners—and has further included in his narrative an account of the origin and development of banking, which, though its information is rather trite, reads pleasantly enough. The earliest balance-sheet that has been preserved, date 1731, is of curious simplicity; and the records of advances on Respondentia Bonds, i.e., sums lent to the captains of outward-bound ships on the security of their cargo, are worth examining as specimens of a primitive and hazardous kind of marine insurance. We trust that Mr. Martin may have no reason to regret a mildly amusing chapter on the "Queer Customers" of the bank, wherein attention is called to the ease with which endorsements can be forged to foreign bills of exchange.

WE have received from Messrs. Macmillan the second volume, *The Purgatory, of The Divine Comedy of Dante Alighieri*, translated by Charles Eliot Norton. We have already praised the first section of this careful and skilful prose version, and more especially the compact and explicit notes which it contains—notes just enough to meet the reader's necessary requirements, and never overmuch. The style of Dante—so compressed in its forms, so comprehensive in its purport—is a very difficult thing for a translator to hit: defect and excess are equally detrimental to it. We may quote two small instances where Mr. Norton adds a word or two which, not being really wanted, ought therefore to be away. Towards the end of canto ii. of the 'Purgatory' Dante quotes (through the mouth of Casella) a line from one of his own canzoni, "Amor che nella mente mi ragiona"—



of which the servilely literal translation would be "Love who in the mind discourses to me"; or, in more idiomatic English, "Love who discourses within my mind." Mr. Norton translates "Love which in my mind discourseth with me"; here either the possessive pronoun "my," or else the clause "with me," introducing the personal pronoun, is superfluous; both are not in Dante, and are not wanted. Our second example comes from canto v., the famous speech of La Pia, which is thus rendered by Mr. Norton: "Siena made me, Maremma unmade me; he knows it who, wedding me, had first ringed me with his own gem." The first clause (though hopelessly inferior in flow of phrase to the Italian) is very exactly copied; but the second clause contains two words—"me" and "own"—which Dante did not want, and therefore did not use. Indeed, it seems quite futile to specify that the bridegroom, in the wedding rite, used "his own" gem: whose else was he likely to use?

THE authorized English edition of Dr. Schäffle's *The Impossibility of Social Democracy*, which has a short preface by Mr. Bernard Bosanquet, and is published by Messrs. Sonnenschein & Co., is characteristically German, and in its English form totally unreadable, from its entire lack of English idiom. We confess that we share Mr. Bosanquet's views stated by him in the short preface, and not those of Dr. Schäffle, upon the points in which Mr. Bosanquet sets his author down.

ANOTHER book as unreadable by the general public as Dr. Schäffle's work on Social Democracy, although for very different reasons, is Mr. Florence's *Handbook to the Game of Poker*, published by Messrs. Routledge & Sons. The little volume on the same subject privately printed by a former American minister at the request of Lady Waldegrave was sufficient, and no larger book was needed in this country. But Mr. Florence, writing for America as well as for England, on a game which is only played in England with a limit, which means not played at all, but which is widely popular in the United States, goes into other forms of Poker in a way which may be appreciated there. At the end of his work he gives an appendix of Poker anecdotes, of which, on this side of the Atlantic, it will not be easy to appreciate the fun.

ONE or two birthday-books are on our table: the *Rivulet Birthday-Book*, compiled by Mr. M. Theobald from the writings of the late Mr. Lynch (Clarke & Co.), and the *Shelley Birthday-Book*, due to Mr. Tutin (Griffith & Farran), and appropriately dedicated to Mr. Rossetti.

Nutt's *English-French Conversation Dictionary*, compiled by Mr. Jäschke and founded on Meyer's 'Sprachführer,' is a useful little volume that tourists will find most serviceable.—Another handy book that will be of help to some people is the *Companion Dictionary* of Mr. J. H. Murray (Routledge & Sons). Its shape suits it for the pocket.

MR. STOTT has added a pretty little edition of the *Religio Medici* to his eponymous library; the editor, Mr. Roberts, adding 'Christian Morals' and 'Urn Burial,' &c., to the volume. The text of 1643 has been followed in printing the 'Religio Medici.' We cannot help wishing that, instead of confining himself to reprinting the shorter pieces, some publisher would issue a proper edition of Browne's collected works. Wilkin's nowadays seems to us much overrated.

*Sancho Panza's Proverbs* (Pickering & Chatto) is a new edition of Mr. U. R. Burke's excellent 'Spanish Salt,' a better title, we think; for this new edition of a delightful little book differs from its predecessor mainly in containing additional proverbs from Cervantes's minor writings. But why attribute the "Tia fingida" to Cervantes? In illustration of "La lengua queda y los ojos istos" Mr. Burke might as well have quoted

"I pensieri stretti ed il viso sciolto" of Sir H. Wotton's Siennese friend. We cannot agree with the comment on "La letra con sangre entra," which has no reference to poverty, only to flogging; or that "villanos" means "low fellows"; and Pliny certainly never wrote "nullum est librum tam malum." Finally, Mr. Burke has omitted to notice that several of the proverbs in 'Don Quixote' reappear in other works of the author: for instance, "Tan buen pan hacen aquí" is to be found in 'Persiles y Sigismunda,' lib. iii. cap. x. When we have added that it would be well if he made up his mind about the spelling of the name of Covarrubias, we have mentioned all the points we have found to carp at in turning over Mr. Burke's pleasant pages.

A TASTEFUL reprint of Mrs. Oliphant's excellent novel, *He that will not when He May*, has reached us from Messrs. Macmillan, who also send us large-paper editions of three volumes of the "Golden Treasury Series": Mr. Aldis Wright's excellent edition of Bacon's *Essays*, Mr. Davies and Mr. Vaughan's translation of *The Republic of Plato* (still robbed of its introduction), and *The Pilgrim's Progress*, handsome volumes issued at half a guinea each, net.

OF annual books of reference *Debrett's House of Commons and the Judicial Bench* (Dean & Son) is kept up to its usual mark, and *Kelly's Handbook to the Titled, Landed, and Official Classes for 1892* (Kelly & Co.), always a most useful work of reference, continues to be admirable. In 'Debrett's House of Commons' the parliamentary populations of the various constituencies are derived from the 1891 census, and in many cases the numbers of electors given from the 1892 register—that is to say, more recent than those stated in the last parliamentary return. The compiler has, however, in some cases stated the parliamentary electors, in others the County Council male electors, and in others again the total electorate, including the women electors. What should be furnished in future years is what used to be supplied in 'Debrett,' namely registered parliamentary electors. There is not the slightest difficulty about it, as the numbers of these are printed each year in a parliamentary return, and are also separately shown at the end of every register. The inconvenience of stating the total number of County Council electors, instead of that of parliamentary electors, is that the figures are immediately contrasted with those of the numbers polled at elections; and as thousands of the electors named are not allowed to poll at parliamentary elections, it is made to appear that many thousands purposely abstain from taking part in parliamentary elections, who, as a matter of fact, cannot do so. Already in any case the registers are padded with duplicates to the extent probably, as revealed by careful search, of 10 per cent. all over the country on the 1st of January. By the end of the year there is another 5 per cent. deduction to be made for deaths, and persons gone to Australia, &c., so that from 10 to 15 per cent. should be taken off all county registers for persons unable to vote in any case; but to give not only this percentage on to county voters, which is inevitable, but also all the county voters who are starred on the registers, and all the women voters, as is done in some cases here, is to tell a deceptive story.

THE first volume of Mr. Hayter's *Victorian Year-Book for 1890-91* (Trübner & Co.), an admirable work, is on our table; and so is *The Advertiser's A B C* of Mr. T. E. Browne, an unnecessarily bulky work.

WE have also on our table *The Law relating to the Remuneration of Commission Agents*, by W. Evans (Cox).—*Two Doges of Venice*, by A. Wiel (Chiswick Press).—*The Chinese, their Present and Future*, by R. Coltman, M.D. (Davis).—*The Coming Climax in the Destinies of America*, by L. C. Hubbard (Chicago, U.S., Kerr).—*The*

*New World and the New Book*, by T. W. Higginson (Boston, Lee & Shepard).—*Egyptian Science from the Monuments and Ancient Books*, by V. E. Johnson (Griffith & Farran).—*Essays and Tales*, by Lady Verney (Simpkin).—*The Occult Sciences*, by A. E. Waite (Kegan Paul).—*Analysis of Theology*, by E. G. Figg, M.D. (Williams & Norgate).—*The Suppliants, Persians, and Seven against Thebes, of Æschylus*, rendered into English Verse by J. D. Cooper (Simpkin).—*Architecture, Mysticism, and Myth*, by W. R. Lethaby (Percival).—*Studies in the Art of Rat-Catching*, by H. C. Barkley (Murray).—*Child Life: a Kindergarten Journal*, Vol. I. (Philip).—*The Squire's Nieces*, by E. M. and A. Huntingdon (Low).—*How He made his Fortune*, by Julia A. W. de Witt (Warne).—*What Was It?* by G. Aimear (Glasgow, Bryce).—*A Knight without Spurs*, by Mrs. J. Martin (Shaw).—*A Dream of other Days*, by Lieut.-Col. Fife-Cookson (Kegan Paul).—*The Church Sunday-School Magazine*, Vol. XXVII. (C.E.S.S.I.).—*Old Testament Theology*, by A. Duff (A. & C. Black).—*The Bible True from the Beginning*, by E. Gough, Vol. V. (Kegan Paul).—*The History of the Popes*, by Dr. L. Pastor, edited by F. I. Antrobus, 2 vols. (Hodges).—and *Histoire des États-Unis de l'Amérique du Nord*, by A. Moireau, 2 vols. (Hachette).

## LIST OF NEW BOOKS.

## ENGLISH.

- Theology.*  
 Eyton's (R.) *The Lord's Prayer, Sermons*, cr. 8vo. 3/6 cl.  
 Farrar's (F. W.) *The Fall of Man, and other Sermons, Uniform Edition*, cr. 8vo. 3/6 cl.  
 Fleming's (Rev. J.) *Recognition in Eternity, a Sermon*, 2/cl.  
 Huntingdon's (Dr. F. D.) *Helps to a Holy Lent*, cr. 8vo. 2/6  
 Magee's (the late W. C.) *Christ the Light of all Scripture*, cr. 8vo. 7/6 cl.  
 Robertson's (J.) *The Early Religion of Israel, the Baird Lectures, 1889*, cr. 8vo. 10/6 cl.  
*Law.*  
 Crawley's (C.) *The Law of Husband and Wife*, 8vo. 20/ cl.  
*Poetry.*  
 Fairy Ballad Book, by the Author of 'Endymion's Dream,' 16mo. 3/6 cl.  
 Lowell's (J. R.) *A Fable for Critics*, cr. 8vo. 5/ cl.  
*History and Biography.*  
 O'Connell's (Mrs. M. J.) *The Last Colonel of the Irish Brigade*, 2 vols. 8vo. 25/ cl.  
 Williams (Isaac), *Autobiography of*, edited by the Ven. Sir G. Prevost, cr. 8vo. 5/ cl.  
*Geography and Travel.*  
 Craib's (A.) *America and the Americans, a Narrative of a Tour*, cr. 8vo. 5/ cl.  
 In Tent and Bungalow, by the Author of 'Indian Idylls,' cr. 8vo. 3/6 cl.  
 Kennedy's (Admiral) *Sporting Sketches in South America*, cr. 8vo. 6/ cl.  
*Philology.*  
 Milton's *Paradise Lost*, Books 5-8, with Notes for Use of Schools by C. M. Lumby, cr. 8vo. 2/6 swd.  
 Pruen's (G. G.) *Latin Examination Papers*, cr. 8vo. 2/6 cl.  
*Science.*  
 Boeddicker's (O.) *The Milky Way from the North Pole to 10° of South Declination*, 30/ in folio case.  
 Leonard (C. H.) and Christy's (T.) *Dictionary of Materia Medica and Therapeutics*, cr. 8vo. 6/ cl.  
 Levett (R.) and Davison's (C.) *Elements of Plane Trigonometry*, cr. 8vo. 6/6 cl.  
 Rohe (G. H.) and Lord's (J. W.) *Practical Manual of Diseases of the Skin*, cr. 8vo. 6/6 cl.  
 Thomson's (J. A.) *Outlines of Zoology*, 8vo. 12/6 cl.  
*General Literature.*  
 Badminton Game Book, 4to. 21/ half bound.  
 Bengough's (Brigadier-General H. M.) *Illustrations of Field Exercises by the Three Arms*, royal 8vo. 5/ bds.  
 Eden's (G.) *The Cry of the Curlew, a Yarn from the Bush*, cr. 8vo. 3/6 cl.  
 Fraser's (Mrs. A.) *The New Duchess*, cr. 8vo. 2/6 cl.  
 Gerard's (D.) *Orthodox*, cr. 8vo. 3/6 cl.  
 Green Tea, a Love Story, by V. Schallenberg, cr. 8vo. 2/ cl. (Pseudonym Library.)  
 Greville's (H.) *Nikanor, a Romance*, 12mo. 2/ bds.  
 Johansson's (A.) *Directions for making the High School Series of Sloyd Models*, tr. by Walker and Nelson, 2/ cl.  
 Marryat's (F.) *There is no Death*, cheaper edition, cr. 8vo. 3/6  
 Murray's (H.) *A Song of Sixpence*, cr. 8vo. 2/6 cl.  
 Oliphant's (Mrs.) *He that will not when He May*, 3/6 cl.  
 Reade's (A.) *Slaves of the Sawdust*, cr. 8vo. 2/6 cl.  
 Strahan's (S. A. K.) *Marriage and Disease*, cr. 8vo. 6/ cl.  
 Terrell's (T.) *The City of the Just*, cr. 8vo. 2/6 cl.  
 Terrell (T.) and White's (T. L.) *Lady Delmar*, cr. 8vo. 2/ bds.  
 Watson's (N.) *Epigrams of Art, Life, and Nature*, 16mo. 3/6  
 Wright's (H. C.) *Children's Stories in English Literature*, 5/

## FOREIGN.

- Theology.*  
 Broglie (L'Abbé de): *Le Présent et l'Avenir du Catholicisme en France*, 3fr. 50.  
 Rébelliau (A.): *Bossuet, Historien du Protestantisme*, 7fr. 50.  
 Séché (L.): *Les Derniers Jansénistes*, Vol. 3, 7fr. 50.



*Fine Art and Archaeology.*

Bertheroy (J.): Femmes Antiques, 40fr.  
Girard (P.): La Peinture Antique, 3fr. 50.  
Homolle (T.): Mélanges d'Archéologie et d'Épigraphie, 25fr.  
Müllenhoff (K.): Deutsche Altertumskunde, Vol. 3, 10m.

*Poetry and the Drama.*

Avenel (P.): Chansons Nouvelles, 3fr.  
Casale (F.): Neiges d'Avril, 3fr.  
Fuster (C.): L'Année des Poètes, 1891, 10fr.  
Lanson (G.): Boileau, 2fr.  
Richepin (J.): Par le Glaive, 4fr.

*History and Biography.*

Daubigny (E.): Choiseul et la France d'Outremer, 7fr. 50.  
Jullian (C.): Les Transformations de la Royauté pendant l'Époque Carolingienne, 7fr. 50.  
Rousset (C.): Souvenirs du Maréchal Macdonald, 7fr. 50.  
Vogüé (M. de): Regards Historiques et Littéraires, 3fr. 50.

*Geography and Travel.*

Mandat-Grancey (E. de): Souvenirs de la Côte d'Afrique, 4fr.  
Peuples (Les) de la Russie: Dessins de L. Biélinkine, Texte de N. J. Zograf, Part 1, 2fr. 50.

*Philology.*

Lehrbücher d. Seminars f. orientalische Sprachen zu Berlin, Vols. 7 u. 8, 40m.  
Leipziger Studien zur klass. Philologie, Vol. 14, Part 1, 5m.  
Mémoires de la Société de Linguistique, Vol. 7, Part 4, 6fr.

*Science.*

Baillon (H.): Dictionnaire de Botanique, Part 34, 2fr. 50.  
Kraft (M.): Studien üb. mechanische Bobbinet- u. Spitzen-Herstellung, 20m.  
Noelting (E.) u. Lehne (A.): Anilinschwärz u. seine Anwendung, 8m.  
Rosenthal (C. F. T.): Die Erkrankungen der Nase, Vol. 1, 6m.  
Schmidt (A.): Atlas der Diatomaceen-Kunde, Parts 39-42, 24m.

*General Literature.*

Blaze de Bury (H.): Goethe et Beethoven, 3fr. 50.  
Chincholle (C.): Les Phrases Courtes, 10fr.  
Loti (P.): Fantôme d'Orient, 3fr. 50.  
Nordau (M.): Seelenanalysen, 3m.  
Renan (E.): Feuilles Détachées, 7fr. 50.  
Rochard (J.): L'Éducation de nos Filles, 3fr. 50.

## CHAUCER'S PRIORESS'S GREATEST OATH.

Geological Society, W., Feb. 2, 1892.

I WOULD venture to suggest yet another line of inquiry besides that put forward by your correspondent on p. 150. French historians—Duruy, for instance—following, I think, Comines, tell us that no oath of Louis XI. was to be trusted, except that which he swore by the holy rod of St. Lô. May this not point to an ancient tradition of the peculiar sanctity of the St. Lô relic—a notion which it is possible that Chaucer may have transferred to an oath in the name of the saint himself? It may be objected that Louis XI. was born a generation after Chaucer's death, but no doubt the tradition was current in France long before his day, and the active communication of ideas between the two countries, which the Edwardian wars tended rather to promote than to check, would abundantly account for Chaucer's allusion.

L. BELINFANTE.

## DR. GEORGE HENRY KINGSLEY.

IN Dr. George Henry Kingsley, who died suddenly of heart disease at Cambridge on February 5th, the last brother of a notable family has passed away. Born in 1827, at Barnack, in Northamptonshire, where his father had a living for a few years, he was eight years younger than Charles (a brother Gerald, who came between them, died young), and three years the senior of Henry. His childhood was, like theirs, passed at Clovelly and Chelsea, to the rectories of which Charles Kingsley the elder was presented in 1830 and 1836. After an education at King's College he became a student at St. George's Hospital, and carried on his medical studies, first in Edinburgh and then in Paris, where he was in 1848. In the years that followed he carved out a line of practice special to himself, in which his scientific and literary attainments no less than his personal endowments contributed to win him success. A colloquial linguist and a keen sportsman, he shared that love of nature and joyous sense of life which distinguished his brother Charles, with a truer scientific knowledge, to which his training and habits of accurate observation naturally led. Not so fertile of pen as his better-known brothers, the few writings he has left betray the unmistakable Kingsley gifts of graphic description, humour, and sympathy with the scene.

A visit to Germany led him to translate some tales of Paul Heyse, published in 1857 under the title 'Four Phases of Love,' and reprinted in 1862 as 'Love Tales.' In 1860 he wrote the delightful 'Gossip on a Sutherland Hill-side,' a descriptive sketch of stalking and Sutherland country, included by Francis Galton among his 'Vacation Tourists and Notes of Travel,' 1861. Travelling between 1867 and 1870 in New Zealand and the South Seas with the young Earl of Pembroke, he, in conjunction with the earl, published 'South Sea Bubbles,' by the Earl and the Doctor, in 1871, the greater part of which is understood to be due to the doctor's pen. This charming book of travel and adventure won much success, reaching a fifth edition in 1873.

While in the capacity of medical adviser to the Earl of Ellesmere's family, Dr. Kingsley had opportunities of indulging his literary tastes in the fine library of Bridgewater House, and, owing to the liberality of that nobleman, was the ready means of facilitating access by Dr. Furnivall, Dr. Grosart, and many other scholars to the literary treasures then under his partial care. It was at this time that he edited, with a preface (1865), for the Early English Text Society, Francis Thynne's 'Animadversions' upon Chaucer, from a MS. at Bridgewater House, which was re-edited with additions by Dr. Furnivall for the Chaucer Society in 1876. He was a loving student of Elizabethan literature, leaving many notes on Lodge, Nash, Greene, and others.

Beyond a few scattered articles in periodicals this is, I believe, the sum of his literary effort; but he will not be remembered by these alone. To those who knew him the sense of personal loss is great, in the feeling that the brilliant talker, full of originality, courageous thought, clear observation of men and things, rounded off by much travel and contact with society, has passed away from among us. His death will be regretted by a wide circle of friends, abroad and at home. He leaves a son and daughter with his invalid wife. L. T. S.

## UNPUBLISHED LETTERS OF WASHINGTON.

Mt. Vernon 8th May 1798.

DEAR SIR,—Having occasion to write another letter to Sir John Sinclair I take the liberty of giving you the trouble of it, and Mrs. Washington begs the favour of you to put her letter, to her old neighbor & friend Mrs. Fairfax into a channel for safe delivery, if you should not see her yourself.

Knowing from experience, that Masters of Vessels, never sail at the time they first appoint, Mrs. Washington and I propose to call upon you on our return from the City, in full confidence of seeing you then. If however, contrary to expectation, the Capt<sup>n</sup> of the Vessel you embark on, should be more punctual than usual, and we should be disappointed in this, we beg you to receive our ardent wishes for a safe and pleasant passage to England—the perfect restoration of your health—and happy meeting with your family & friends when you return—To these wishes let me add assurances of the affectionate regard of Dear Sir,

Your Obed. Servant,

G<sup>d</sup> WASHINGTON.

Our Compliments to Mrs. Fairfax  
& the family  
The Rev<sup>d</sup> Mr. Fairfax Mount Eagle.

Mount Vernon 30th Dec. 1798.

MY DEAR SIR,—If General Pinckney should have left Richmond, let me request the favor of you to forward the packet herewith sent, in the manner he may have directed; or, as your own judgment shall dictate, to assure its delivery to him in Halifax, or on the Road thro North Carolina.—The Alien and Sedition Laws having employed Many Pens—and we hear a number of tongues, in the Assembly of this State,—the latter, I understand, to a very pernicious purpose,—I send you the production of Judge Addison on these subjects.—Whether any new lights are cast upon them by his charge, you will be better able to decide when you have read it.—My opinion is, that if this, or other writings flashed conviction as clear as the Sun in its Meridian brightness, it would produce no effect on the conduct of the leaders of opposition, who have points to carry, from which nothing will divert them in the prosecution.

When you have read the charge give it to Bushrod Washington, or place it to any other uses you may think proper—I wish success to your election, most sincerely—and if it should fail (of which I hope there is not the least danger) I shall not easily forgive myself for being urgent with.....to take a Pen—

I offer you the compliments of the Season and with much truth remain Dear Sir,  
Your Most Obed<sup>t</sup> and  
Affect<sup>d</sup> H<sup>ble</sup> Servant  
General Marshall. G. WASHINGTON.

## THE 'RUDENS' OF PLAUTUS.

PROF. SONNENSCHNEIN writes regarding our notice of his edition of the 'Rudens':—

"Your reviewer says that my own emendations are 'almost all elegant and worth consideration,' but adds that many of them would have to be rejected if tested by the conservative principles laid down in the preface. This statement seems to rest upon a misunderstanding of what enlightened conservatism in textual criticism means: it is, of course, difficult to define it in a simple formula, but I think no sentence in my preface can be fairly interpreted as ruling emendation out, if based upon scientific principles. To me 'conservatism' means the negation not of emendation, but of haphazard emendation—of mere guesswork. The only emendation which is attacked in detail is *favere* in 376; this may possibly be too bold, but it is not inconsistent with the general principles enunciated in the preface. Again, your reviewer complains of the 'meagreness' of my critical apparatus: its brevity is in my eyes a merit; my main work lay in reducing its bulk so as to give only what is of some importance to the text. Your reviewer ought not to have said that I omitted readings of importance without giving chapter and verse: if I have done so anywhere it has been by some oversight, such as no amount of care seems to be able entirely to avoid; but there cannot be many such cases. The burdening of an apparatus with trivial details is a practice which calls loudly for reform: it is the business of an editor to select.

"In several points your reviewer is in positive error. *Retem* in 984 is not attested by 'the MSS.'; for *B*, our main authority, has *rete*. In 933 the last syllable of *oppida* is not long; my mark of ictus (*oppida*) ought to have been sufficient to show how the anapestic tetrameter is to be scanned. *Mala mers* in 374 does not mean 'bad bargain,' but 'bad wares,' 'worthless goods.' The new contributions to interpretation and grammar are passed over in silence in the *Athenæum*. The note on *se* in Prol. 47 is criticized as not perspicuous; I wish your reviewer had shown me how to word it better: it seems to me to express the facts. In the note on 403 commands and prohibitions were intentionally treated together—to separate them I think arbitrary. My note on a special kind of conditional sentence, hitherto ignored or inadequately treated by grammarians (1021), is put down as an instance where 'space might have been economized by omitting information easily to be obtained elsewhere.'"

To argue out the differences between our views and the professor's would take more space and more time than we can command at present. One or two oversights we have been guilty of, but we must maintain the correctness of the rest of our criticism. Prof. Sonnenschein should not suppose certain parts of his work to be depreciated because in the necessarily brief limits of a review no notice is taken of them.

## MADAME FLYGARE-CARLÉN.

THE venerable Swedish novelist Emilie Flygare-Carlén, in her day the most popular of Scandinavian writers of fiction, passed away at Stockholm, in her eighty-fifth year, on the 5th inst.

Emilie Smith was born on August 8th, 1807, at Strömstad, where her father was a merchant. In 1827 she married a physician of the name of Flygare, from whom she obtained a divorce. In 1829 Madame Flygare took up her abode in Stockholm, and in 1830 married the well-known writer Johan Gabriel Carlén. Her salon was for forty-five years the centre of literary life in the Swedish capital, and even since the death of her husband in 1875 the aged lady has not ceased to be surrounded by young authors of both sexes, to whom her enthusiastic sympathy and experience appealed.

In 1838 Madame Carlén published her first novel, 'Waldemar Klein,' anonymously. This



enjoyed a great success, and the writer continued to supply the demand for her stories. At last their authorship became an open secret, 'Skjutsgossen' ('The Postboy') being the earliest novel which bore her name on its title-page. Her books, which are exceedingly numerous, have enjoyed an extraordinary vogue in Sweden, and examples of them have been translated into almost all the languages of Europe. She succeeded best where she described, in romantic language which was seldom overstrained, the dangers and pleasures of life on the coast, and particularly in the islands of Sweden. In 1878 Madame Flygare-Carlén published her 'Memories of Literary Life in Sweden from 1840 to 1860.' E. G.

## AN ALLEGED HOAX.

M. DRAPEYRON writes:—

"J'ai lu dans l'*Athenæum* du 6 février, p. 181, la lettre intitulée 'An Alleged Hoax.' Hoax! le mot est dur! Il n'est certainement pas applicable à M. Moïse Schwab, l'hébraïsant bien connu, le très estimé bibliothécaire de la Bibliothèque nationale. Je viens de lui soumettre les lignes concernant 'L'itinéraire Juif d'Espagne en Chine.' Il lui appartient d'y répondre; ce qu'il fera dans le prochain numéro de la *Revue de Géographie*. Ma lettre d'aujourd'hui, que je vous prie de vouloir bien insérer dans l'*Athenæum*, est pour protester contre certaines insinuations. Si M. Schwab s'est trompé en dénommant 'Juif' l'itinéraire en question,—ce que j'ignore encore,—nul doute du moins que sa bonne foi n'apparaisse aux yeux de tous. 'Errare humanum est.' Il est fâcheux que MM. Neubauer et de Goëje aient fait insuffisamment à mon savant collaborateur l'application de ce dicton, et pas du tout à eux-mêmes."

Mr. A. W. Streane, of Corpus Christi College, Cambridge, writes:—

"It may be of interest to note, in connexion with Dr. Neubauer's letter headed 'An Alleged Hoax,' in the last issue of the *Athenæum*, that pages xviii and xix, and the greater part of p. xlix, of M. Moïse Schwab's 'Berakhoth,' Paris, 1871, are a literal rendering (without acknowledgment) of Deutsch's celebrated article on the Talmud (see his 'Literary Remains,' London, 1874, or *Quarterly Review* for October, 1867)."

## Literary Gossip.

It will interest the admirers of 'Tess of the D'Urbervilles' to know that the opening incident, which some critics denounced as unnatural, took place under Mr. Hardy's eyes. He was standing at the corner of a street in a small town in Dorsetshire when a tipsy man staggered past, saying, "I've got a great family vault over at ——" Mr. Hardy's curiosity was roused, and he found that the man's statement was true. He represented one of our oldest Norman families. The admirable novel which is now delighting the public grew up from this incident, supplemented by other facts.

THE British Museum will issue, in the course of next week, a third edition of Aristotle's 'Ἀθηναίων Πολιτεία.' The new edition will furnish a complete collation of the recent German and Dutch editions, and is revised throughout. It will also contain a transcript of the scholia on Demosthenes's speech against Meidias, which are found on the same papyrus as the Aristotle.

THE British Museum will also publish within the next few days an autotype facsimile of the whole of the newly discovered papyrus of Herodas.

THE Leadenhall Press has been registered

as a limited liability company. No prospectus is issued.

THE death is announced of the well-known Scotch poet Mr. David Wingate, at the age of sixty-four. He contributed to *Blackwood's Magazine* and other serials, and was the author of several volumes of poetry, amongst them being 'Poems and Songs' and 'Annie Weir, and other Poems,' which were published by Messrs. Blackwood & Sons. Mr. Wingate was in the receipt of a pension of 50*l.* per annum from the Civil List.

THE Princess of Wales has sent to the managing committee of the Alexandra Reading-Room in the Sailors' Home at St. Petersburg, Mrs. Sutherland Edwards's novel of Russian life, 'The Secret of the Princess,' and the same writer's translation of tales by Pushkin, Lermontof, and Gregorovitch.

THE papers on Eastern travel now running through *Blackwood's Magazine* are by Miss Augusta Klein, who, since her tour in Palestine, has been travelling in India and Ceylon, and is now commencing a tour in Northern India.

MR. EDWARD DELILLE has written an article on 'The Paris Press,' which will probably appear in the March number of the *Nineteenth Century*.

MESSRS. WARNE & Co. have purchased from Messrs. Vizetelly & Co. 'The Diary and Letters of Madame d'Arblay,' with notes by Mr. W. C. Ward, and they will publish the third and concluding volume immediately.

"CUNCTANS" writes:—

"May one make public inquiry as to what has become of the Wilkie Collins memorial? Two years ago or more the decision was, I believe, to purchase with the sum subscribed a small library of fiction, to be placed in the East-End People's Palace under the name of 'The Wilkie Collins Library.' A recent visit to the institution in question failed to reveal any trace of this library, and reasonably diligent inquiry has failed to trace any development of the business beyond the collecting and discussing stages, reached, I think, not very long after Mr. Wilkie Collins's death."

MR. NIMMO is to print a new translation by Violet Fane of the 'Memoirs of Marguerite de Valois, Queen of Navarre.' The book will be provided with an introduction and notes by the translator, and will contain eight portraits from contemporary engravings. It is dedicated to the Duc d'Aumale, as "the honoured descendant of Henry the Great, King of France and Navarre."

THE meeting of the Aristotelian Society at Cambridge will take place on March 7th, instead of March 21st as previously announced. The subject of discussion, 'Is the Distinction between "is" and "ought" Ultimate and Irreducible?' will be introduced by Prof. Sidgwick, followed by Mr. Stout, Mr. Muirhead, and Mr. Alexander.

At the sale by auction of the library, at Kensington, of the late Mr. James M'Henry, on Monday last, a presentation copy of the first edition of 'Pickwick,' by Charles Dickens to Macready, realized 26 guineas; the 'Life of Sheridan Knowles,' 58 guineas; Sheridan Knowles's 'Works,' with autograph letters, 44 guineas; and Moore's 'Life of Sheridan,' with supplementary volumes, em-

bracing engravings, caricatures, MSS., &c., a very special lot in nine volumes, 275 guineas.

THE third volume of Messrs. Henry & Co.'s "Victoria Library for Gentlemen" is to contain contributions on fishing, boating, swimming, skating, tennis, cricket, archery, golf, and fencing. It is edited by Lady Violet Greville.

MR. T. P. O'CONNOR, M.P., has translated Pierre Loti's work, 'The Book of Pity and of Death,' and it will be published by Messrs. Cassell in about a fortnight.

DR. PHILLIPS, the President of Queens' College, Cambridge, has died at an advanced age. He distinguished himself as a mathematician, and published one or two mathematical books before taking his degree, as he was rather above the ordinary age when he matriculated. Subsequently he devoted himself to Oriental studies. He was the author of a well-known Syriac grammar and an excellent commentary on the Psalms. He also edited Mar Jacob's scholia. A man of kindly disposition, he was willing to spend time ungrudgingly in helping any undergraduate who showed an inclination for Oriental studies, and to him the late Dr. Wright owed his Fellowship at Queens'. Dr. Phillips was not one whose mind moved very rapidly, but he was exceedingly painstaking, and made up by industry for a certain lack of quickness of perception.

AMONG other deaths announced by the *Times* are those of Mr. J. K. Stephen, author of 'Lapsus Calami' and 'Quo Musa Tendis,' well known as a brilliant talker and a man of many capabilities; of Mr. Thomas Crosbie, a veteran parliamentary reporter; and of Prof. Alfred Goodwin, of University College, London. Mr. Goodwin had an unusually brilliant career at Oxford, and became Professor of Greek at University College in succession to Malden. When Mr. Church retired from his chair he was made also Professor of Latin.

WE have received the report of the Royal Holloway College. It is making steady but slow progress, and it would probably advance more rapidly were it better known. Miss Bishop is an excellent principal, and some of the teaching is decidedly good.

THE *Surrey Mirror* has changed hands, having been purchased from Mr. Andress by Mr. Robert E. Dell. The transfer was effected by Mr. Wellsman (Messrs. C. Mitchell & Co.).

MR. H. W. INNES writes:—

"Kindly permit me to point out a slight source of possible misapprehension in your obituary notice of Dr. J. Westby-Gibson, the shorthand bibliographer and antiquary. Dr. Gibson would undoubtedly have resented the statement that the system of shorthand devised by him belonged to the 'geometrical' class, and that he wrote, not his own system, but Mavor's. Dr. Gibson originally acquired Mavor's geometric and partially phonetic 'universal stenography,' but in the course of his practice he so modified its characters as to transform it into what he himself would have called a 'script' shorthand, and moreover rendered it capable of reproducing exactly the orthography of the documents he examined and abstracted during his antiquarian researches. I would suggest that the elucidation of Dr. Gibson's method is a matter of great importance, the more so since



it may be conjectured that a part, at least, of his notes on the history of shorthand (which we can ill afford to lose) may have been written in the characters of his system, and may therefore require to be deciphered."

Mr. Innes is mistaken, we believe, regarding Dr. Gibson's practice.

THE accession of Gresham College to the Albert University is satisfactory; but unless the endowments are to accompany the College—and it is said they will not—it is not of much practical value. The opposition to the charter is growing more vociferous, but not more coherent. It is easy to pick holes in the proposed charter, but not so easy to devise a better scheme; and it would, at any rate, form a basis for future development. The objections of London University are expressed with characteristic moderation in Mr. Fitch's article in the *Quarterly*. However, if King's College would abandon its tests, which are of no real value, most of the opposition would come to an end.

FICTION is to be represented by a quarterly. Under the title *The Long Quarterly* (so named from its oblong shape) Mr. Elliot Stock will publish every three months a new novel. *The Long Quarterly* is to be printed on tinted paper and will be published at half-a-crown. The first number will be issued immediately, and will be entitled 'Until My Lord Returns,' by Admiral Hinton.

At the sale of the copyright, plant, and all rights in the works of the late Mr. Edwin Waugh, to which we have already referred, there were no buyers, and the property was withdrawn.

MR. D. M. KERLY writes:—

"Will you allow me to say a word in reply to the suggestion, contained in your review of my book, that in writing it I have placed undue reliance upon second-hand authorities? With the exception of the chapter on the Commonwealth period, which is stated to be based upon Parkes, and an occasional reference in the earlier chapters to Spence, Campbell, or Stubbs, I have made, I believe, hardly a single statement of fact for which I have not turned to the original and authentic records. Certainly it was my intention not to make one."

We find references also to the *Law Quarterly Review*, to Bigelow's 'History of Procedure,' Austin's 'Jurisprudence,' Blackstone's 'Commentaries,' 'Hardy,' 'Holmes,' 'Pollock on Contracts,' 'Taylor on Evidence,' Twiss's 'Life of Eldon,' 'Headlam's Supplement to Daniell's Practice,' &c., and some of these come late in the book; but we cordially admit that references of this kind are less numerous towards the end than in the earlier part.

THE *Centraldirection* of the 'Monumenta Germaniæ' is said to have decided on including in the division called "Diplomata" the Carolingian documents, which are of such great importance for the older history of Germany, and on reissuing those of the former volumes which are out of print. An additional Government subsidy is expected for the purpose.

PROF. ALOIS VON ORELLI, of Zurich, died suddenly in that city on January 31st, in his sixty-fifth year. In addition to his numerous works on the history of Swiss law and monographs on Swiss Church history and ecclesiastical legislation, he pub-

lished a work on the 'Jury in France and England.' From 1863 to 1879 he was editor of the *Zeitschrift für schweizerisches Recht*, and from 1872 Professor für deutsches Recht at the university of his native town. From 1884 to 1885 he served as Swiss delegate at the International Conference for founding a union for the protection of literary and artistic proprietary rights: "Das Urheberrecht in Werken der Literatur und Kunst," on which he published a work in 1884.

## SCIENCE

*Beast and Man in India: a Popular Sketch of Indian Animals in their Relations with the People.* By John Lockwood Kipling, C.I.E. With Illustrations. (Macmillan & Co.)

WE have seldom read a more interesting work than the one now before us, and chief among its many attractive features is its originality. This might, perhaps, be expected from the father of Mr. Rudyard Kipling, who has undoubtedly struck out a line of his own in recent literature; but none the less is it most difficult to be original with regard to the natural history of India. Not for a moment has the author lost sight of his text, which is the correlation of man and beast in our Eastern empire; and, while imparting a great deal of valuable and novel information, he also corrects numerous popular fallacies. For instance, even so cautious a writer as Mr. Lecky, in his 'History of European Morals,' concludes a survey of the growth of consideration for animals by stating that "the Muhammadans and the Brahmans have in this sphere considerably surpassed the Christians"; while surprise was expressed in England that in 1890 an Act for the prevention of cruelty to animals should be deemed necessary by the Legislative Council of India for a people who have long been quoted as an example of mercy. Mr. Kipling, however, shows that it is only in the Parsee religious code that any humane and considerate treatment is enjoined with regard to animals *during life*; while although the Hindu worships the cow, and is, as a rule, averse to taking life except in sacrifice, the ox, horse, and ass are cruelly beaten, overloaded, underfed, and unhesitatingly abandoned to a lingering death when unfit for work. Even the superstitious reluctance to kill is almost confined to the higher castes, while the ritual reverence for life includes no such act of kindness as putting a suffering animal out of its pain; and a ghastly, but sadly true vignette, entitled "The End" (forming the colophon of the book), shows a dying ox in rain and mud, with crows attacking the softer portions of its head. In his anxiety to be fair the author admits that Oriental village boys are not seen stoning frogs, squirrels, and birds, or setting dogs at cats, &c., as is the case in the West; yet it may be feared that much of this apparent humanity is the result of a gentle languor. For, like his ox, the peasant "keeps on never minding."

"It is not easy to convey a due sense of the serene indifference of the cultivator (and of most Indians) to readers in England, where there are hundreds of fussy societies for minding other people's business. The Oriental would be just

as puzzled to understand the English craze for meddling; but he may one day undergo a rueful enlightenment."

Before going further, a word may be said about the illustrations. Readers of Mr. E. Oliver's 'Across the Border; or, Pathan and Bilooch,' knew that Mr. Kipling possessed considerable skill as a draughtsman, but the delineations of life and character in the present work are still more worthy of commendation. All are good, and some of the cuts are very highly finished; but among the best is that of the group of black-faced, white-whiskered *langur* monkeys resting on the ledge of a cliff, while the natural action shown in "Young Monkeys at Play" (p. 76) is worthy of Joseph Wolf—and beyond this praise can hardly go. It is evident that Mr. Kipling has carefully studied the habits and movements of wild as well as domesticated animals, whereas too many of our European observers "look at nature along the barrel of a gun," which, as the author drily adds, "is a false perspective." We might fill columns with stories and quaint proverbs bearing upon Oriental life, without robbing the author of too many of his "plums." Speaking of the ass, and of those English politicians who, ignoring antipathies of race and religion, write of "the people of India" as one and indivisible, he mentions that the warlike inhabitants of the Punjab regard the Bengali *baboo*, who affects English speech and manners, as "a hill-jackass with an English bray"; for Mr. Kipling is at no pains to conceal his opinion of those who believe that the *glib baboo* is the representative of India, and his suggestion of "a crushing import duty on aniline dyes and Members of Parliament" naturally reminds us of the scathing ballad by his son on 'Pagett, M.P.'

We have been compelled to pass over the earlier chapters on birds, monkeys, goats, and sheep; but cows and oxen require notice, for they are undoubtedly the foremost figures in the rustic, and also in the urban, scenery of the country, although unaccountably left out by Macaulay from the florid description of Indian accessories in his celebrated essay on Warren Hastings. "At this moment," says Mr. Kipling, "cow-killing is the dangerous question of the country, always apt to provoke tumult and bloodshed"; and this not on our account, but because of the Mohammedan, for "the Briton is an outland stranger from beyond the seven seas, and knows no better; the Moslem eats beef in pure spite." Yet, although no Hindu will openly kill a cow (buffaloes are out of the pale), the leather-dressers do not scruple

"to insert a skilfully poisoned thorn under the skin of an animal to cause a lingering death, nor to drop poisoned food within its reach; for in one prison at one time fifteen hundred leather-dressers have been confined for cattle-poisoning,"

—the hides being their perquisite! The detection of these criminals was largely due to the researches of the English medical officers known as Chemical Examiners to Government; for these malpractices were evidently familiar to the people, but even those who had suffered most were reluctant to tell all they knew.



The chapter on horses and mules has been—and will be—noticed in other periodicals, and we will therefore pass it by, as well as the excellent series of stories about the elephant. In the article on camels Mr. Kipling quotes an amusing ballad by his son on the commissariat *oonts* (camels), throwing a light upon the mortality among these animals during our Afghan campaigns.

"In that of 1878-1879, about 50,000 camels were paid for by the British Government. But this was in no wise the fault of the brutal Briton, for the beasts were deliberately sacrificed by their native owners, who were guaranteed compensation for their loss. It was easier to allow the camel to die than to toil with him over a difficult country."

Nevertheless the camel fares badly if left to the care of "Tommy Atkins," who, like his officers, "cherishes the ancient illusion, filtered down from book to book, about the extra water-tank stomach of the camel and his power of going without water."

Yet one more instance of the difficulties which beset our rule:—

"The Secretary of State for India is anxious that more should be done by the Indian Government towards the extirpation of poisonous snakes and deadly wild animals. From the smooth pavement of London town the task doubtless appears easy. In reality nothing is more difficult; for in addition to the protection of Nature is the no less powerful protection of superstitious respect and deeply rooted apathy on the part of the people. This last quality, by the way—absolutely incomprehensible in Europe—is an immense factor in Indian affairs, which Governments and eager reformers are apt to overlook."

And when this apathy is overcome the following happens:—

"The offer of reward for dead snakes has naturally developed a new and remunerative industry—the rearing and breeding of snakes by out-caste jungle folk; excepting, it would seem, in the Bombay Presidency, where large numbers are killed at a cheap rate, and the death-rate from snake-bite is decreasing. During the past eleven years Rs. 237,000 (say 20,000*l.*) have been spent on rewards for destroying snakes, and evidently to very little purpose, for the mortality of man from snake-bite shows over the greater part of India no diminution, but, on the contrary, is increasing."

And here we take leave of a book which we have read with enjoyment and reviewed with pleasure: it is a work to be bought and studied.

*The Mechanical Engineer's Reference Book for Machine and Boiler Construction.* By Nelson Foley. (Crosby Lockwood & Son.)—This volume contains a great variety of tables, rules, data, and diagrams, together with nineteen sheets of drawings of boilers. Its size has allowed the compiler to insert on each page several long columns of tables, or a variety of data relating to any special subject, and affords space for large diagrams and detailed drawings without the inconvenience of folded sheets. Rapid reference to any special subject is ensured by a general list of the data furnished being given on the title-page, by a concise alphabetical index occupying the opening page, and by forty-nine flap references down the side, grouped by differences of colour, which enable the reader to turn at once to any particular subject in the forty-nine headings. Great pains have been taken in the selection, arrangement, and grouping of the numerous data, together with the aids to reference; whilst condensation of matter has not been sought at the expense of the print, which

is clear and good. Data relating to general principles, of general application, and not liable to become obsolete, have been selected rather than matters dealing with special requirements and very liable to change. With regard to the strength of materials, the author frankly states that he has been guided in his calculations, and in drawing up his tables, more by the results of practice than by the ordinary theories. The book is divided into two distinct parts, the first treating of general engineering data, and the second dealing with boiler construction. The first part, in addition to various tables and information, contains data relating to work and power, heat, steam, statics and dynamics, electricity, strength of materials, flow of liquids and gases, speed of steamships, propellers, &c. Besides being illustrated by numerous woodcuts, the book contains thirty-two full-page diagrams, condensing into a single page an amount of information which otherwise would involve tedious calculations, with liability to error, and long tables. The mass of useful information and data collected together in this book in a very accessible form should prove a valuable aid to mechanical engineers and designers of boilers.

#### ASTRONOMICAL NOTES.

INFORMATION that a new star had appeared in the Milky Way, about two degrees south of  $\chi$  Aurigæ, preceding 26 Aurigæ, was received anonymously at the Edinburgh Observatory on the 1st inst., the star being stated to be of the fifth magnitude and slightly brighter than  $\chi$ . Dr. Copeland observed it the same evening, and described it as "of a yellow tint and of the sixth magnitude, being equal to 26 Aurigæ. Examined with a prism between the eye and the eye-piece of the 24-inch reflector, it was immediately seen to possess a spectrum very like that of the Nova of 1866" (i.e., T Coronæ). Dr. Huggins has examined the spectrum at Tulse Hill, with results generally similar to those obtained by Dr. Copeland. The star does not occur on the Bonn maps, but subsequent examination has shown that it was several times registered on photographs of that part of the sky recently taken by Prof. Pickering at the Harvard College Observatory, and that it was brightest on the 20th of December. Its place is R.A. 5<sup>h</sup> 25<sup>m</sup> 3<sup>s</sup>, N.P.D. 59° 39'.

It appears that the last new planet (No. 324) was found on photographic plates taken by Dr. Max Wolf on the 28th of November and the 1st and 18th of December, and was afterwards observed by Dr. Palisa at Vienna on the 20th of January, and by Dr. W. Luther at Hamburg on the 21st. The discovery, therefore, must reckon amongst those of 1891, which has a longer list of small planets than any previous year.

M. Gautier, of Geneva, has published in No. 3075 of the *Astronomische Nachrichten* a searching ephemeris of Tempel's first periodical comet, which he calculates will return to perihelion early in April next. This comet was discovered by Tempel at Marseilles on the 3rd of April, 1867, and passed its perihelion in the following month. The period was found to be about six years in duration, and the comet duly returned to perihelion in May, 1873, and May, 1879. But after that (as M. Gautier pointed out in a paper published in *Astronomische Nachrichten*, No. 2656) perturbations produced by the action of Jupiter lengthened the period by some months, so that the next return to perihelion probably took place in September, 1885. The comet was, however, not seen on that occasion owing to unfavourable circumstances, but it is hoped that it will be observed at the forthcoming return.

The Twenty-sixth Annual Report (for the year ending June 30th, 1891) of the Board of Visitors of the Melbourne Observatory has been received, together with the accompanying Report of the Government Astronomer, Mr.

Ellery. Much time has been occupied in making the preparations requisite for commencing the Melbourne portion of the great photographic chart of the heavens. The large reflector has seen its best days, and it is in contemplation to substitute for it a refracting telescope as the principal instrument of the observatory.

#### GEOGRAPHICAL NOTES.

SIGNOR UGO FERRANDI, although he failed in his endeavour to explore the Upper Jub, has nevertheless collected a good deal of information on the country lying between Barawa and Bardera. From Barawa he travelled by quite a new route, which took him past the "Balli," or lakes, in which the Webi Shebeela loses itself, to the Lower Jub. He established friendly relations with Nazib Bunda, the ruler of Gosha, a country inhabited by fugitive slaves, who stoutly maintain their independence against the surrounding Somal. He then travelled up the Jub, but was compelled to retreat after he had reached Mansur, a place of some importance, within a few miles of Bardera.

The geological results of Count Teleki's expedition into the Masai country have just been published in the *Denkschriften* of the Vienna Academy. Lieut. von Höhnell furnishes an account of the physical geography of the region explored; Dr. A. Rosiwal describes the minerals collected; Prof. E. Suess deals with lines of dislocation and depressions in Eastern Africa; whilst Prof. Toula furnishes a geological map, which exhibits a great advance upon the maps resulting from Von der Decken's and Joseph Thomson's explorations. Count Hoyos and Lieut. von Höhnell, who are at present staying in London, are making preparations for an exploration of Mount Kenia. They propose to reach their goal by ascending the Tana river.

The *Scottish Geographical Magazine* publishes a thoughtful paper on the 'Principles of Geography,' by Dr. H. R. Mill; an account of the Gran Chaco by Mr. J. Graham Kerr, which deserves the attention of those who desire to settle in that much vaunted, but really inhospitable region; and the last of the papers on 'Britannic Confederation,' in which Lord Thring deals with "the consolidation of the British Empire." This paper is accompanied by an interesting map of the world, designed by Mr. Silva White and compiled by Mr. J. G. Bartholomew, which exhibits the extent of the British Empire, shows all towns in which there are British embassies or consulates, and classifies foreign countries in accordance with the commerce carried on with Great Britain and British colonies.

Mr. W. W. Rockhill, whose adventurous journey from Peking to Kokonor, and thence through Eastern Tibet into Sze-chuen, was so graphically described in his recent work 'The Land of the Lamas,' is starting from Shanghai for a fresh tour of exploration in Tibet, his objective point being in the first instance the Kokonor district.

Among the maps included in the serial edition of W. & A. K. Johnston's *Royal Atlas* there is one of Switzerland, which is remarkable for its effective treatment of the hills.

*Stanford's Handy Atlas of Modern Geography*, just published, consists of thirty maps, selected from the 'London Atlas' published by the same firm, and accompanied by an index. The maps are beautifully engraved and printed, although rather gaudily coloured, and are likely to meet the requirements of the general public.

After an unaccountable delay of many years Mr. Baedeker has issued the German and English editions of the second part of his *Handbook for Travellers to Egypt* (Dulau & Co.), which contains the description of all places of importance in Upper Egypt, and in Nubia as far as the Second Cataract, just above Wādi Halfah. It is accompanied by eleven maps and twenty-six plans. This



work is the joint production of Profs. Ebers, Dümichen, and Eisenlohr, and possesses all the characteristics of accuracy of detail which were to be expected from these scholars. The descriptions of tombs newly excavated, &c., are brought up to date, and no pains seem to have been spared in the work of editing. Many travellers will find more than they care to read in this excellent 'Guide'; but all will be grateful to Mr. Baedeker for issuing at a low price one of the most careful and accurate books upon the valley of the Nile ever written.

#### SOCIETIES.

ROYAL.—Feb. 4.—Dr. J. Evans, Treas. and V.P., in the chair.—The Chairman read a letter which he had received from the Home Secretary, acknowledging, on behalf of the Queen, the condolence of the Society on the occasion of the death of H.R.H. the Duke of Clarence and Avondale.—Lord Herschell was admitted into the Society.—The following papers were read: 'On the New Star in Auriga, Preliminary Note,' by Prof. Lockyer; 'Note on the Energy absorbed by Friction in the Bores of Rifled Guns,' by Capt. Noble; 'On the Thermal Conductivity of Crystals and other Bad Conductors,' by Mr. C. H. Lees; and 'On the Mechanical Stretching of Liquids,' by Prof. Worthington.

GEOGRAPHICAL.—Feb. 8.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Major P. W. G. Copland-Crawford, Capt. J. Irvine Lang, Capt. A. M. McMurdo, Lieut. E. W. Margesson, Rev. W. Green, Rev. J. Pritchard, Messrs. E. J. Barrett, J. H. D. Bell, J. J. B. Blackburn, J. Brodie, C. E. Cullen, H. F. Dessen, F. W. Kelly, H. S. N. Macaulay, W. W. Martin, L. B. Moreton, T. Muir, B. Spicer, E. C. Sunnuck, A. Truman, C. E. Turner, W. W. H. Smith, and J. C. Underwood.—The paper read was 'Journeys in the Pamirs and Adjacent Countries,' by Capt. F. E. Younghusband.

SOCIETY OF ANTIQUARIES.—Feb. 4.—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Revs. L. N. Prance and H. M. Davey, and Messrs. R. Bentley and E. Wilson.—Mr. A. Higgins exhibited two painted covers of account books that formerly formed part of a large series of such covers belonging to the treasury of Sienna.—Mr. Payne, as local secretary for Kent, reported various antiquarian discoveries at Luton Fort (Chatham), Slough Fort (Isle of Grain), and Dover, and exhibited a massive Roman gold ring, set with an onyx intaglio, found in 1810 at Lingfield Mark Camp, Surrey.—Rev. Dr. Cox exhibited two remarkable pieces of wood-carving from Lastingham Church, Yorkshire, one bearing a figure of a snake, the other that of a wyvern. He also described some of the curious architectural features of this very interesting eleventh century church.—Mr. Micklethwaite pointed out that the pieces of carving had originally formed part of the wall-plate or cornice of a high-pitched roof, and he was inclined to place their date in the twelfth century.

ARCHÆOLOGICAL INSTITUTE.—Feb. 3.—Mr. J. T. Micklethwaite in the chair.—Mr. J. Park Harrison read a paper on a pre-Norman clearstory window at Christchurch Cathedral, Oxford. He said he had the satisfaction of announcing that a discovery had been made of a pre-Norman clearstory window in Oxford Cathedral. His attention had for some time past been directed to work in the south transept, which differed from any elsewhere in the building on the same level; but it was not till the middle of December that, as the result of a minute examination of the so-called triforium on the west side of the transept, it was found there were grooves as if for glass. These grooves, having been carefully stopped up with mortar, had not previously been noticed. On inquiry being made it appeared that this restoration had been effected at the time when the whitewash was cleaned off and the fractured portions of the bases and capitals made good in 1870. The windows had evidently been taken down at some remoter period and afterwards re-erected, perhaps when the upper range of arches or the present clearstory was built. On the occasion of the Institute's visit to Oxford in 1850, Prof. Willis, having noticed no grooves in the choir triforium, and having observed the late character of the bases and capitals, was led to believe the work was Norman. Mr. Harrison thought that the additional evidence recently obtained would perfectly satisfy those experts who had examined the stonework in the cathedral, of the pre-Norman date of the original design. Other early work, it was stated, had been met with at the west end of the south aisle of the choir.—Mr. W. H. St. John Hope

and the Chairman expressed themselves entirely satisfied with the evidence which had been adduced as to the early date of the clearstory windows.—In the absence of the author, Mr. E. Green read the Rev. Precentor Venables's paper 'On the Roman Colonnade recently discovered at Lincoln.'—Mr. G. E. Fox considered these remains showed the existence of more than one building, the forum probably forming a part of the frontage.—Mr. E. Green and Mr. W. H. St. John Hope took part in the discussion.—Mr. F. C. J. Spurrell exhibited some flint flakes obtained by Mr. Flinders Petrie from a tomb at Medum, Egypt. Some of these flakes had been replaced in the positions from which they had been struck off the block. They were described as having been used in the construction of the tomb and for sharpening the stone adze and hatchet blades.

LINNEAN.—Feb. 4.—Prof. Stewart, President, in the chair.—A letter was read from General Sir D. Probyn, conveying the thanks of the Prince and Princess of Wales for the expression of condolence with their Royal Highnesses in their severe bereavement, which had been forwarded by the President on behalf of the Society.—Mr. J. Rattray was elected and Mr. W. H. Blaber was admitted a Fellow.—Mr. J. E. Harting exhibited Gould's coloured plate of a humming-bird, *Phæthornis longuemareus*, of which species a pair had made their nest in the drawing-room of Mr. Hamilton, of Queen's Park, Trinidad. The nest was built in a palm about five feet high, standing in a tub within the room. The first egg was laid on the 27th of December last, the second egg on the 29th of December, and a young bird was hatched on the 12th of January. The circumstance was regarded as quite unprecedented, though Mr. D. Morris was able to quote a case which came under his own observation in Jamaica, wherein a humming-bird had built its nest on the extremity of a saddle bar in a verandah. Mr. Harting also exhibited some life-sized photographs of the egg-cases of two species of dogfish (Scyllium), and made some remarks on the mode of deposition and period of incubation as observed in different aquaria.—Mr. F. N. Williams read a paper on the genus *Dianthus*. He pointed out that *Velezia*, *Dianthus*, and *Funica* form a natural group of genera distinguishable from the *Silene* group by their seeds, which have a facial hilum and straight embryo. *Velezia* may be distinguished from *Dianthus* and *Funica* by having half the number of stamens. There are, however, three characters to be relied on in distinguishing these two genera: (1) the presence of a spicalyx of bracts, (2) the number of nerves to the calyx, (3) the junction of the claw with the blade of the petal. This last character was regarded as distinguishing very clearly *Dianthus* from *Funica*. In *Dianthus* the blade of the petal is abruptly narrowed into the claw, so that the two are distinct; in *Funica* the transition is gradual. Mr. Williams was of opinion that the species of *Dianthus* might be arranged in three natural groups (subgenera): (1) in which the flowers are numerous and clustered, as in "sweet william"; (2) the largest group, in which the flowers are few and usually solitary on the branches of the stems, as in carnation; and (3) a small group intermediate between *Funica* and the true pinks, and corresponding with the genus *Kohlruschia* of Kunth. The number of species recognized by Mr. Williams in this monograph amount in round numbers to 250.—A paper by Messrs. G. J. Hinde and W. M. Holmes was then read, 'On the Sponge Remains in the Lower Tertiary Strata near Oamaru, Otago, New Zealand.' Near Oamaru there are beds of white, friable, siliceous rock of upper eocene age, almost entirely composed of sponge spicules, diatoms, and Radiolaria, thus resembling in character the diatom and radiolarian ooze of the present deep seas. The sponge remains are all detached; they belong largely to the Monactinellide, though tetractinellid, lithistid, and hexactinellid spicules are also present. The smaller flesh spicules of these different groups are perfectly preserved, and thus enable a comparison to be made with existing sponges, to which generically they mostly belong. In all 43 genera and 113 species have been recognized by their characteristic spicules. Many of the forms have not hitherto been known as fossil. The existing relatives of many of them now inhabit the Indian and Southern Oceans, but some are at present only known from the North Atlantic. The remains of deep-water sponges are intermingled in the deposit with others hitherto supposed to belong to moderate depths only, but in recent dredgings by H.M.S. Egeria off the south-west coast of Australia, at a depth of 3,000 fathoms, there is a corresponding admixture of similar spicules.

ZOOLOGICAL.—Feb. 2.—Mr. W. T. Blanford in the chair.—The Secretary read a report on the additions to the menagerie during January.—Mr. W. Bateson exhibited some crabs' claws bearing super-

numerary prongs. It was shown that these extra parts are really complementary (right and left) pairs of indices or pollices, according to their position of origin, and not repetitions of the two pincers of the claw, as was commonly believed.—Mr. Slater made some remarks on the breeding of the ground-pigeons (Geophaptes) in the gardens, and showed that the young of these pigeons, when first hatched, were not materially different in point of development from those of the typical pigeons, and that there was consequently no ground for separating the Geophaptes from the order Columbæ on this account, as it had been recently proposed to do.—Letters and communications were read: from Prof. R. R. Wright, enclosing some photographs of the heaps of skulls of the American bison which are collected on the plains of the Saskatchewan, and piled up at the sidings on the Canadian Pacific Railway awaiting transport, and which testify to the enormous number of these animals recently exterminated, — by Mr. W. Bateson, on recent observations on numerical variation in teeth, the facts given relating chiefly to specimens of *Quadrumania*, *Carnivora*, *marsupials*, and other orders of mammals in the British and other museums: the author pointed out that the ordinarily received view of homologies between teeth is based on the hypothesis that the series is composed of members each of which is either present or absent; in the light of the facts of variation, this hypothesis was shown to be untenable, and an attempt was made to arrive at a more just conception of the nature of the homology of multiple parts, — by Mr. R. Lydekker, on an upper jaw of a sirenian mammal from the tertiary of Northern Italy, containing milk-teeth; as these teeth showed a masked selenodont structure, it was urged that the specimen indicated the descent of the Sirenian from selenodont artiodactyle ungulates; it was incidentally shown that *Halitherium veronense*, Zigno, from the same deposits, belongs to *Prorastomus*, Owen, — from the Rev. H. S. Gorham, on the Coleoptera collected by Mr. J. Whitehead on Kina Balu, Borneo, the present communication relating to the families Hispidæ, Erotylidæ, Endomychidæ, Lycidæ, Lampyridæ, and others, — from the Rev. H. S. Gorham and Mr. C. J. Gahan, on some of the Coleoptera collected by Mr. W. Bonny in the Aruwimi Valley, Central Africa, — and by Mr. P. L. Slater, on a small collection of mammals brought by Mr. A. Sharpe from Nyassaland, amongst which was a flat skin of Angas's bush-bok (*Tragelaphus angasi*), a species of antelope not hitherto recorded to occur in this district. Mr. Slater also gave the description of a new antelope from Somali-land, proposed to be called *Bubalis snaynii*, after Capt. H. G. C. Swayne, who had furnished him with the specimens on which it was based. He likewise exhibited and remarked on some other examples of antelopes from the same country contained in Capt. Swayne's collection.

SOCIETY OF ARTS.—Feb. 8.—Prof. Forbes delivered the third lecture of his course of Cantor Lectures, 'On Developments in Electrical Distribution.'

Feb. 10.—Sir L. Playfair in the chair.—A paper 'On Burning Oils for Lighthouses and Lightships' was read by Mr. E. P. Edwards, and was followed by a discussion.

HISTORICAL.—Feb. 4.—Sir M. E. Grant Duff, President, in the chair.—Mr. O. Browning read a paper 'On the Evolution of the Family,' in which he attempted to trace the gradual progress of the homogeneous unit of the primitive family tie. This evolution was illustrated from the domestic arrangements and tribal customs of various races, and Mr. Browning announced that he hoped, at some future date, to attempt a parallel account of the evolution of the State from these family relations.—The President communicated some interesting details of the survival of primitive customs among certain native races of India.

SHORTHAND.—Feb. 2.—Mr. T. R. Wright, President, in the chair.—Mr. A. Tange was elected an Associate.—Miss L. A. Percy read a paper 'On Shorthand and Type-writing as an Occupation for Ladies.'—A paper entitled 'An Undecipherable Cipher,' by Mr. E. Anderson, was read.—A communication was read from Prof. Everett, stating that he had been able to fix the date of the completion of his present shorthand system as between September and December, 1847.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'Wanderings in Sicily, the Island of the Golden Shell,' Mr. W. Wallis.  
— Victoria Institute, 8.—'Miracles and Science,' Rev. J. J. Lias.  
— Surveyors' Institution, 8.—'An Explanation of the London Water Question,' Mr. J. W. Grover.  
— Society of Arts, 8.—'Developments of Electrical Distribution,' Lecture IV., Prof. G. Forbes (Cantor Lecture).  
Tues. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
— Statistical, 7½.—'The Recent Agricultural Depression, as exhibited in the Rental of an Oxford College and the Financial Position of a leading London Hospital,' Mr. L. L. Price and Dr. J. C. Steele.



- TUES. Civil Engineers, 8.—Discussion on Mr. A. H. Curtis's Paper on Cold-Quartz Reduction Machinery.  
 — Society of Arts, 8.—The Forthcoming Exhibition at Kimberley, Mr. L. Atkinson.  
 — Zoological, 8.—Contributions to the Anatomy of the Anthropoid Apes, Mr. F. E. Beddard; 'Collection of Lepidoptera from Soudan, North-East Borneo,' Mr. A. G. Butler; 'Third Account of the Fishes obtained by Surgeon-Major A. S. G. Jayakar at Muscat, East Coast of Arabia,' Mr. G. A. Boulenger.  
 WED. Meteorological, 7.—Report on the Phenological Observations for 1891, Mr. E. Mawley; 'Unsustainability of an Atmospheric Hypothesis of Epidemics,' Hon. F. A. R. Russell; 'Origin of Influenza Epidemics,' Mr. H. Harries; 'Note on a Lightning Discharge at Thornbury, Gloucestershire, July 22nd, 1891,' Mr. E. H. Cook.  
 — British Archaeological Association, 8.—'The Church of Perranzabuloe,' Dr. A. Fryer.  
 — Microscopical, 8.—Annual Meeting: President's Address.  
 — Society of Arts, 8.—The Pamirs, Capt. F. E. Younghusband.  
 THURS. Royal Institution, 3.—Recent Biological Discoveries, Prof. Ray Lankester.  
 — Royal, 4.  
 — London Institution, 6.—'Illuminating Flames,' Prof. V. Lewes.  
 — Linnean, 8.—'Bud Protection in Dicotyledons,' Mr. P. Groom; 'Revision of Colenso's New Zealand Hepaticæ,' Mr. F. Stepiant.  
 — Numismatic, 7.  
 — Electrical Engineers, 8.  
 — Chemical, 8.—Election of Fellows; Papers by Mr. H. T. Brown and Prof. Tilden.  
 — Antiquaries, 8.—'Heraldic Glass from Holvenden Church, Kent,' Mr. R. G. Rice; 'Dates of some Greek Temples as derived from their Orientation,' Mr. F. C. Penrose; 'Remarkable Group of Ecclesiastical Figures at Wells,' Mr. W. H. St. John Hope.  
 FRI. Geological, 3.—Anniversary.  
 — United Service Institution, 3.—'The Telephone at Home and in the Field,' Major C. F. C. Beresford.  
 — Philological, 8.  
 — Royal Institution, 9.—'Micro-organisms in their Relation to Chemical Change,' Prof. F. F. Frankland.  
 SAT. Royal Institution, 3.—'Matter: at Rest and in Motion,' Lord Rayleigh.

## FINE ARTS

The VICTORIAN ERA.—An EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

*The History of St. Martin's Church, Canterbury.* By the Rev. Charles Francis Routledge, F.S.A. (Kegan Paul & Co.)

WE always feel kindly towards a parish priest who writes a book about his church, even though the book be but a poor thing when written, and Canon Routledge's book is by no means a poor thing. In the historical part of it he suffers from lack of material. For though the name of St. Martin's Church, Canterbury, is in all the history books, it is, as he says, associated with only one great historical event, and that took place thirteen centuries ago; whilst the diocesan records, the common source of information about parish churches in the later Middle Ages, are of no use in this case, because the church was exempt from archidiaconal jurisdiction. Nevertheless, the historical chapters which make up the greater part of the book are good reading, and the only fault, if it be a fault, is that they wander far afield beyond the limits which the title-page seems to lay down.

The special interest of the book to antiquaries lies in the part which deals with the fabric, and we must say that we are somewhat disappointed in it. Canon Routledge lets his enthusiasm fairly run away with him. Not content with the fact that he serves the only parish church in England of which there is written evidence that it was a church in the days of the Roman occupation of Britain, he would prove that the present fabric is as old as that, and even (p. 179) that it is the oldest church built, and always used as such, in Europe. This sort of thing rather spoils what may be a good case. It is possible, and indeed probable, that there is Roman work at St. Martin's, but an examination of the church made some years ago failed to satisfy us of it. Since then more evidence has come to light, as this book shows. But verbal description without illustrations is not enough to form a judgment on, and Canon Routledge does not supply even a plan of the church; for the

diagram on p. 120 is not a plan, and there is evidently some serious mistake in the figures on the page before, which should supplement it. The only illustration of the fabric is a poor elevation of the south side of the chancel, which shows very little of the part which is claimed to be Roman.

There are not many men who are able to unravel the story of an old church, especially of one that goes back beyond the twelfth century; and although Canon Routledge gives the opinions of many friends, there is not amongst them any one whom we should accept as a final authority on the subject. Both he and they see Roman work too easily. The nearest rival to St. Martin's is said to be the church in Dover Castle, which may, possibly, have some older work in it, but, as a whole, is shown by its plan to be not earlier than the ninth century, and more likely of the eleventh—if, indeed, it should not all be described as of the nineteenth, for its guardians, whilst claiming for it the extravagant antiquity which Canon Routledge would allow, are doing their best to remove all evidence of it. When we last heard of them they were engaged in lining the old walls with mosaic! Verily, as he says (p. 158), "strange indeed and unaccountable are the freaks of restorers!"

The other English churches said in this book to be of Roman date are the chapel of Stowe by Faversham, which has worked into it a piece of wall which may be Roman, but is probably part of some building much older than the chapel; the older church at Lyminge, and that so barbarously destroyed at Reculver, both probably of the seventh century, and perhaps quite early in it; and the church at Brixworth, of which we have documentary proof that it belongs to the latter part of the same century. That St. Martin's at Canterbury is really older than the oldest of these we think is quite likely.

*The Year's Art, 1892* (Virtue & Co.), has become indispensable for the studios of artists and the writing-table of every one connected with art, and this, the thirteenth annual volume of the series, more than sustains its modest claim to be useful. Besides the usual features of the publication, it contains a list of pictures bought with the Chantrey Bequest since its foundation and the prices given for them, a directory of dealers in works of art, and instructions concerning the new copyright law of the United States. The frontispiece is a very good portrait of Sir James Linton; the next illustration is a very bad one of Sir F. Burton. Most of the cuts are likenesses (some of them a little truculent, some pleasing) of members of the Institute of Painters in Water Colours. Besides, there is a great quantity of instructive details, such as copious notes concerning sales and the prices—not a few of which are surprising—realized at Christie's for pictures, statues, drawings, and prints, by which it appears that the largest sum given for a painting in 1891 was Lord Wantage's 7,455*l.* for Turner's 'Walton Bridges,' now No. 140 in the Academy Exhibition, the next 6,772*l.* for Meissonier's 'The Sign-Painter,' the third 5,460*l.* for Watteau's 'L'Occupation selon l'Age,' Mr. Holman Hunt's 'Saviour in the Temple' fetched 3,570*l.*

## THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Sixth and Concluding Notice.)

THE Italian pictures and a few examples from the Low Countries, which on various grounds we have postponed noticing, remain to be dealt with in a space unavoidably brief. Under the

circumstances the best order we can adopt for our remarks is that of the Catalogue, which brings to the front Andrea Schiavone, one of the latest of the real old masters, in whose productions are to be observed the traditions, and not a little of the fire, of better days than his, which ended in 1582. In *The Story of Apollo and Daphne* (No. 110)—a confused composition, although the figures, taken separately, are vigorously designed—we find no conclusive evidence that the very unequal, but always accomplished master whose name it bears had anything to do with it; it is probably by some one trained in his shop, who had a heavier hand than his. For the loan of Mr. C. Morrison's grand and impressive, though conventional and mannered *Landscape* (111), by Gaspar Poussin, every visitor ought to be grateful. We have here Gaspar's grave and dignified treatment of the masses and a sympathetic representation of gloomy repose preceding a tremendous tempest. The whole has darkened more than usual, and the distance has greatly faded; still these defects add to the mournful aspect of a scene in which the artist proposed to illustrate the *motif* of the journey to Emmaus by means of a group in the foreground of travellers hastening on their way. The picture is clear, rich in tone and colour, and more highly finished than usual.

Mr. Beaumont's Giorgione, the *Adoration of the Shepherds* (112), is a famous picture, which received the approval of Messrs. Crowe and Cavalcaselle, who considered it as fine as the still more famous 'Judgment of Solomon' in the Uffizi, and preferred its atmosphere, luxuriance and richness of tone and tint, the exquisite harmony of its "luscious" tonality and enamel-like brilliance. They commended in the highest terms certain qualities indicating on the artist's part "increase of power, better arrangement, greater breadth, more delicacy of glazing and blending, and larger effects of chiaroscuro." We can endorse the criticism, and, like the authors, recognize the "Bellinesque and Palmesque" grace and glow to which this 'Adoration' owes much, and enjoy the beautiful fancy which set in the air above the holy group those lovely and ruddy cherubs who, full of gladness and tender reverence, seem to be watching Christ. The wonderful poetry of the landscape (a true representation of the painter's native country), the sunniness of the air, and the superb coloration are delightful; but the human figures show the painter's youthful conception of the subject to be far inferior to that which inspired his incomparably beautiful 'Virgin and Child with SS. Francis and Liberale' in the church at Castelfranco, for the tone and colouring of which there is a most fascinating, skilful, and beautiful study of the St. Liberale in gleaming armour (the gift of Samuel Rogers) in the National Gallery. No. 112 is probably the same as "No. 182, by Giorgione, a madona with the shepherds coming to worship, small figures," which is described in Chiffinch's catalogue of James II.'s collection. Messrs. Crowe and Cavalcaselle mentioned as at Windsor a drawing, ascribed to Carpaccio, of part of Mr. Beaumont's Giorgione.

That, when he was very old, Titian might have painted Mr. R. Bankes's *Omnia Vanitas* (113), sometimes, but absurdly, called 'Danaë,' is undeniable, but we doubt if, even in extreme age, the master would have produced this awkwardly drawn and rather feebly designed nude figure of a woman reclining on a couch, and looking up in a manner which betrays the weakness of the painter, if not all lack of meaning on his part. Whoever he may have been, he was undoubtedly inspired with Titianic taste for a fervid coloration, entertained a marked preference for the lusciousness of too plump flesh, and possessed a proper sense of the charm of that golden inner tint which distinguishes the carnations of the Venetian school. The questionable draughtsmanship and the patent dis-



proportions of the figure are not only not against the ascription of this work to Titian, but decidedly in favour of it. Not so its lack of vigour, which indicates a copyist of the weaker sort, who, following a design of Titian, did not fail to give the voluptuous morbidez of the Venetian courtesan who was the model, and was careful not to omit the emblems of power, desire, and wealth which, accompanying the nudity, give meaning to its *abandon*, and impart a sort of sentiment to this self-contradictory morality. Messrs. Crowe and Cavalcaselle, 'Titian,' ii. 430, suggest that the great Venetian made a design like 'Omnia Vanitas!' which pupils feebly transferred to canvas, as in No. 236 in the Glasgow Museum, in the better-known and finer example in the Academy of St. Luke at Rome, and the present one, which comes from Kingston Lacy. We know more than one instance of Titian's designs being transferred in this manner. No. 113 seems to have been badly repaired, and, being very thin and slight, was never more than a dashing sketch. It was here in 1870.

*The Triumph of Love* (115) possesses better claims to be called a Titian. At any rate, it has been better treated than 'Omnia Vanitas,' and it shows in a circle, probably intended for the eye of a ceiling, a sort of allegory, such as was first, it is supposed, introduced by Giorgione, and was not unknown in Titian's later days, while at a still later date it became hackneyed and vulgarized. The picture, which now belongs to Major Jekyll, was lent by the late Mr. William Graham to the Academy as No. 126 in 1875. It embodies a beautiful design (borrowed, if we remember right, from a quasi-antique gem of the *cinque cento* period) of Cupid as a plump young boy standing upon the back of a lion (a beast which is, it must be owned, of most quaint device and in this form certainly not antique), who is rushing furiously through a glowing summer twilight landscape, while the god, looking, with an air of triumph, after a shaft he has just discharged, prepares another for his bow. It is a charming design, such as might have been present in Shakespeare's mind when he made Oberon speak of having seen

Cupid all arm'd; a certain aim he took  
At a fair vestal, throned by the West;  
And loosed his love shaft smartly from his bow.

The rosy and golden under hues of the flesh (part of which has been repaired), the spontaneous movement of the figure, the animation of the face, the poetry of the landscape, and the lustrous silver of the sunset horizon, are Titianesque elements which combine in giving us pleasure in a work which may not be a Titian, but was unquestionably worth more than the 115*l.* 10*s.* it realized in 1874, when it was sold with Mr. Currie's collection, or the 241*l.* it fetched at the Graham sale in 1886, when Mr. Agnew bought it. Long before Titian could have designed or worked in this manner every quality that he owed to Bellini, Palma, and Giorgione had ceased to influence his art. The handling may be due to one of the younger Vecelli, or to Schiavone at his best.

The cautious old gentleman who sat to Tintoret for the *Portrait of a Senator* (116), which the Duke of Abercorn has lent, had every reason to be satisfied with the skill of the artist who depicted him with so much acumen and insight, and with a brush as powerful as it was swift. The Senator's robe of reddish crimson goes wonderfully with his shrivelled and adust complexion and the white and close-clipped hair and beard, the tasteless cutting of which did not lead Tintoret to tamper with its almost grotesque ugliness. The painter's vigour, not less than his courage, and the intensity of his perception of character, are manifest in the expression of the wary-looking eyes, the close-held lips, and the masculine though time-worn cheeks. The chin has plenty of force about it. This admirable face was touched with the

firmest of brushes wielded by a hand of rare felicity. The view of Venice in the background is a rare circumstance in Venetian portraits. The carracks going to sea and their big sails bellying before the wind tell us that this senator was a merchant who traded to foreign parts. This masterpiece was here as No. 123 in 1875. The companion portrait by the same artist is No. 118, which in 1875 was No. 129 at Burlington House, and from the same collection; it represents another senator, with quite a different face and air, and possesses similar technical qualities, and also evinces the painter's transcendent insight into character. The features are those of a self-willed, obstinate old gentleman who seems to be arguing with the spectator; the attitude of the outstretched hands is evidently habitual to the sitter, and was seized with alacrity by Tintoret, and is so true to the life as to prove the perfect veracity of the picture. For Mr. W. Bromley Davenport's *Apollo and Marsyas* (117) we do not—even if Tintoret painted it, which we doubt—care much. It embodies, if so solid a term be permitted, a weak and confused conception of the subject, executed by an infirm or reckless hand.

The weakness and flatness of the pretty face of *Flora* (119) are not due to Palma Vecchio any more than its features belong to that exuberant and lovely Violante, his niece, who, it is said, sat so often to her uncle and to Titian that her face and form have become quite the types of Venetian beauty in the sixteenth century. This is a more slender and less luxurious damsel than Violante. No doubt the face has suffered much from time and accident, but the smooth stippling of the restorer has been more destructive. This appears from the charm of the intact painting of the maiden's lovely bust and throat—elements of beauty in which Violante, it is recorded, had no rivals in her time. There is beautiful "colour" in the apposition of this lady's green robe, her white linen, the warm and, where the sun has not touched them, pearly roses of her flesh, and the bright blueness of the ribbon, which, becoming loose (a thoroughly Pallesque touch), has let the under garment and the bosom it does not hide come into sight. Palma was quite himself when he painted the flowers which are so deftly lodged in front of her figure.

Few Del Sartos now in England rival Lady Wallace's *Virgin and Child* (121), in which are combined a noble and dignified composition in the style of Fra Bartolommeo, the graceful motives and lovely lines of Raphael, the painter's own exquisite feeling for personal beauty, and the consummate harmony of tone which Browning appreciated and described in his well-known verses. The charm of these elements is enhanced by the soft yet clear and firm morbidez of the figures and the masculine though somewhat dainty taste which pervades the whole work. Dr. Waagen says that this masterpiece "was originally in the Villa Aldobrandi at Rome, and at the time of the French domination in Italy was carried to England, where it passed into the hands of Mr. Champenowne for Buchanan. It was then purchased by Bonnemaison of Paris, sold by him to Mr. Nieuwenhuys for the gallery of the King of Holland, at the sale of which [in 1850] Lord Hertford bought it for 1,200 guineas." Buchanan says he himself bought, in 1805, from the Aldobrandi Gallery, another 'Virgin and Child' or 'Holy Family' by Del Sarto, of the same size as that before us, and sold it to Mr. Holwell-Carr, who bequeathed it to the National Gallery, where it is now numbered 17. In the latter purchase Mr. Champenowne was again concerned with Buchanan. Yet another 'Sainte Famille' by Andrea was in the King of Holland's collection. J. Bassano's *Announcement to the Shepherds* (122), which is in its fine original frame, illustrates that most unequal painter at his best. The shepherds are, of course, shepherds of the

Campagna, and the mountains in the distance look very like the Alban Hills.

Two Claudes of very unequal quality represent that master in this exhibition. The better is Mr. Beaumont's well-known *Philip baptizing the Eunuch* (120), which, according to the inscription on the plate of No. 191 of the 'Liber Veritatis,' was painted for Cardinal Spada in 1673, and according to Smith, whose No. 191 the picture is, it belonged to Beckford. It was sold in 1804 for 590 guineas; in 1840 the Messrs. Smith owned it; in 1878 it was again sold, with the pictures of Mr. Munro of Novar, lot 25, second portion, for 840*l.* See Lady Dilke's 'Claude Lorrain,' p. 224, and Smith's 'Supplement,' No. 18. It is distinguished even among Claudes by the dignity and grace of the group of trees on our left, the serene atmosphere, and the silveriness of the mid-distance. In its present place it suffers from lack of light strong enough to search its rather dark surface, which is somewhat hard and enamel-like. This difficulty is increased by the glass before it. Mr. M. H. Colnaghi's 'Claude,' *The Embarcation of St. Paula* (114), is rather cold, hard, and mannered. It has darkened grievously, and, although the upper sky is still charming, is but an indifferent example, and such as we hardly expected to find in Burlington House. It seems to be one of several repetitions or copies of the design of No. 49 in the 'Liber Veritatis.' The 'Liber' says the original picture was inscribed "Claude fecit in V.R. quadro fact per il re di Spagna." Accordingly we find it in the catalogue of the Real Museo by M. Madrazo described at length as "Pais, con efecto de sol naciente," with the addition that, as in many Claudes, the figures are by Courtois. There is a replica at Dulwich, which is said to have belonged to Prince Rupert; the Duke of Wellington possesses another; yet another was in the collection of Lord Portarlington; probably the last is before us. See 'Claude Lorrain,' as above, 1884, pp. 212, 217, 229, 233, and 240. Smith described the Madrid version as No. 49; see likewise his No. 120.

In Gallery IV. the Academicians have, as hitherto, placed the pictures usually called archaic—an unsuitable term to apply to works which, whenever and wherever they were produced, represent undeveloped modes of design and execution, and are often wilfully antiquated. Exactly as in Italy artists we call "primitives," such as Crivelli, and others less elegant than he, still adhered to the early manner while Titian was in his glory, so in Germany Cranach survived Holbein by ten years. Room IV. contains specimens of Italian, German, Dutch, and Flemish art dating from Giotto's birth-time in 1266 (fifty-first of Henry III.) till the death of Lucas Cranach in 1553, the year of Mary's accession. Nearly three hundred years are thus represented by thirty-eight pictures. It is significant that, except a few portraits and Liberale da Verona's quaint illustration of Virgil, No. 159, the subjects are Scriptural, or at least religious.

Among the earliest portrait painters, properly so called, of whom Italy can boast was Sandro Botticelli, to whom Mrs. A. Seymour's *Portrait of a Girl* (143) is ascribed. Since we saw it last it has been very cleverly and very thoroughly cleaned. Brilliant as it now is, it has lost the soft golden hues that time had bestowed. It belongs to a class to which many hesitate to award the name of the great Sandro or that of Ghirlandajo, to whom, or to Pollajuolo, many such examples are often ascribed before they are cleaned. The pleasing animation of the features, the gay colouring, the pure carnations and smooth surface—points which show the artist, whoever he was, to have been in the habit of painting in fresco—go far to redeem the stiffness of the attitudes, the timidity of the handling, and the almost shadowless unreality of a laboured example. In all respects this and similar works of the same class prove how loyally and tastefully their painters



were striving to represent the effect of brilliant daylight in nature and in the open air. However influential their habit of fresco-painting upon their methods of working in tempera and oil, it is quite certain that the most potent factor in producing that brilliance which characterizes the art of the primitives was this endeavour to depict daylight as they saw it. This ensured the gaiety of their coloration, the purity of their local colours, the brightness of their carnations, their indifference to modelling, and their almost complete neglect of impasto. Mr. W. Bromley Davenport has lent Botticelli's *Virgin and Child, with Angels* (144), of which Browning might have written that the "Maid-mother" is one of Sandro's "inveterately tear-shot beauties," the damsels whose pallid faces, blunt noses, and feeble chins, although sometimes almost ignoble, are redeemed by a sincere and natural purity which makes them so unlike the magnificent Venetians of Palma. Scores of times Botticelli must have painted the wan maiden who was the type on which he founded his simple and girlish Virgins, but we never tire of them, and least of all when grouped with Infants so good and gracious as the one before us. Much fresher and more original than the mannered Virgin are the four adoring angels who surround her. The Child holds in His left hand the pomegranate which, in Sandro's time, was supposed to be the Apple of Life and was the subject of no end of mysticism. The unusual darkness of this picture, its hardness, and somewhat harsh definitions contrast strongly with the gaiety and brilliance of the adjoining No. 143, which is attributed to the same master. Filippo Lippi or some less inspired member of his school probably painted the *Virgin and Child*, No. 145, from the same collection, the chief treasures of which found their way to the National Gallery in 1863.

Nos. 146, 147, 148, 154, and 155, the five predella pictures belonging to the Earl of Dudley's collection (soon, alas! to be dispersed), illustrate in the most charming and naïve manner the ordered graces of Perugino's pure colours and delicate harmonies—borrowed from the mediæval illuminators whose direct descendant he was—his neat draughtsmanship and crisp touches. His habit of balancing the elements of his compositions, whether single or grouped figures, even his trees and the slopes of the opposed hills of his vistas, is illustrated here, and the pictures epitomize quite perfectly the strength and the weakness of a most agreeable master. He indulged this habit of balancing parts in his pictures to such an extent that even the shed of the *Nativity* (146) has two sides alike, and the saplings on each side echo each other; there are two figures on each side of the central group of a highly conventional Virgin and Child, and the elegant Italian gentlemen who represent the faithful of Perugino's days exhibit each of them due care to observe the same attitude as the other. *The Baptism of Christ* (147) is equally pretty and tasteful. Here are on each side groups of three, each consisting of two standing figures and one kneeling.

We notice in *Christ and the Woman of Samaria* (148) the same excess of grace, approaching affectation, the same tall and swaying figures, the weakness of the knees even of the woman, who wears a blue dress shot with gold and is dressed for all the world like an antique princess, while the quirks in her slightly tortured draperies exceed even Perugino's peculiar mannerism. *The Resurrection* (154) is as a whole charming, and the serene effect is almost poetical. The same cloying sweetness and the same lack of vigour, the same draperies and the same coloration, occur in "*Noli Me tangere!*" (155) the last member of the predella; but in the kneeling Mary, the local colours of her bronze-green mantle, and the brilliant red of Christ's robe Perugino rose

above his own pleasing but safe level. The elegance of the spindling trees belongs to the school rather than to the painter.

In these panels it is plain that Perugino, when working at his best, was, so to say, an undeveloped Raphael. We find their peculiarities repeated in Raphael's most renowned picture *The Crucifixion* (151)—properly 'Christ on the Cross'—which is all the more interesting because, though painted not later than 1500 or 1501, when he was a boy of eighteen, it hints at greater powers than those his master had ever attained to. It is fortunate for us that the 'Crucifixion' and Perugino's predella pictures have survived four hundred years without changing a feature. The 'Crucifixion' was painted for the chapel of the Gavari family in the Dominican church at Città di Castello, whence, after three hundred years, it passed into the hands of Cardinal Fesch, at the sale of whose pictures in 1845 the Prince of Canino gave 10,000 Roman crowns for it; in 1847 it entered the gallery of the late Lord Dudley, who lent it as (No. 159) one of the Manchester Art Treasures in 1857, and again to the Academy in 1871. There is nothing to add to the history of this picture not already well known, and we heartily trust it may never leave England. Let us remember that the formality of the composition, and the comparative stiffness of the figure on the cross, were not wholly due to the boy Raphael, who cannot have cared for the subject. As earlier designs of his are freer it is clear that the Dominicans, if not the Gavari, insisted on his observing the conventions of his theme. On the other hand, the queer drawing of the nude Christ not only indicates inexperience, but shows that Perugino had nothing to do with the picture. The same bad drawing is to be found in the later and incomparably finer 'Madonna degli Ansdei,' which is in the National Gallery. In the Albertina, Vienna, is a pen sketch for the torso of Christ.

Hastening to a conclusion, let us commend to the visitor's attention Mrs. A. Seymour's *Virgin and Child, with Angels* (149), by Piero della Francesca, replete with the characteristics of the master's fine works in the National Gallery; the pathos—extravagant and grotesque, but thoroughly true—displayed in the passionate grief of the Virgin and her companions in Lord Dudley's remarkable Crivelli, a *Pietà* (150); and Mr. Eastlake's Bissolo, a *Virgin and Child, with Saints* (158), which unites happily and gracefully the conventions of Venice and Florence in the painter's time, and his peculiar taste for gentle types, the almost portrait-like elegance of the warrior St. Roch, the flat modelling, the somewhat empty contours and laboured forms. The figure of St. Roch is poor, still he has a noble and masculine face, beautifully painted (is it intact?) and instinct with manly and earnest devotion; the colour of his dress is lovely. *The Death of Dido* (159), by Liberale da Verona, lately bought from Cassel, will soon be in the National Gallery; it is marked by the quaintest elegance. Fra Angelico's delicious *Virgin and Child* (160) comprises a galaxy of lovely angels with such sweet gentle faces as only he has painted. Every one should notice the patterns punctured in the golden draperies. Probably the most beautiful Carlo Crivelli in the world is Lord Dudley's *Virgin and Child, with Saints* (161), one of the gems of the Manchester Exhibition in 1857. It was here in 1871, No. 303. Few Virgins are more charming than the fair young lady clad in jewels and cloth of gold, and so different from the passionately weeping elderly woman in the same master's 'Pietà,' No. 150, to which we have already alluded. Her magnificent mantle of blue is richly embroidered with gold, and her hair is inlaid with threads of gold; her gracious attitude and exquisite smile, not less than the dainty beauty of her high-bred hands, are wonders in their way. Behind her hangs a cloth of estate em-

broidered on royal red. The charming Boy upon her knee matches so lovely and innocent a mother. Among the saints are faces full of character. Prodigious pains must have been taken with the embroideries, jewels, and accessories, as well as with the faces and hands.

Francia's *Virgin and Child* (152) deserved the praise of Dr. Waagen, who sympathized with "the fine melancholy sentiment peculiar to this master." Lorenzo di Credi is well represented by the *Virgin and Child* (162) of the Dudley Collection, remarkable for the poetry of the background, where the domes and towers of the Holy City, half revealed amid the mist, stand on the shore of a placid lake. Its sentiment is modern; can the landscape be ancient? The painting of the flowers in the mid-distance would delight Mr. Ruskin. Very lovely is Luini's *St. Catharine holding a Book, with Angels* (164), a perfect specimen of his choicest art: a most desirable picture. Here are *The Burning Bush* (169) of D. Bouts, lent by Mr. Willett, and the *Celebration of High Mass* (173), which is unluckily ascribed to J. Van Eyck, but belongs to a much less distant time than his, and is instinct with the sentiment of a later period of Flemish art, as the faces, ornaments, and illumination indicate, and the somewhat mean types of the figures which, with abundant enrichments of gold, damask, and sculpture, fill the Romanesque church before us. Wonderful touching and the dearest precision are displayed here. Very beautiful is the rare *Virgin and Child* (165), which bears Da Vinci's name, and is worthy of Luini, who probably painted it.

Lucas Van Leyden's *Adoration of the Magi* (171), belonging to the Queen, having been, as No. 196, here in 1881, needs no further comment. Its astonishing wealth of details, solidity, its, for the time, rare sense of style, and its quaintness of conception, which is homely without being irreverent, are worthy of admiration. We may conclude with a word on the F. Hals, *The Portrait of a Man* (124), which we should have noticed before now, and which differs widely from "Master Lukas's" masterpiece. It is marked by character, energy, the most accomplished and most facile brush power, and was painted with a touch so forthright and yet so exhaustive that even Van Dyck, his visitor and contemporary, felt no shame in envying it. Here flesh-painting and brush-play attained their perfection, such as never artist born before or since surpassed, while very few indeed, if any, have attained to them. Technically speaking, there is not a greater triumph of handicraft and insight dashed with humour in the whole Academy. The Cranach (?), No. 174, the Giotto's (178, 180), and the Giottoesque *Entombment of the Virgin* (177) close the list.

It remains to thank the owners and the borrowers of the pictures we have studied, and especially to acknowledge gratefully the good offices of Sir F. Leighton and Mr. Horsley, who have again done so much for us and for the public advantage.

#### NOTES FROM PARIS.

THE situation of the French museums was for a long time exceptional and in a degree privileged, like that of the museums of Italy and Spain. While in most of the neighbouring countries everything had pretty well to be created, the Louvre had behind it the fruits of constant hoarding, which permitted it to confine itself to the acquisition of pieces of extraordinary merit. Perhaps France has relied overmuch on this advantage, which the efforts of her neighbours have gradually wrested from her. While the National Gallery and the Berlin Museum have been able to enrich their walls with works of the *primitivi*, whether Italian or Flemish or German, the Louvre has let the propitious time slip, and nowadays finds it impossible to supply certain very obvious gaps. This inferiority has profoundly impressed both those in charge of the gallery and the Parliament.



Both have felt the necessity of creating additional resources, and the foundation of a museums fund has been resolved upon. In order to swell it, M. Bourgeois, the Minister of Public Instruction and Fine Arts, proposes a system of paying days, analogous to that which exists at the National Gallery and at South Kensington—a project that has its advocates and its opponents, and that will be discussed presently by the Chamber of Deputies. Another innovation is to permit the museums fund to carry on the surplus of one year to the next. Hitherto the rule has been, as in England, that the grants which had not been spent in the twelve months had to be returned to the Treasury, and were mixed with all the other surpluses, and consequently were lost to the institutions for which they were originally voted. The new measure will allow the museum to accumulate any surplus funds for some exceptional purchase.

Private individuals seem likely to second the efforts of the Government. The papers announce that the Marquise Visconti-Vimercati, daughter of the lamented Senator Peyrat, has bequeathed 8,000,000 fr. to the museum funds, which are also to receive 400,000 fr. from the Sevéne and Barellier legacies.

While waiting for an annual endowment, the Louvre and the other departments of the national museums—the Luxembourg, Versailles, and St. Germain—have either made some interesting acquisitions or undertaken rearrangement or the exhibition of things hitherto not shown to the public. The most important object that comes under the first head is the bronze statuette of Dionysus, a replica of a lost original of Praxiteles, praised by the rhetorician Callistrates, which belonged to Photiades Pasha, and has been bought at the instigation of M. Héron de Villefosse, the Keeper of Ancient Sculpture, for the comparatively moderate sum of 30,000 fr. There is no need now to speak of the *salle M. Heuzey* has filled with the brilliant results of the excavations of M. and Madame Dieulafoy.

The activity which prevails in the long smug museum has had its parallel in the incessant additions to private collections. There is scarcely a country where private initiative does so much to support the action of the Government as in France. The learned Keeper of Paintings and Sculpture at Berlin, Dr. Bode, lately complained in an English magazine of the rarity of gifts by collectors to the museum he has charge of. At Paris, on the contrary, what one is agreed to call the world of curiosity-hunters periodically offers tribute to the public collections.

If we are threatened with the speedy loss of the Spitzer collection, whether it be bought as a whole by some Government or dispersed by auction—if the celebrated enamelled cup of the fourteenth century has disappeared from the hotel of Baron Pichon for some unknown destination (I am told that the British Museum is on the point of purchasing it)—on the other hand, a series of important objects have acquired permanent domicile in Paris and the neighbourhood. To begin with, the forty miniatures of Jean Fouquet, which were in the Brentano collection at Frankfort, have been brought back in triumph to Chantilly by the Duc d'Aumale. This is an acquisition of quite exceptional interest for the history of French painting during the period that immediately preceded the Renaissance, during which it wavered between imitation of the Gothic style and that of antiquity.

The purchase by Baron Alphonse de Rothschild of the famous portrait in the Borghese Gallery has caused no less stir. That it is not by Raphael all connoisseurs are agreed, but all are equally agreed on the grand *tournure*, the *éclat* of this figure, to which the mystery that surrounds it lends a still greater piquancy. There has been much discussion in connexion with this acquisition on both sides of the Alps regarding the *Pacca Edict*, which places most

severe restrictions on the exportation of works of art. It is not my business to examine in this letter what is the most useful and the most honourable plan for Italy to adopt; but it is certain that if France and England were to adopt similar measures there would be an end of the importance of Paris and London as international markets of works of art and recruiting grounds for museums. It is to be wished that a mode of compromise may be discovered between what may be called the interests of the beautiful and what, in my opinion, are the imperious necessities of science and art. The monopoly which certain nations suddenly claim, is it altogether worthy of a century of enlightenment? Italy, to adduce only one example, possesses thousands of mausolea of the Renaissance. Is it a great misfortune if a dozen or fifteen specimens go to represent that phase of art and that epoch in foreign galleries? By an unlucky coincidence the countries which more especially lay an embargo on masterpieces of classic art are increasing the stringency of their measures of prohibition just at the moment when the classical tradition is being vigorously assailed. It is not to be denied that its enemies have gained ground of late years, and it is surprising to find in their ranks Liberals and Conservatives united by a common hatred of any art other than mediæval. Yet this reaction at once against antiquity and against the Renaissance, these symptoms of a new evolution of French taste, deserve more than a passing mention, and I shall return to the subject on a future occasion.

It may be indiscreet to lift the veil behind which a number of Parisian collectors prefer to conceal their conquests. Were it not so I should have felt tempted to describe a certain gigantic cameo—the third great cameo known—which was found in Spain, and became part some time ago of one of our great collections; or a colossal Flemish triptych, not unworthy of Memline, which also was unearthed in Spain; or the pictures of Mantegna, the statuettes of Riccio, and divers other rarities which are to be found nowadays not far from the Boulevard Haussmann and the Boulevard Malesherbes.

If from these multiplied efforts, the aim of which is the disinterested and in some sort platonic study of ancient masterpieces, we pass to the attempts made to apply the teachings of the past to modern needs, the preparations of the Exhibition of Women's Art which is being organized under the superintendence of the Union Centrale des Arts Décoratifs first demand attention. This exhibition, which is to be opened in August at the Palais d'Industrie, is in the hands of MM. G. Berger and Marius Vachon. There is a modern section of works executed by women since 1871, and a retrospective section. Among the patronesses are Madame Édouard André (Nély Jacquemart), Rosa Bonheur, Madeleine Lemaire, and the Baroness Nathaniel de Rothschild. It is certain to form an important gathering. It will assemble the masterpieces of Parisian collections at the same time that it will present under a new light a number of works hitherto neglected. One of the principal attractions will consist of a series of models, offered by one of the great Paris dressmakers, to be arranged under the auspices of the archaeological committee which is to deal with the history of costume. The exhibition harmonizes with the movement which has been for some years growing in France for giving a more considerable place to woman in artistic and industrial production. The reorganization of the École Nationale de Dessin for young girls, the foundation of the Union of Women, the proposed opening of public studios of painting and sculpture intended for women, all of these are symptoms of the tendency of things, and in a survey of the state of the arts in France it is by no means to be neglected. E. MÜNTZ.

### Fine-Art Gossip.

Two magnificent studies—life size and full length—of lions, made by Sir Edwin Landseer for the bronze statues at the base of the Nelson Column, will immediately be placed in the British section of the National Gallery, Trafalgar Square. They are thoroughly masculine examples of the rarest brush power, drawn with admirable learning and facility, modelled with consummate skill, and first rate in colour. In Landseer's very early days he made several life-size, full-length pictures of lions of this kind, and exhibited some of them at the British Institution, which, if more elaborate than these much later ones in question, were not such splendid *tours de force*. They are the gifts to the nation of Mr. Hills, Sir Edwin's old friend and business manager, whose death we recorded not long since.

Yet another important exhibition of works of art, intended to replace the "Grosvenor," in a new gallery which is being constructed on a considerable scale, and will be handsomely decorated, is to be opened to the public early in the ensuing summer. An extensive site, conveniently situated at the back of houses on the north side of Grafton Street, has already been cleared, and is being rapidly covered with buildings intended for the new gallery. It is to be called the Grafton Street Gallery, we believe.

MESSRS. T. AGNEW & Co. appointed yesterday (Friday) for a special private view of their exhibition of water-colour drawings, which will be opened to the public next week.

HOLBEIN's picture called 'The Ambassadors,' which, the panel requiring some attention, has lately been removed from its usual position in the National Gallery, will be replaced in a few days.

It is well known to collectors and critics that the late Keeper of the Prints had during many years, and with the exceptional advantages of practical knowledge of art and an excellent taste, occupied much of his spare time and spent a considerable sum of money in collecting early English water-colour drawings. The whole of his collection, about three hundred drawings in all, is now on view and for sale in the rooms of the Fine-Art Society, and comprises examples of all the principal representatives of the class of works in question.

MESSRS. BOUSSOD, VALADON & Co. are about to form a collection of the works of Mr. Whistler, including selected specimens of his art in various methods and materials. It is a pity 'Thomas Carlyle,' his masterpiece in portraiture, which is now in the city gallery at Glasgow, and 'My Mother,' which has lately been acquired by the Luxembourg, cannot be borrowed for the new exhibition.

THE address delivered by Prof. John Rhys to the Cambrian Archaeological Association at Killarney in August last, on 'The Early Irish Conquests of Wales and Dumnonia,' will appear in the next number of the *Archæologia Cambrensis*, which will henceforth be published by Mr. Charles Clark, of Lincoln's Inn Fields. The secretary of the Cymmrodorion Society has arranged for a limited issue of an unaltered reprint of Prof. Rhys's Rhind Lectures on 'The Early Ethnology of the British Isles,' which appeared in the *Scottish Review* for April, 1890–July, 1891. Both the address and the lectures will, however, be incorporated in a larger work, which is also to include a full account of all Celtic inscriptions, and upon which the author is at present engaged.

THE Department of Greek and Roman Antiquities at the British Museum has lately acquired a curious relic of Roman civic life, being a circus placard that was found at Porto Portese (Lanuvium). It is a thin oblong slab of stone about three feet long, the upper corners of which are pierced with holes for cords



to pass through, so that it might be hung outside the theatre and warn those who came late that there was no room for them within the building. This appears by the inscription in Latin, "Circus full! Immense applause! Doors shut!" From the same city the department has obtained two acceptable life-size marble busts, the one being a portrait of Titus, interesting because of its intense character and verisimilitude and the comparative rareness of such busts of the emperor; the other is the likeness of a Roman gentleman, as yet, though full of expression, unidentified. These works are gifts of Lord Savile, and were discovered during his excavations at Porto Portese.

THE Trustees of the National Gallery have accepted the bequest, by the late Mr. John James Lowndes, of Chelsea Embankment, of the red chalk drawing made by Rossetti for his picture called 'Rosa Triplex.' The drawing was made c. 1871, and is No. 295 in Mr. W. Rossetti's 'Tabular List of Rossetti's Works of Art,' in 'D. G. Rossetti,' 1889. A photograph of it was No. 122A at the Burlington Club, 1883. A water-colour drawing of 'Rosa Triplex' was dated 1874, and No. 352 in the Academy in the same year, lent by Mr. C. W. Mills. The original water-colour drawing was Mr. W. Graham's 'Rosa Triplex,' No. 252 in the 'Tabular List' we have quoted. A very good print of the chalk drawing was published in the *Magazine of Art*, 1885.

THE proposal to convert the Keep of Rochester Castle into a museum has been definitely withdrawn, at any rate for the present.

MR. LOUIS FAGAN is going to bring out by subscription a 'History of Engraving in England,' illustrated by a hundred typical examples reproduced from rare and unique prints in the British Museum. His publishers are Messrs. Sampson Low & Co. The plates have been selected by Mr. Fagan, who will prepare a *catalogue raisonné* of the works of the engravers represented. He also will supply biographical memoirs and notes on individual style and technique.

PROBABLY the least promising scheme for the foundation of a national gallery that was ever devised is that put forth at Rome under the auspices of the Ministry of Public Instruction. The basis of the proposal is to raise a sum of 500,000 lire by a tax on tourists and artists—that is, from the charge for admission to public galleries and museums (the native Italian never visits them on pay days)—and the export duty on works of art. The gain from both these sources of revenue is infinitesimal, although the loss sustained by the country—in limiting the purchase of Italian art, and rendering her cities less agreeable resorts for tourists—is considerable, therefore the outlook of the National Gallery of Rome is not of the brightest. Other portions of the scheme relate to the present private galleries at Rome, and savour strongly of pure confiscation.

THE death is announced of M. Alfred Arago, the son of the celebrated astronomer. He was a pupil of Paul Delaroché, and contributed to the Salon between 1840 and 1853. In 1852 he became Inspector-General of Fine Art.

M. GEORGES LAFENESTRE has been elected "Membre libre" of the Académie des Beaux-Arts in the place of M. Alphand, deceased.

AN exhibition of the works of the French landscape painter M. Pelouse, whose contributions to the Salons we have often praised, will be opened at the École des Beaux-Arts, Paris, in March next.

AT Athens, under the direction of Dr. Dörpfeld, excavations of the greatest importance, resulting in the discovery of a notable portion of the ancient road leading from the Ceramicus to the Acropolis and of the aqueduct of Pisistratus, have been made during the last fort-

night. This road was described by Pausanias, and is the same along which the Panathenaic procession passed. The various strata are distinctly visible, and the inclination of the road is one metre in twenty. On account of the ground being lower on the north, the road is supported on that side by a bank of polygonal stonework. Close to this wall a large reservoir was found, and in two or three places the remains of an ancient aqueduct came to light, while in the rock near the Areopagus traces of tunnelling for a water channel appear. Putting these discoveries together, Dr. Dörpfeld is convinced that they form the termination of the aqueduct of which other portions had already been discovered near the theatre of Herodes, under that of Dionysus, and in some portions of the modern royal garden, and that all belong to the aqueduct of Pisistratus, which brought water from the upper valley of Ilissus to the fountain called Enneakrunos, near the Agora of the ancient city. In time of siege, by means of deep wells, water could be drawn up to the Acropolis from the stream running at its foot. As water is still found, it is expected that the modern Athenians will be able to restore and utilize this newly discovered aqueduct, as they have that of Hadrian.

THE work on Megara Hyblæa by the Com. Cavallari and Dr. Orsi, giving the results of the recent excavations made by the authors in the necropolis of the ancient city, will be published in the course of next month. It will appear in the *Monumenti Antichi* of the R. Accademia dei Lincei.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Sir Charles Halle's Concerts.

IT may be said without hesitation that the concert given by Sir Charles Halle in St. James's Hall proved more interesting than could have been anticipated from a glance at the programme. As regards Schumann's 'Rhenish' Symphony in  $\epsilon$  flat and the three instrumental movements from Berlioz's 'Faust' we have only to record excellent performances by the Manchester orchestra. The conductor's rendering of Beethoven's Pianoforte Concerto in  $\alpha$  gave ample evidence that he is still in full possession of his manipulative powers. Not only was the style pure and chaste, in accordance with the subdued nature of the work, but the execution was unerringly accurate, and the touch as crisp as that of a young artist who has just completed his training in technique. Cherubini's fine and Mozart-like Overture to 'Faniska' was a welcome item, as the piece is but rarely heard. Still more interesting was the last work to be mentioned, namely Dvorák's Suite in  $\flat$ , Op. 39, which has been most undeservedly neglected. It is written for a comparatively small orchestra, and is in five movements, denominated respectively "Pastorale," "Polka," "Minuet" (Sousidiska) "Romanze," and "Furiant." The themes in all of the sections are thoroughly characteristic of the Bohemian composer, and the orchestration, in which prominence is given to the wood wind, including the corno inglese, is delightfully piquant, the entire work impressing the hearer favourably, owing to its invigorating freshness, in spite of the strong Beethovenian influence which chiefly betrays itself in the last movement. The sections most characteristic of Dvorák's nationality are the "Polka" and the

"Romanze," but in all the themes are bright and melodious. The suite should be brought forward again at the earliest opportunity.

### Musical Gossip.

AMONG the artists engaged by Sir Augustus Harris for his series of German operas are Fräulein Bettaque, who was greatly admired at Bayreuth in 1888; Fräulein Ralph, Arasep, and Teleki; Herr Landau, the David in 'Die Meistersinger' at Drury Lane in 1882; and Herr Lissmann. He has also engaged Herr Bittong, the *régisseeur* at the Hamburg Opera. It is intended to give at least one complete representation of 'Der Ring des Nibelungen,' and several performances of the more popular sections of the work.

THE first concert of the Royal College of Music this term took place on Thursday last week, the principal items in the programme being Mozart's String Quintet in  $\epsilon$  minor, and Beethoven's Pianoforte Trio in  $\epsilon$  flat, Op. 70, No. 2.

SCHUBERT'S Octet was performed for the last time this season at the Popular Concert last Saturday, the other items in the programme being Haydn's Pianoforte Trio in  $\epsilon$  flat, No. 5; and brief piano solos by Handel, Schubert, and Mendelssohn, of which Mlle. Szumowska was the executant.

ON Monday the concert commenced with Rubinstein's Pianoforte Trio in  $\epsilon$  minor, Op. 15, which had only been heard once previously, on January 12th, 1885 (*Athen.* No. 2986). As stated then, it is on the whole a pleasing example of the Russian composer's chamber music, its principal faults being want of cohesion and symmetry. Beethoven's Septet was repeated for the last time this season, and Mlle. Szumowska introduced two pianoforte pieces by Paderewski, namely, a *Thème Varié* in  $\alpha$ , from a set called 'Miscellanea,' Op. 16; and an *Intermezzo Polacco* in  $\epsilon$  minor, from the 'Humoresques de Concert.' These characteristic sketches she played with much expression and piquancy. Mr. Oudin was successful in songs by Lotti and Gounod.

THE programme of Mr. and Mrs. Henschel's vocal recital on Wednesday afternoon was well diversified, though German *Lieder* slightly preponderated. Examples were given by Loewe, Schubert, Lortzing, and Mr. Henschel himself; the other composers represented being Mozart, Handel, Pergolesi, Giovannini, Arne, Goetz, Boieldieu, and Ambroise Thomas. The whole of the selections were, as usual, rendered with perfect taste.

THE performance of Mendelssohn's 'St. Paul' by the Royal Choral Society at the Albert Hall on Wednesday evening was admirable as regards the choruses, Mr. Barnby's forces acquitting themselves in their accustomed manner. Of the soloists the most successful was Mr. Plunket Greene, whose rendering of the principal part was artistic in every respect. Miss Medora Henson's voice was rather tremulous at times, but she sang with taste, if not with power. Madame Patey was the contralto, and the tenor music was entrusted to Mr. Wilbur Gunn, a newcomer from America. His voice is powerful and metallic, and his style is somewhat dramatic. More than this cannot be said at present.

MENDELSSOHN'S 'Elijah' was to be performed under Sir Charles Halle at Manchester on Thursday evening. The soloists announced were Miss Anna Williams, Madame Hope Glenn, Mr. Piercy, and Mr. Santley.

THE annual report of the London Branch of the Wagner Society is not particularly encouraging, the number of members last year having fallen to 214. We believe that there is a growing impression that the work for which the society



was originally formed is accomplished, Wagner's genius being now universally recognized. The committee of the London branch, however, urge that subscriptions towards the maintenance of the Bayreuth theatre are still desirable, in consequence of the enormous expense which is very properly incurred at each fresh production. As we stated some weeks since, the mounting of 'Tannhäuser' last year cost 16,000*l.*, and as soon as possible it is desired to revive 'Der Ring des Nibelungen,' which, of course, would be a far more costly undertaking. Further, the advantages offered to the members of the local section are by no means inconsiderable, comprising the quarterly issue of the *Meister*, and the current publication of the prose works of Wagner in serial form; admission to all conversaziones, lectures, concerts, &c., undertaken by the society; priority of choice over the general public in the allocation of seats at Bayreuth; and chances in the ballot for the free seats allotted to members at these performances.

The season of French and Italian opera in New York is, it seems, a financial failure, and, although nothing is settled, it is not unlikely that a reversion will be made to German opera next winter.

FRANCHETTI's opera 'Asrael' has recently been produced at Dresden, Gotha, Prague, and Munich. In the Bavarian capital, however, it was not very favourably received.

The works of Wagner are growing in popularity in Italy. 'Tannhäuser' at La Scala, Milan, 'Lohengrin' at Ferrara, and 'Die Walküre' at Turin, have all met with great success this season.

ON Monday an important sale of musical autographs will take place in Berlin by the well-known firm of Liepmannssohn. They include a complete Mass in B flat by Haydn, three hitherto unpublished letters of Mozart to his wife, dated 1790 and 1791, and letters of Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Berlioz, and Wagner.

#### CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
TUES.	Miss Dora Bright's Pianoforte Recital, 3, Princes' Hall.
—	Miss Clara Osmond's Pianoforte and Vocal Recital, 3, Steinway Hall.
—	Flute Recital, 8, Royal Academy of Music.
—	Mr. Dannreuther's Concert, 8.30.
WED.	London Ballad Concert, 3, St. James's Hall.
—	Mr. Anton Hartwigson's Lütz Recital, 3, Princes' Hall.
THURS.	Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
—	Mr. Gompertz's Chamber Concert, 8, Princes' Hall.
FRI.	Sir Charles Halle's Orchestral Concert, 8.30, St. James's Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.
—	Strolling Players' Amateur Orchestral Society's Concert, 8.30, St. James's Hall.

#### DRAMA

##### Dramatic Gossip.

To minor entertainments the season shows itself most unpropitious. The experiment with 'Miss Decima' at Toole's Theatre has to be added to the ill-starred experiments the year has witnessed, and the house is once more closed. It is probable that Mr. Toole's return to his own house and his appearance in Mr. Barrie's new play will take place before the close of the month.

MR. COMYNS CARR's drama of 'Forgiveness' has been withdrawn from the St. James's Theatre, at which Mr. Oscar Wilde's play, to be called, it is stated, 'Lady Windermere's Fan,' will be the next novelty. In this, the interest in which is principally feminine, Miss Marion Terry, Miss Lily Hanbury, Miss Graves, Mr. Alexander, Mr. Nutcombe Gould, Mr. B. Webster, and Mr. Gardiner have parts. A character intended for Mr. Arthur Bourchier has been resigned by that actor.

MR. LANGDON ELWYN MITCHELL's 'Deborah' is to be produced at the Avenue Theatre on Monday the 22nd of February. It contains a story of American life in the Southern States.

The types of character are said to be new to the English stage. It is a play without a hero and without a villain. There are only nine characters, which (after many alterations in the cast) will be played by Messrs. Bernard Gould, Charles Fulton, Boleyn, Harding, Austin Melford, and the Misses Beatrice Lamb, Annie Webster, Henrietta Cowen, and Marion Lea. A prologue in verse, written by Mr. Mitchell for the occasion, will be spoken at the first matinée by Miss Elizabeth Robins.

MR. THOMAS EDMUND WENMAN (Newman), of whose death we hear, was a serviceable actor. Born in Manchester, March 21st, 1844, he first appeared at Burnley in 1862 as Capt. Blenheim in 'The Rough Diamond.' He came to London with the company of Madame Beatrice, with which he played at the Haymarket, Olympic, and Globe. He subsequently acted at the Court in 'A Scrap of Paper,' and at the St. James's with the Kendals. In this year's revival of 'King Henry VIII.' at the Lyceum he took the part of the Duke of Norfolk. His Mr. Burchell in 'Olivia' and his Sergeant Sabretache in 'The Queen's Shilling' are among his best remembered performances. On the tentative production of 'A Fool's Paradise' by Mr. Grundy he took the part of Sir Peter Lund, now played by Mr. Hare. His remains were laid in Kingstown Cemetery on Monday.

THE decease is also announced of Mr. Henry Ferrand (Fletcher). His first London appearance is said to have been at Toole's Theatre (then the Charing Cross) in 1872, as Fag in 'The Rivals.' He played at the Queen's in 'The Wandering Heir' of Charles Reade, and was more than once engaged at the Lyceum.

SOME episodes in Warren's 'Ten Thousand a Year' have been adapted for the stage by Mr. Richard Mansfield, who proposes to play the part of Oily Gammon.

THE Shaftesbury will shortly reopen under the management of Mr. John Lart, formerly associated with Mr. Willard in the conduct of that theatre.

MR. JONES's tenure of the Avenue Theatre will close on Saturday next. Whether he will himself produce the new play on which he is at present occupied, or whether, benefiting by experience, he will trust it to an actor-manager, is as yet uncertain.

UPON the termination, now near at hand, of the run at the Globe of 'Gloriana,' the piece will, it is understood, be taken into the country.

M. RICHEPIN's play 'Par le Glaive' appears to have been favourably received at the Français. The scene is laid at Ravenna in the middle of the fourteenth century. "Il commence comme 'Patrie,'" says the *Débats*, "et il finit comme 'Frou-frou.'"

THE 'Toy-Cart,' one of the choicest and most characteristic plays of ancient Indian literature, is to be reproduced at the Royal Court Theatre, Berlin, adapted for the stage from Boehlingk's version. Here in England, with its infinitesimally small interest in the classical literature of India, such a thing has never been, nor ever will be, attempted. We must go abroad, it would seem, to see that literature appreciated and brought home to the educated classes.

MISS GENEVIEVE WARD has appeared at the Exhibition Theatre, Cape Town, in 'Bess,' a drama written expressly for her by Mrs. Beringer. In this she enacts a mother who accepts the burden of her son's crime, and is sentenced to penal servitude. She created a very powerful impression, and was well supported by Mr. Vernon as her husband.

TO CORRESPONDENTS.—F. H.—J. O.—A. de F.—T. E.—F. G. B. E.—G. W. A.—F. E. P.—received.

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## LITERATURE

*Latest Literary Essays and Addresses.* By James Russell Lowell. (Macmillan & Co.)

THERE are five essays in this volume—'Gray,' 'Some Letters of Walter Savage Landor,' 'Walton,' 'Milton's "Areopagitica,"' 'The Progress of the World'—and two addresses: 'Shakespeare's "Richard III." and 'The Study of Modern Languages.' All had been revised for publication with the exception of the paper on 'Richard III.,' and Prof. Norton, under whose care the volume is issued, expresses a doubt as to whether that paper would have been allowed to appear in its present form. "It has seemed to me," he adds, "of interest enough as it stands to warrant its publication." From this view we may venture to differ. As it stands it is a very inconclusive argument in favour of the entirely gratuitous theory that 'Richard III.' was not written by Shakspeare, but, at the most, revised by him. No evidence is brought forward, nothing but personal preferences and prejudices suggested by way of argument. It is hesitating while it is rash; the writer is seemingly half afraid of his own conclusions, and, indeed, evades their detailed application by the lame excuse, "I find that my time has got the better of me." With this exception the volume is not markedly below Mr. Lowell's level, though it cannot be said to contain anything quite of his best work.

Yet to say this is, after all, to promise a rich entertainment. Lowell is not a great writer, he is not a faultless writer; but he has many of the qualities of both. He is always full of vitality, he has himself the zest of enjoyment, and he can communicate his warmth of interest to us. And he is many-sided in his sympathies, catholic in his culture. His thought is active, volatile; but he can condense it into the narrow compass of most compact sentences. Indeed, it is his fault that he insists on squeezing too much meaning into a given space, and, worse, that he insists on making his pages bristle with "points," though with the danger of tiring the reader and exhausting himself in the process. For instance, the charming essay on Walton opens with this portentous sentence:—

"Biography in these communicative days has become so voluminous that it might seem calculated rather for the ninefold vitality of another

domestic animal than for the less lavish endowment of man."

What effort to say nothing epigrammatically! Again, we read on another page:—

"Counsel was darkened by a swarm of pamphlets surreptitiously brooded in cellars and cocklofts. Fancy sees their authors fluttering around the New Light on dingy quarto wings and learning that Truth incautiously approached can singe as well as shine."

Here the point, certainly, is made; but is it not done with rather too much of a flourish, too much the air of a conversationalist who dares not be colloquial for fear of becoming commonplace? Lowell's indiscriminate partiality for metaphor is certainly a vice of style—brilliant and seductive, unquestionably, after the manner of "our pleasant sins." He seems to have realized only too well the absolute meanings of words, the pictorial quality inherent in the elements of language. So he resolves that every word shall have its full meaning, as thus:—

"Cotton was a Royalist country gentleman with a handsome estate, which, after sidling safely through the intricacies of the Civil War, trickled pleasantly away through the chinks of its master's profusion."

This over-insistence on minutiae is like the emphasis of a too conscientious reader, who fatigues one by his persistent expressiveness, to the detriment of the general effect. It is probably for this reason that Lowell fails to achieve style. He has a very definite, a very individual, a very interesting, and, at his best, a very brilliant manner; but his grasp of style is confined to single sentences. The extreme variety—the variety of movement—in his sentences at their best is itself sufficient proof of his failure to "work out his own salvation" in the matter of style. Here, for instance, is an excellent saying in regard to Landor:—

"He charmed me, sometimes perhaps he imposed on me, with the stately eloquence that moved to measure always, often to music, and never enfeebled itself by undue emphasis, or raised its tone above the level of good breeding."

And here is an excellent saying in regard to Milton's prose:—

"His sentences are often loutish and difficult, in controversy he is brutal, and at any the most inopportune moment capable of an incredible coarseness."

But it is impossible to help noticing that in the one, writing of Landor, he echoes the style of Landor; in the other, writing of Milton, the style of Milton. Is not this a sufficient, a sufficiently severe, self-criticism?

Yet if we admit, as we must, that Mr. Lowell had not, in the strict sense, style, how charming, how pungent, how lucid his writing can be when he is in the vein! Of Walton he says:—

"Walton's weaknesses, too, must be reckoned among his other attractions. He praises a meditative life, and with evident sincerity; but we feel that he liked nothing so well as good talk. His credulity leaves front and back door invitingly open. For this I rather praise than censure him, since it brought him the chance of a miracle at any odd moment, and this complacency of belief was but a lower form of the same quality of mind that in more serious questions gave him his equanimity of faith. And how persuasively beautiful that equanimity is! Heaven was always as real to him as to us are countries we have seen only in the map, and so

near that he caught wafts of the singing there when the wind was in the right quarter!"

He writes of Landor:—

"His 'Conversations' were imaginary in a truer sense than he intended, for it is images rather than persons that converse with each other in them. Pericles and Phocion speak as we might fancy their statues to speak—nobly indeed, but with the cold nobleness of marble. He had fire enough in himself, but his pen seems to have been a non-conductor between it and his personages. So little could he conceive the real world as something outside him, that nobody but himself was astonished when he was cast in damages at the suit of a lady to whom he had addressed verses that would have blackened Canidia. But he had done it merely as an exercise in verse; it was of that he was thinking, more than of her, and I doubt if she was so near his consciousness, or so actual to him, as the vile creatures of ancient Rome whose vices and crimes he laid at her door."

At times he reminds us, in a touch of entirely serious humour, of the 'Bigelow Papers'; for instance:—

"Theology will find out in good time that there is no atheism at once so stupid and so harmful as the fancying God to be afraid of any knowledge with which He has enabled man to equip himself."

And throughout the book, as throughout all of Mr. Lowell's prose, it is the undercurrent of gentle humour that renders these more or less abstract discussions so full of general interest. The force of this quality is seen conspicuously in the paper on the impossible subject of 'The Progress of the World.' Written as an introduction to a book in which the material "advance of civilization" was loudly chronicled, it is full of discreetly satirical conservatism:—

"We cannot have a new boulevard in Florence unless at sacrifice of those ancient city walls in which inspiring memories had for so many ages built their nests and reared their brood of song. Did not the plague, brooded and hatched in those smotherers of fresh air, the slits that thoroughfared the older town, give us the 'Decameron'? And was the price too high? We cannot widen the streets of Rome without grievous wrong to the city that we loved, and yet it is well to remember that this city too had built itself out of and upon the ruins of that nobler Rome which gave it all the wizard hold it had on our imagination. The Social Science Congress rejoices in changes that bring tears to the eyes of the painter and the poet. Alas! we cannot have a world made expressly for Mr. Ruskin, nor keep it if we could, more's the pity! Are we to confess, then, that the world grows less lovable as it grows more convenient and comfortable? that beauty flees before the step of the Social Reformer as the wild pensioners of Nature before the pioneers? that the lion will lie down with the lamb sooner than picturesqueness with health and prosperity? Morally, no doubt, we are bound to consider the Greatest Good of the Greatest Number, but there is something in us, *vagula, blandula*, that refuses, and rightly refuses, to be Benthamized; that asks itself in a timid whisper, 'Is it so certain, then, that the Greatest Good is also the Highest? and has it been to the Greatest or the Smallest Number that man has been most indebted?' For myself, while I admit, because I cannot help it, certain great and manifest improvements in the general well-being, I cannot stifle a suspicion that the Modern Spirit, to whose tune we are marching so cheerily, may have borrowed of the Pied Piper of Hamelin the instrument whence he draws such bewitching music. Having made this confession, I shall do my best to write in a becoming spirit the Introduction that is asked of me, and to make my



antiquated portico as little unharmonious as I can with the modern building to which it leads."

It was thus that Lowell brought before America the lesson she most needed—so gently, so persuasively, so delicately, and so vainly.

*Robert T. Vyner: Notitia Venatica, a Treatise on Fox-Hunting, embracing the General Management of Hounds. A New Edition, corrected and enlarged by W. C. A. Blew. With 12 Illustrations. (Nimmo.)*

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From his earliest years Mr. Vyner was devoted to fox-hunting, and when still almost a boy he attracted the attention of the celebrated Jack Musters, who used to say, "Young Vyner will some day be the best huntsman in England." It is doubtful, however, if this prediction was ever quite realized. We have heard that as a master of foxhounds Mr. Vyner did not give entire satisfaction, for, although he was a zealous sportsman, his views were crotchety, and his fortune was insufficient to allow him to hunt a country where the subscriptions were small and the expenses so heavy that the cost of each fox killed was estimated at 50*l*. In any case Mr. Vyner had plenty of practical experience, and much that he here wrote is interesting as the sporting annals of a past generation. The least valuable part of the volume is that which relates to kennel management. No master of hounds would think of consulting a book to obtain information how to manage his pack, and all that can be taught on the subject may be said in a very few words. As for the hounds themselves, it is not difficult to know what good hounds should be, but it is a very different matter to succeed in breeding them. We will venture to give one hint to masters, and that is, to keep the control of the breeding arrangements entirely in their own hands. A huntsman will be rarely willing to send away good hounds in February and March, at the very time when it is important to show good sport. A foxhound should have sloping neck and shoulders, deep ribs, strong loins, and a round stern. The legs should be straight, with plenty of bone and sound round feet. Besides these external qualifications, a hound should have a keen nose, speed, and stamina. Some extraordinary examples are given by Mr. Vyner of the power of endurance of hounds. A run in Westmoreland is recorded which was supposed to extend about one hundred and twenty miles. The Duke of Richmond's hounds in 1738 killed a fox after ten hours' constant running; and another run almost as long took place in Yorkshire in 1782. The pace was, of course,

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The author devotes a good deal of space to the discussion of kennel lameness, rabies, and other diseases incidental to hounds. Kennel lameness nearly always arises from bad kennels or bad management; sometimes from both causes combined. It is merely a form of rheumatism, and should never befall a pack which has a good kennel huntsman and is lodged in warm, well-drained, well-ventilated kennels, on a gravel or other good soil land. On the other hand, it is not possible to guard against rabies, which appears to be always propagated by inoculation only. There is no cure for this terrible complaint, and the only preventative is complete isolation.

Hunting men do not, as a rule, care much for the literature of the chase, and it is seldom or never the subject of their conversation. "Nimrod" in one of his amusing articles speaks of "Snob's" surprise, on the occasion of his attending a dinner party at Melton, to find that hunting was never alluded to during the evening. There are, of course, a few exceptions to this rule, and we occasionally meet hunting men who talk of their favourite amusement. Many years ago a well-known nobleman, a master of hounds, was perpetually talking of his sporting experiences, and most of his conversation was devoted to a description of the equestrian feats of himself and his huntsman. One of his stories is good enough to bear repetition. He was telling of a famous run, when the hunters came to a high staken bound fence so formidable as to stop the whole field except the master and the huntsman. The pair rode abreast at this obstacle, which was higher, wider, and more dangerous than can be easily told, and as they were clearing the top of the fence the earl said, "Do you think we can do it, Jack?" "Only just, my lord," answered the huntsman, touching his cap. "And," added the narrator, "it was a very near thing."

One of the most interesting chapters in this volume is the one which contains the "biographies." The reader may learn here many curious details of heroes whose names, formerly household words, are now almost forgotten. There is an excellent memoir of John Warde, who "was during fifty-six years a master of foxhounds, and enjoyed till his death the honourable title of the 'father of fox-hunters,' which devolved upon Mr. Warde on the demise of the first Lord Yarborough." Another worthy whose sporting fame is rescued from oblivion is Mr. Warde's intimate friend Sir Theophilus Biddulph, who is quaintly described as "a huntsman, a shot, a fisherman both in fresh and sea water, an other hunter, a bird-catcher. . . ." No work on hunting would be complete without a notice of the famous "Squire" Osbaldeston. The present editor of this work gives an excellent memoir of the "squire," who died as recently as 1866, but for many years previous to his death he had not been seen in the field. A few of his old hunting friends still survive, but the unfortunate termination of his sporting career has rather dimmed his fame. Mr. Vyner's favourite hero is evidently Mr.

Musters, to whom the first edition was dedicated, and he is constantly alluded to in this volume in terms of the highest praise. There is no doubt he was an excellent sportsman; but his more lasting title to fame will be that he was the husband of Mary Chaworth.

Mr. Vyner tells his readers a good deal about huntsmen of the old days, among them about William Shaw, many years huntsman to the Duke of Rutland. Shaw left behind him the reputation of an excellent kennel servant; but it is also a good deal to old Goosey, who succeeded Shaw, that the Belvoir pack owes its matchless beauty and excellence. Goosey was succeeded by another first-class man, Will. Goodall, who carried on the good work of his predecessor. The Belvoir horn is now held by Frank Gillard, who thoroughly understands the breeding of hounds, and there is no danger of the pack losing its high reputation. Hunt servants are sometimes severely tried by the injudicious riding of over-zealous sportsmen, fired by ambition and pride of place; and an amusing story on this subject used to be told by the late Mr. Bromley-Davenport, who played a conspicuous part in the affair. He was out in a sharp skurry with the Badminton, got a good start, and, according to his own confession, stuck very close to the hounds. The duke's huntsman was a great autocrat in the field, and endowed with a considerable command of vigorous language. During the run Mr. Bromley-Davenport constantly heard behind him a loud voice indulging in violent abuse, but he paid no attention. When the hounds came to a check, the old man, bursting with rage, rode up and began, "Didn't you hear me?" "What!" interrupted Mr. Bromley-Davenport very calmly, "were you talking to me? Is that the language that the hunt servants at Badminton presume to use to the gentlemen who come out with the hounds? The duke is not out, but I shall tell him of your conduct as soon as I get back to the house." The huntsman was entirely unused to this kind of treatment, and, as he felt rather abashed, it occurred to him that it would, perhaps, be advisable to see his master and be the first to tell the tale. The duke listened quietly to his complaint, and then asked, "Had the gentleman a long beard?" "Yes, your grace." "And did he wear large spectacles?" "Yes, your grace." "Oh! that is evidently Mr. Bromley-Davenport. It is useless saying anything to him about it. He will ride over the hounds. He always does it."

We are sorry not to hear something in these pages about John Peel, who was master and huntsman of a pack of foxhounds in Cumberland for fifty-five years. We have seen his grave in Caldbeck churchyard, and he has been mentioned in *Notes and Queries*; but the wild scenery of the country which he hunted, and the plaintive beauty of the ballad which commemorates "John Peel with his coat so gray," have often made us wish to learn something more of his career.

The readers of sporting books give almost as much attention to the illustrations as to the text. The coloured engravings in this volume are spirited enough, and fairly good of their kind. They can hardly, however, be thought quite satisfactory by the artist or the sportsman. The hounds would not



have much success at the Peterborough show, and the fox in plate vii. ('The Start') is so fat that with the Quorn or Pytchley hounds at his brush he would soon meet with that honourable death which foxes strive so hard to avoid. The best illustration, in our opinion, is that which depicts a hound jumping on Mr. Musters's horse to lick his master's face. It is a picturesque incident, and the artist, Mr. Henry Alken, has fully profited by his opportunity.

It would be unjust to conclude our article without acknowledging the excellent manner in which Mr. Blew has fulfilled his task. We congratulate the publisher on having secured the aid of such a thoroughly competent authority on fox-hunting.

*Ochil Idylls.* By Hugh Haliburton. (Pater-son & Co.)

It is well that in these later times, when the danger of universal instruction is the loss of individual culture, and that of universal centralization the loss of the local "colour" in literature which politicians are trying to reanimate in their province, the Scottish language has found able exponents. We are acquainted with at least five novelists who can write good Scotch, and Mr. Haliburton appears to be a "makkar" of the genuine sort. He sings as naturally as a ploughman whistles. "Eh! it's bonny!" we once heard a hind, about to start with his team at five o'clock on a summer's morning, soliloquize, between Dysart and Kirkcaldy, as he looked at the "summer-smitten Forth," and Mr. Haliburton's heart is just in tune with nature, like that of the mute Milton. Yet is he shrewd in sympathy with his fellow men. He takes the pawky view of things which marks the genial kind of Scotchman. From the dour sort Heaven defend us! It is true, too, of him, as he writes himself, addressing Dunbar on his "neglected throne,"—

Nor fails in thee the kindly heart  
That would thy brethren all embrace;  
Beneath the friar's hood of Art  
Appears the thoughtful human face.  
The mysteries of life and death  
Oppress'd thee, as they press us now;  
Therefore is thine yet living breath—  
Our secret care still speakest thou.

And herein he is not more modern than his great exemplar. Yet, on the whole, he is an optimist:—

Saunders, my frien'! a bairn-like faith  
That a' thing's for your gude  
Will lead ye safe thro' life an' death,  
Through fear o' fire an' flude.  
Tho' crosses, an' losses,  
Mar a' the life o' men,  
They're sent till' s; their end till' s  
We'll aiblins ae day ken.

Mr. Haliburton has a thorough hold of that ancient Scotch metre utilized so well by Burns:—

We're ower sair fash'd wi' righteousness!  
The world, I'm sure, wad do wi' less  
O' that peculiar kind  
That lies in visage lang an' sour,  
Uncharitable heart, an' dour  
An' narrow bigot mind;  
That weaves a windin'-sheet for mirth,  
That pushions bread wi' leaven,  
That herds us fra the joys o' earth,  
An' fain wad haud's fra heaven!  
Misca's us, an' thraws us,  
Hooever it seems fit:—  
We'll blink it, an' jink it,  
An' tak' oor fling o't yet!

We recognize another well-known, but little-used metre in the 'Young Farmer's Reply' to the "Auld Farmer's" excellent 'Address to the "Prodigal" Sun,' and 'Oor Member's Address' to his constituents. Says the latter:—

Electors by the Norlan' Firth,  
Your wisdom's equal to your wirth,  
Ye chose me—at a whip o' dearth—  
To represent ye;  
I've ta'en a firmer grip i' yearth  
Sin' first I kent ye.

Wow but this warl's a canty hole,  
Survey'd by him that heads a poll,  
Whase frien's withoot a murmur thole  
His capers mony,  
An' crack him up till, like a coal,  
He's bleezin' bonnie.

What, what had I to win your favours  
When Dinnin, for my bad behaviours,  
'Maist like an auld cask dung to stavers,  
Despatch'd me rowin',  
Wi' deil haet but a tongue an' slavers  
To start anew on?

\* \* \* \* \*  
While here I am this braw November,  
Lookin' again to be your member,  
Nae fossil auld, nor brunt-oot ember,  
But het an' smokin';  
Wi' promises—which, please remember,  
May a' be broken!

Nae doot it's feckly wrang to lee,  
But then lang-windit naigs like me  
Maun rin baith haund an' helter free  
As nature teaches;  
An', wantin' whids, whaur wad they be,  
My bonnie speeches?

Whiddin's an airt; ye tak' your aith;  
Ye promise "That's as sure as death";  
Ye rap it oot to get a breath  
An' hide a stammer;  
A kind o' wild rhetoric wreath,  
It decks your grammar!

I keep my promise when I can;  
But if I state an' stick my plan,  
What waur am I than ony man  
That's changed his mind?  
He's wiser noo than he was than,  
An' that ye'll find.

Sae dinna wonder nor repine,  
Gude, far-af, faithfu' friends o' mine,  
If noo an' than I seem to tyne  
Regaird for truth;  
An' oh! preserve the cordial twine  
That binds us baith!

There is a *verve* (Scott. *spang*) in all this which will blind all but the hypercritical to the faulty rhyme. Such an instance is very occasional; but we note at least two in 'The White Winter,' one of the happiest essays in this kind of verse. At least, we do not think "hame" and "toom" can rhyme, even though the latter be pronounced "teem," as in Aberdeenshire, and perhaps in the Ochil district. So many are the gems of natural description in the book that it is hard to select examples. The 'Study of a Bank,' too long to quote, is an admirable bit of word-painting. 'Summer in Glendevon' is an enticing invitation to the sunshine:—

What whiter gowans wait thy smile  
On foreign buchtit braes?  
What swanker shepherds?—sad the while  
Thy lingering step delays.  
Here gowden blooms on hill taps burn,  
And daisies pearl the lea,  
And Devon toys in mony a turn  
From wedding with the sea.

Mr. Haliburton has, of malice prepense, included several English poems in his volume. The 'Apology to Apollo' and some of the sonnets in 'Trying the Yacht,' such as 'Freedom on the Sea' and 'Earth's One Possessor,' show quite enough power to

make "Southern herdsmen" welcome him; but it is no ill compliment to say plainly that he is so good in his own line, his native tongue, which has yet more adherents and lovers than he thinks for, that we hope he may stick to it. He is more than "at the gate"; he is in the "temple."

*Life in Ancient Egypt and Assyria.* From the French of G. Maspéro. With 188 Illustrations. (Chapman & Hall.)

THIS is a well-written description of ancient Egyptian and Assyrian life, by the scholar best qualified to treat the subject at once with authority and grace. The title of the original work is nowhere stated, so it may be well to say the present volume is translated from Prof. Maspéro's 'Lectures Historiques' delivered at the Collège de France, and just published (though Messrs. Chapman & Hall naturally do not advertise the fact) in a tasteful little volume by MM. Hachette. The name of the translator is left in the same obscurity as the title of the French original, and, however unimportant the omission may be for practical purposes, we have an old-fashioned prejudice against such slipshod negligence. The translation, however, is fairly well done, in spite of a number of misspellings which can scarcely be misprints ("cynophelus" for *cynocephalus*, and "Tyrinthe" for *Tiryas*, for example), and it is thoroughly readable. Of the book itself, whether in French or English, it is impossible to speak too highly. It is simply a popular account, of course, but it answers its object perfectly.

We are supposed to be in Egypt at the time of Rameses II., in the fourteenth century B.C., and are taken by our intelligent guide to see what is going on. First we visit Thebes, where we are struck by the miserable appearance of the mud hovels which form the houses of its "dull and sordid" suburbs, while even the better houses are scarcely less perishable, and a heavy rain is as disastrous in the Egyptian capital as an earthquake in Japan. Then the various crafts are inspected: the masons urged by the bastinado, the shoemaker, goldsmith, carpenter, and the rest; the market, the cookshops; every sort of trade and business comes under notice. We are introduced to Psarou, the governor of the city, in his house with its walled courtyard, its terrace and granaries, and witness the strike of the workmen employed upon the temple of Mut, who are being robbed by the scribes and hungrily clamour for corn. Then Pharaoh comes on the scene:—

"The king of the two Egypts, son of the sun, Ramsisou-Miamoun, who, like the sun, gives life eternally—usually called Sesousri (Sesostris) by his subjects—is anxiously expecting the arrival of a courier from Syria. The last accounts received from that country were bad. The royal messengers who go there every year to collect the tribute complain of being insulted, even ill treated, by the inhabitants of the great cities; bands of the Shasu (Bedouins), posted in the gorges of the Lebanon, have recommenced robbing the caravans from Babylon and Khaloupon;.....the old king of the Khita has mysteriously disappeared in some palace revolution, and his successor, Khitasir, seems little inclined to respect treaties. Pharaoh, more anxious than he cares to own, has there-



fore resolved this very morning to go to the temple of Amen, in order to see the god and consult with him."

So an opportunity is found for a sketch of Egyptian religion and the ceremonies of the temple. After this the army comes under notice, its recruiting, arming, and commissariat; and "Life in the Castle" forms the subject of a delightful picture of Nakhtminou's country villa and the sport he had in the fish-pond, or in netting the wild-fowl, or in hunting in the desert. Then Psarou falls sick, and Egyptian exorcisers and physicians come on the scene; naturally he dies, and we are forthwith taken through all the processes and ceremonies incident to mummification and interment, the ritual of the tomb, and the beliefs concerning the future life of the Ka or double. To conclude the Egyptian half of the volume, we accompany Rameses in his campaign in Syria, witness his mighty battle with the Khita and the prowess of the king, and return with him in triumph to Egypt. Whether in rapid narrative or graphic description, M. Maspero's method is always terse and pointed, and there is not a dull page.

As an Assyriologist the learned ex-director of the Boulak (Ghizeh) Museum does not, of course, stand on quite the same pinnacle which he occupies when he discourses of things Egyptian. Nevertheless he knows the monuments and inscriptions of Assyria well, and his account of Assyria in the days of Assur-bani-pal is hardly inferior to his picture of Egypt under Rameses II. We are taken over the palace of Dur-Sarginu and the royal library; shown the Assyrian at home and at the chase, the preparations for war, and the science of prognostication; and witness the siege and the succeeding triumph. It is all very well done, sufficiently slight not to be wearisome, yet full of information and reality.

A delightful feature in the volume is the profusion of woodcuts after drawings by M. Faucher-Gudin. They are beautifully drawn and unusually faithful, and show us the Egyptian and the Assyrian as they were portrayed by their own contemporaries.

*The Annals of Tacitus.* Edited, with Introduction and Notes, by Henry Furneaux, M.A.—Vol. I. *Books I.–VI.*; Vol. II. *Books XI.–XVI.* (Oxford, Clarendon Press.)

It is a fact hardly creditable to English scholarship that Mr. Furneaux's is the first attempt made in this country to deal seriously, and on a comprehensive scale, with this great work. It may, no doubt, be urged with perfect truth that we have treated Tacitus no worse in this respect than we have many other ancient authors, in whose case Englishmen have been content to go to foreign scholars for criticism and elucidation. But, however little we may care for criticism, we do care, or suppose ourselves to care, for history and politics. And Tacitus has long been a favourite author in Oxford. It is, therefore, gratifying to find that an English scholar and an Oxford man has at length appeared who has thought it worth his while to devote the labour of many years to the 'Annals' of Tacitus.

Mr. Furneaux's work seems originally to have been undertaken in continuation and completion of an edition of the first six books of the 'Annals' contemplated by an excellent Latinist, Mr. T. F. Dallin, late Public Orator in the University. The materials collected by Mr. Dallin were placed in Mr. Furneaux's hands, and duly made use of by him. The "Excursus" on the Lex Papia Poppæa, printed after the third book, should be especially mentioned as coming almost entirely from Mr. Dallin's hand. Mr. Furneaux also acknowledges assistance received from Archdeacon Edwin Palmer, "not only in the shape of numerous suggestions tending to amend the substance and form of a considerable portion of the introduction and notes examined by him, but also by permission given to study and use the materials collected by him for lectures given on the first six books of the 'Annals' during his tenure of the Corpus Professorship of Latin" (Preface to vol. i., pp. vii and viii).

The book falls into two main parts, the introductions and appendices, and the critical and exegetical commentary. There is a long introduction to each volume. That prefixed to the first volume comprises nine chapters: (i.) On the life and works of Tacitus, and on the first Medicean MS.; (ii.) Genuineness of the 'Annals'; (iii.) On the sources of information open to Tacitus for this period and their probable value; (iv.) On the use made by Tacitus of his materials, and the influence of his ideas and opinions on his treatment of history; (v.) On the syntax and style of Tacitus, with especial reference to the 'Annals'; (vi.) On the constitution of the early principate; (vii.) On the general administration and condition of the Roman world at the death of Augustus and during the principate of Tiberius; (viii.) On the estimate in Tacitus of the character and personal government of Tiberius; (ix.) Genealogy of the family of Augustus and of the Claudian Cæsars. In the introduction to the second volume there are five chapters: (i.) On the text of books xi.–xvi. and the second Medicean MS.; (ii.) Summary of the principal events between the end of the sixth and beginning of the eleventh book; (iii.) On the view given by Tacitus of the character and government of Gaius, Claudius, and Nero; (iv.) The Roman relations with Parthia and Armenia from the time of Augustus to that of Nero; (v.) The conquest of Britain under Claudius and Nero.

Neither the introductions nor the commentary are a syllable too long, though the writer, in an apologetic sentence in the preface to his second volume, expresses an apprehension that they may be thought so.

Mr. Furneaux is evidently fond of his author, and has spared no pains in mastering the voluminous literature which has accumulated up to the present time for the benefit (possibly to the embarrassment) of editors of Tacitus. The vast stores of material and of speculation gathered by Mommsen, a number of editions, a variety of special dissertations on points of history, antiquities, syntax, and lexicography, have been used by Mr. Furneaux with tact and judgment. The result is that his edition sets fully before English readers the results of modern criticism and research as bear-

ing upon Tacitus and his age. Not that Mr. Furneaux is merely a compiler of other people's information. A certain modesty and reserve, of which the careful reader becomes very sensible as he peruses the book, seem to prevent him, at times perhaps unduly, from bringing his own views into sufficient prominence. But the views are there, and are those of a man of delicate perception and masculine good sense.

These qualities are, we think, manifested most clearly in the introductions and appendices, and more than all in those which deal with questions of character and action, such as that in the first volume which deals with the character and government of Tiberius, and those in the second volume upon Gaius, Claudius, and Nero. These chapters deserve special study and attention. Mr. Furneaux's judgments are not those of a superficial moralist, but of a man who has made his own observations upon human nature and the course of history. On the other hand, they show a laudable avoidance of moral paradox, the temptation to which is very strong when a critic is dealing with the remarkable and complicated moral phenomena of the Roman court in the first century of our era.

In the fourth chapter of the introduction to vol. i. Mr. Furneaux has some excellent remarks on the weakness of Tacitus as an historian. Like other Roman writers of history, Tacitus is, before all things, a moralist and a student of human nature. It is the play of human character and motive, and the lessons to be drawn from watching it, that really interest him. All else is treated superficially. And, what is more important, his view, like that of Juvenal, is virtually confined to Rome. In dealing with questions of geography or of military science he is careless like Livy, without having an excuse, as Livy has, in the enormous magnitude of his task.

The second appendix to the fifteenth book, on the Neronian persecution of the Christians, will naturally attract a great deal of attention. It would be out of place to discuss here, or even to allude to, the numerous difficulties which beset, or have been thought to beset, the words of Tacitus (xv., c. 44), "pœnis adfecit quos per flagitia invidios vulgus Christianos appellabat," and "multitudo ingens [Christianorum] haud proinde in crimine incendii quam odio humani generis convicti sunt." Mr. Furneaux accepts Tacitus's account as (from Tacitus's point of view) substantially correct. But he omits, no doubt for some good reason, to consider one very important piece of evidence which, to a certain extent, goes to confirm the statements of Tacitus.

The Epistle to the Romans was written some six years before the great fire of A.D. 64, and the horrible maltreatment of the Christians consequent upon it. "The religion of the Christians," says Mr. Furneaux, "is universally ignored [by the chief writers of the Neronian period], and is generally supposed to have hardly got beyond the stage at which it was reckoned by Romans merely as a Jewish sect, parted from the main body by what seemed to be obscure and even unintelligible differences." True: but little can be concluded from the silence of the classical writers, who in the



first century A.D., as indeed throughout the whole course of ancient history, ignored, perhaps designedly, the beliefs and aspirations of the common people. On the other hand, it can hardly be denied that the Epistle to the Romans implies the existence of an important Christian community at Rome, composed partly of Jews, partly of Gentiles, in the year 58 A.D. The church to which St. Paul addressed an epistle of such weight, power, and magnitude cannot have been in any sense insignificant. That it was also numerous is quite possible, although Tacitus's expression *ingens multitudo* need not be pressed literally. So far as it goes, also, the epistle confirms the fact alleged by Suetonius (Nero, 16) that Nero persecuted the Christians as a measure of police. The end of the twelfth chapter of the epistle is clearly addressed to a society living in the midst of enemies, suffering "tribulation," and, if *διώκειν* mean to persecute, persecution. What is more important is the fact that the thirteenth chapter indicates that there was a conscious antagonism, in or about 58 A.D., between the Christian community and the Roman Government. There must be a special meaning in the exhortation "to be subject to the higher powers," and "to render tribute to whom tribute is due." If such was the state of feeling some six years before the great fire, it is easy to understand why the Government thought it a safe, possibly a politic, measure to seize an opportunity of dealing a blow at a troublesome sect.

The allegation contained in the historian's words *per flagitia invidiosos*, absurd as it is if measured by the Christian rule of life, need give us no trouble. The existence, to a certain extent, of immorality and hypocrisy in the early Christian churches, is clearly enough implied in more than one passage of the New Testament. A sect already violently unpopular for its indifference to the world, the loftiness of its professions, and its real virtues, is sure to have suffered, out of all due measure, in the estimation of a hostile and watchful populace, if any real cases of scandal occurred among its members.

With these remarks we take our respectful leave of Mr. Furneaux's valuable book, hoping that he may have the leisure and inclination to edit the 'Histories' on the same scale.

*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII.* Preserved in the Public Record Office, the British Museum, and Elsewhere in England. Arranged and catalogued by James Gairdner, Assistant-Keeper of the Public Records. Vol. XII. Parts I. and II. (Eyre & Spottiswoode.)

On Friday, the 19th of May, 1536, Anne Boleyn was beheaded on Tower Green. That same day Cranmer signed the licence for the marriage of Henry with Jane Seymour. At nine o'clock next morning the pair were betrothed; ten days later they were married. On the 15th of June—after months of stubborn resistance to the monstrous demands made upon her—the Princess Mary at length broke down (even Chapuys had counselled submission), and the unhappy young woman brought herself in her agony and despair to

put her hand to the assertion that the marriage between her father and mother had been "by God's law and man's incestuous and unlawful." The king had triumphed over all opposition—the one human being in the world who still refused to bend to his will was crushed. But even Henry was mortal. If he died without an heir, who was to be his successor? The general belief was that he meant to leave his crown by will to his bastard son the Duke of Richmond, a promising youth of seventeen, upon whom all eyes and some men's hopes were now fixed, and, with his two daughters formally pronounced to be illegitimate, the young man was as much in the line of succession as they. But Queen Jane was only twenty-six years old. If she should bear him a son all might yet be well.

Meanwhile the suppression of the monasteries had begun in earnest, and the pace at which the work of spoliation went on bewildered the nation. As early as the 8th of July Chapuys writes, "It is a lamentable thing to see a legion of monks and nuns, who have been chased from their monasteries, wandering miserably hither and thither, seeking means to live." Yet on the king's part there was no sign of hesitation. On the contrary, he drove on furiously to his goal—his trembling slaves could not go fast enough to please him. The commissioners were scared by the magnitude of the task they had in hand. In Lincolnshire, where stone was abundant, the very thickness of the walls of the monastic buildings and churches presented serious difficulties. To pull them all down would entail a huge expense, yet they dared not leave them standing. One John Freeman, a Lincolnshire man, wrote humbly begging for time, and suggested that the Cistercian Abbey of Vaudey should be left as a roofless ruin, the walls to remain as a quarry of stones to make sales of. As the destruction proceeded the indignation of the people waxed deeper and deeper. In October the smouldering discontent burst into a flame. Before the end of the month not only Lincolnshire, but nearly the whole of Yorkshire was in rebellion. The Lincolnshire outbreak at first appeared serious, but Chapuys with his usual sagacity foresaw that the lack of money must speedily bring it to an end, and it soon collapsed. Very different were the temper and spirit of the men of Yorkshire. There the leaders were men of remarkable ability and resolution. It is clear that Aske was a person of true nobility of sentiment who possessed great powers of organization, and many of those qualities which go to make up the heroic character. The Duke of Norfolk, at once false and truculent, saw that it was better to treat with the rebels than to risk everything upon the issue of a battle. A general pardon and certain large promises were proclaimed, and the Yorkshiremen dispersed. Aske was summoned to London under a safe-conduct, and started on the 15th of December to hold consultation with the king in person. Certain concessions were supposed to have been made, and the Yorkshiremen believed, or tried to believe, that they had gained much, and might expect more. So the year ended.

"It was a new experience to Henry VIII. that he had been, even for a time, completely

checkmated by his own subjects. But this was the state of matters at the end of the year 1536."

Such is Mr. Gairdner's opening sentence in his introduction to the first of these two volumes, which deal with the twenty-ninth year of the king's reign. Henry had actually been brought to confer with a rebellious subject who, under the protection of a safe-conduct, had been treated with unparalleled courtesy and consideration by his sovereign; but it was the tiger playing with his prey before rending him. Aske returned to the North on the 5th of January, 1537, only to find that the toils were closing round him. Everywhere in the North there was disaffection, and everywhere there was more than a suspicion that the king was only using the time he had gained to strengthen his position, and prepare himself to strike fiercely when occasion should serve. Aske moved about as a peacemaker, but the new part he had to play did not suit him; trying to stem the current, he could only be carried down by it. A new captain stepped forward in the person of Sir Francis Bigod, upon whose strange career Mr. Gairdner, by the help of the documents calendared in the first of these volumes, has been enabled to throw some light, as he has also upon the doings of John Hallan. The rising, which scarcely deserves so grand a name, had collapsed before the 15th of January. It would have been altogether a ridiculous affair but for the ferocity with which the unhappy participators in it were treated. On the 18th of January Bigod, who had shut himself up in Hull, escaped with his chief supporters, such as they were, and left sixty-two poor wretches as prisoners in the hands of the townsmen. They were released on bail for their reappearance. Who could have thought of their being worth slaughtering? Doubtless to the surprise and consternation of all concerned, the king was exceedingly angry at the semblance of mercy; he insisted that all these sixty-two should be executed in divers parts of the country. If they could not without danger execute all, they were to apprehend the priests and principals of that sort, and have them "undelayedly executed."

The Duke of Norfolk was exactly the right man to carry out the most atrocious purposes of his master. In this period of English history the course of events is hard to follow, because of the almost countless surprises. It is a period during which men rise and fall almost before the reader has time to mark their first appearance—when nothing is constant but change, and nothing unlikely but that which was reasonably probable, and when it seems almost hopeless to form an estimate of any one's real character; while the best and the worst, the wisest and the bravest, appear each and all to be but the sport of circumstances, which no one seems to have moral force enough to resist. But there is no single personage whose career it would be more instructive to follow than that of Thomas, the third of the Howard Dukes of Norfolk. In the opening of the year 1537 there was no nobleman in England who had served the king more splendidly than he. If we could have looked for the virtues of a paladin anywhere, here was the man in whom we might have expected to find them. But Norfolk



was not the first subject of the king now. Cromwell was by this time greater than he. If the duke was to hold his own at all, it must be by such abject submission as should leave him no will, no choice, no conscience, no shame in carrying out his master's orders. Five-and-twenty years before he had been a warrior at whose exploits by land and sea all Europe had marvelled. Now he was a mere truculent slave of a despot who wanted a hangman. The king had actually begun to employ the band of cattle-lifters and cutthroats on the borders, and had taken them into his pay. Norfolk feebly protested against the wisdom of such an outrageous policy; next he seems to have held his tongue; and finally he made up his mind that if there was to be wholesale slaughter he had better play the executioner himself, and thereby get the credit of devoted loyalty. Accordingly, when the Northern counties became disturbed next month and a fresh rising was talked of, the duke rode into Carlisle, picked out no fewer than seventy-four miserable creatures from among the 6,000 who had flocked into the place to submit to the king's "mercy," and hung them all by martial law. Early in March the Lincolnshire men were brought to trial; thirty-four of them, including the Abbot of Kirkstall, were condemned for high treason, and all were executed within a few days, twenty of them being clergy or monks of the various religious houses. Aske's turn came soon after—there was no faith to be kept with traitors—and he and Sir Robert Constable were committed to the Tower on the 7th of April, only to be carried to the gallows—the one at York and the other at Hull—a couple of months later. The very voluminous memoranda, depositions, and confessions regarding the Lincolnshire and Yorkshire rebellions made public now for the first time enable the reader to follow the movements of all the actors from day to day and almost from hour to hour. Meanwhile Cardinal Pole was trying to make his way into England as a Papal legate, if by any means he might become the central figure round whom the insurgents might gather, exactly as Sanders was sent to Ireland forty years later to foment rebellion against Queen Elizabeth, and to die of cold or hunger, or famine fever, in a squalid Irish hovel. Pole never effected a landing, and it was well for him that he failed to obtain a safe-conduct.

While the butchery consequent upon the Northern Rebellion was going on without interruption the bishops were endeavouring to draw up some syllabus of Christian doctrine for the behoof of the people at large. Summoned to meet in February, they did not finally come to an agreement till the 17th of July, when all appended their signatures to the 'Institution of a Christian Man.' The book was printed in August, but was not sent out till the end of the next month. Henry, though pressed to give it the sanction of his royal authority, craftily held back and threw the whole responsibility of its composition upon the episcopal bench till he should see what the people thought of it. On this matter, important as it was, little or no new light has been thrown by Mr. Gairdner's researches. It is probable that any formal record of the proceedings of a conclave,

every member of which must have felt that he was deliberating with a halter round his neck, has long ago perished. There were many inducements to destroy it, if it ever existed—there was none to preserve it. The great event of the year, however, was the birth of the infant prince on the 12th of October and the death of the queen twelve days later. She was buried at Windsor on the 12th of November with a magnificent funeral pageant and all the pomp and circumstance of woe. Of course the politicians began to scheme for a new match; but the king had now no pressing motive to enter upon another alliance. He was in his forty-seventh year, he had lived at great tension, he was an older man than he need have been, he felt that he had lost all youthfulness, and at last he had obtained the desire of his life—an heir. The diplomacy that went on, however, on this subject may be read in all its detail here, and very wearisome and almost nauseous these details are. The year closed with the pacification of Ireland. Look where he might, Henry could see nothing to fear for himself or his kingdom—in Church and State he had got all things under his heel. No sovereign in the world was actually more absolute than he.

Specialists whose business it is to study the by-play in this great drama will find in these volumes enough to occupy them in their most laborious researches. The plunder of the monasteries goes on relentlessly; it is a dreadful story that deepens in horror the more closely we look into it—a story of pillage and cruelty and ferocious greed and meanness. For a moment there seems to have been a pause in the otherwise unbroken course of spoliation. Are we to infer that the king did really hesitate whether or not he should make some concession to the demand of the Lincolnshire insurgents? Certainly we find him on the 15th of January, 1537, exempting fifteen monasteries from the general suppression, those fifteen being distributed among ten dioceses. The lull was very brief. Meanwhile how much did this or that monastery manage to save from the robbers? It is clear that much embezzlement was going on—the "embezzlement" of property by those to whom it belonged. The universities, too, were far from safe—as men must have seen when a ruffian like John Parkyns could safely draw up 'A System of Reorganization of the Universities of Cambridge and Oxford,' and present it to Cromwell in due form. The curiosities, as they may be called, of these volumes are as numerous as usual; such as the licence to Edward Bestney to shoot *with a cross-bow* at all manner of marks, deer, game, and fowl, *except only herons*; the humble petition of Elizabeth, Lady Ughtred—the queen's sister—for *one of those abbeys if they go down*; the fight between the Spaniards and the French in Falmouth harbour; the callous mention of nine Carthusian monks lying dead at one time in Newgate; the unsavoury gossip about Henry's amours, and the serious depredations of the Flemings in the Channel. But the reader who turns over these pages with small thought of doing more than skimming them may find these miscellanies by the score; he never knows what he may come upon next. Mr. Gairdner's labours

have by no means come to an end. Three more marriages are waiting for us. Now Cromwell is at the zenith of his power, Norfolk watching him with an intensity of hate that only such a man as he could feel—watching to strike, but hardly, we should think, without a gloomy suspicion that his own day was coming. Who will pity him when it comes?

#### NOVELS OF THE WEEK.

- The Duchess of Powysland.* By Grant Allen. 3 vols. (Chatto & Windus.)  
*Nevermore.* By Rolf Boldrewood. 3 vols. (Macmillan & Co.)  
*The Flight of the Shadow.* By George MacDonald. (Kegan Paul & Co.)  
*A Strange Elopement.* By W. Clark Russell. (Macmillan & Co.)  
*A Partner from the West.* By Arthur Paterson. (Chapman & Hall.)  
*In the Midst of Life.* By Ambrose Bierce. (Chatto & Windus.)  
*Otto the Knight; and other Trans-Mississippi Stories.* By Octave Thanet. (Cassell & Co.)  
*Pretty Michal.* By Maurice Jókai. A Free Translation by R. Nisbet Bain. (Chapman & Hall.)

MR. GRANT ALLEN used to have an apparently inexhaustible repertory of striking plots, and his characters were always, as indeed they still are, fresh and full of life. But as the successful novelist is rarely able in these days to restrict his output even to the comparatively reasonable rate of three volumes a year, it is not to be expected that much time can be devoted to the construction of a plot. Thus from the author of 'The Duchess of Powysland' we are fain to be satisfied—in addition to the duchess, who kept lodgings in Bloomsbury—with the rich American, the English gentleman burglar, the lady's-maid who puts the burglar on scent of her mistress's jewels, and the Girton girl treated as a distinct species of young-womanhood. So distinct a species is Mr. Grant Allen's new Girton girl that she is used to point the chief moral in the story. She has married a rich husband, and dies in childbirth, whereupon the author, who ought to know something about education, says:—

"The higher education of women, that fashionable Moloch and Juggernaut of our time, slays its annual holocaust so regularly nowadays that nobody is astonished when one more Girton girl, unequal to her self-imposed task of defying with impunity all the laws of nature, breaks down and dies in her first futile attempt to fulfil the natural functions of motherhood."

If "self-imposed task," why "Moloch"? And what does Mr. Grant Allen mean by "its annual holocaust"?

Rolf Boldrewood is also falling back upon somewhat hackneyed characters and incidents. His story is decidedly ghastly; and he spares neither his characters nor his readers. The convict life of the innocent Lance is told with much particularity, and will certainly try the nerves of an average reader. No doubt the author could quote chapter and verse by way of authority, and this part of his narrative reads more like reality than some of the rest.

Dr. Mac Donald's present book is rather disappointing. That there are highly poetic



passages in it goes without saying. Yet it is impossible to rate this volume as among his best. It is eerie and mysterious, with its strange spectral riders on the dark moor, and the deep melancholy that seizes the lonely man with whom the child Orba lives, and that ever and anon drives him out into the inhospitable night; but the mystery is too completely solved, and the solution comes too near to the ridiculous.

The idea of a lady on board a ship is quite enough to set Mr. Clark Russell off. It does not much matter whether the young woman is eloping or meets her hero for the first time in cabin or on deck. He has done the thing before in both ways, and as the reading public evidently likes a conjunction of Neptune and Venus from Mr. Clark Russell, he will doubtless do it many times again. The incidents of the 'Strange Elopement' strike one as more improbable than those of any of the author's previous sea novels, and the plot is as thin as thin can be. But there is a dash of freshness in the narrative from first to last, and it will not come amiss to a healthy appetite for novel-reading.

A book dealing with cowboys and store-keepers, rowdy emigrants and strange representatives of a spasmodic order and a frequently purblind justice, does not raise high hopes; but in the straightforward and vivid narrative which introduces the Western hero from Colorado to the little "city" in Kansas the reader soon loses his slight repugnance to the theme, and rapidly becomes interested in the simple story. "Jeff" Grant is a very sufficient hero. The rough life of the West, which has strengthened his nerves and trained his eye, has not hardened his heart or disqualified him for a more social existence. When, after an encounter in which he has saved the town, apparently, from sack at the hands of a "lowdown crowd," he goes to visit the wounded prisoner in the Laburnam gaol, his motives are obscure to the sheriff:

"This man is very ill, sheriff." "I believe you." "He requires careful nursing. What medicine are you giving him?" "None." "Did the doctor leave nothing?" Mr. Searle shrugged his shoulders. "Nary a drop. He said it would be thrown away, and he could not afford to physic rowdies; and it weren't his business. Which is a fact, of course." "You mean he left this man to die?" There was a vibration in Jeff's voice which Mr. Searle did not like. "Excuse the remark, Mr. Grant, but I think that you are unhitchin' your tongue a leetle bit too free. Is Ham Kicks your prisoner or mine?" Jeff paused to consider the situation. He could have choked Mr. Conrad Searle. What he did do was to draw from his pocket a piece of green paper, which rustled with a pleasant sound. "How long will it take you to fetch Doc Quinter here, sheriff?"

It is noteworthy that the same process very liberally applied saves the wretched Ham not only from Judge Lynch, but from the slightly more formal operations of regular justice, although Judge Judas Cochrane, before whom the case was tried, had a strong pecuniary interest in his condemnation. These methods, however, by common consent do not detract from the merit of the performance.

"The man who'll try to cure the wound he gives, and stand between the cuss he dropped and a whole township if need be, is rarer than a white buffalo."

There is a contrast between this manly, merciful adventurer, a gentleman at bottom, and the rather supercilious young man from the East, his rival in Cleo's affections. But Philip improves under reverses, and we will hope shakes off some more of his cubbishness in Europe, whither he betakes himself after his relations with the heroine have been put on a "brotherly" footing. That young person, in spite of a squeamishness in the matter of rough clothing which an English lady would have neither felt nor exhibited, is a very honest girl, and deserves the satisfactory wedding, fully detailed, which concludes this artless, but not uninteresting tale. Though its fresh local colouring is its principal merit, there is much human nature in passages such as that in which Ham takes thought to spare Scape's children from the knowledge of a terrible shame.

Mr. Bierce's collection of American tales of horror is occasionally marred by extravagance of style, and some of the more terrible descriptions of solitary suffering are too long drawn out. His themes are chosen for the most part from the Civil War, and it is characteristic of the nature of that struggle that the pride of soldiership nowhere appears in these descriptions. We read of nothing but the minutest details of bodily and mental pain: of tragedies like 'A Horseman in the Sky,' where a skirmisher shoots his father (of the opposite faction), who has bound him to "do his duty" in the war; like 'Coulter's Notch,' where an artilleryman plays upon his own house, held by the enemy, and slaughters unwittingly his wife and child; like the frightful story of panic, 'A Tough Tussle,' when a man in an agonizing state of nervous tension takes the corpse of an enemy for an assailant, and is slain himself while engaged in his ghastly onslaught. The hapless man was on outlying picket in a forest, alone, while his lunacy grew on him.

"He to whom the portentous conspiracy of night and solitude and silence in the heart of a great forest is not an unknown experience needs not to be told what another world it all is—how even the most commonplace and familiar objects take on another character. The trees group themselves differently; they draw close together, as if in fear. The very silence has another quality than the silence of the day. And it is full of half-heard whispers, whispers that startle—ghosts of sounds, too, such as are never heard under other conditions: notes of strange night-birds, the cries of small animals in sudden encounters with stealthy foes, or in their dreams, a rustling in the dead leaves—it may be the leap of a wood-rat, it may be the foot-step of a panther. What caused the breaking of that twig? what the low, alarmed twittering in that bushful of birds? There are sounds without a name, forms without substance, translations in space of objects which have not been seen to move, movements wherein nothing is observed to change its place. Ah, children of the sunlight and the gaslight, how little you know of the world in which you live!"

It will be seen the writer can give a vivid description. Perhaps the most gruesome of all the military stories is that of the lost child at Chickamauga, who slept through the battle, and, guided by the wounded crawling to the river, found its home burnt, its mother slain, and was struck deaf and dumb with the shock. In this the details are given with the sort of power one sees in a Russian battle-piece, and will repel more readers

than they attract. Incidentally one can realize something of the visible experiences of that most strange, Titanic, and unorthodox of wars, with its ambitious strategy and confused manœuvring, and its incessant embarrassment owing to the vastness and complexity of natural obstacles. We should consider this part of the book extremely unsuitable for young readers, to whom it is surely more wholesome to present the nobler side of war. Of the civilian stories, 'A Holy Terror' and 'The Middle Toe of the Right Foot' quite correspond to the promise of their titles, and are calculated to be read with most result after a heavy supper, though 'A Watcher by the Dead' and 'The Man and the Snake' may also affect the nerves. In 'Haita the Shepherd' and 'An Heiress from Redhorse' the author endeavours, most inadequately, to reassure his readers. Is "Sepoy," by the way, established American for British India?

At a moment when the market is somewhat glutted with American short stories, the excellent collection of Trans-Mississippi tales put forth by "Octave Thanet" is hardly likely to meet with the recognition which their unquestionable attractiveness deserves. The author knows her country right well; she is an adept in the use of dialect, and displays a keen sense of contrast. 'The First Mayor' is a singularly vivid sketch of the feverish life of a mushroom Western town, while in 'Otto the Knight'—the story which gives its name to the collection—the conflict of capital and labour is treated with a great deal of romantic charm. "Octave Thanet" is particularly happy in dealing with the manners and superstitions of the negroes, whose quaint turns of speech she reproduces with a fidelity worthy of "Uncle Remus" himself.

Jókai's works are as unequal as they are numerous, and 'A Szép Mikhál' is not one of his best. It shows marks of having been written *en feuilleton* for a newspaper, and has the faults appertaining to that method of publication—faults which this "free translation" has not obliterated. 'Pretty Michal' is an historical romance of the seventeenth century, and depicts in a lurid manner how badly Hungarian folks fared in those days at the hands of native as well as foreign foes. Might only was right; the laws were written in blood, and brigands and headsmen both had a busy time of it. Naturally a work dealing with such a period and such a people is replete with horrors, and Jókai, who is no believer in the "good old times," does not hesitate to portray them in their ghastliest hues. Its chief *dramatis personæ* include the public executioner and his renegade son; "Red Barbara," a terrible old witch; and other characters scarcely less gruesome. Murders, executions with all their accompanying tortures, abductions, and bloodshed abound, and are rarely varied by those bright touches of humour for which Jókai is famous. The work is crammed with incident and adventure, but the characters are not strongly individualized. Pretty Michal is a somewhat colourless young woman, whose undeserved misfortunes constitute her chief claim for consideration. Her lover Valentine, although a mediæval swashbuckler, has too much deference for moral law to suit a modern novel-reader's taste. After having illegally acquired a



wife he might, at least, have been man enough to have tried to save her from the final punishment of her fault. A more satisfactory personage is his faithful, but less scrupulous follower Simplex; and still better drawn portraits are those of the Rev. Master Fröhlich, despite his over indulgence in Latin quotations, and Dame Sarah, the butcher-sheriff's buxom widow. The translation is fluent, and at times, indeed, too free. It seems to have been made from the German rather than the Hungarian original.

*Louth Old Corporation Records.* Being Extracts from the Accounts, Minutes, and Memoranda of the Wardens and Six Assistants of the Town of Louth and the Free School of King Edward VI. Compiled by R. W. Goulding. (Louth, Goulding.)

LOUTH is one of the most interesting market towns in Lincolnshire. Its great church of St. James is of remarkable beauty, the spire being one of the latest and most perfect specimens of pure Perpendicular architecture to be found in the east of England. Unlike most of our old buildings, we know not only its date, but what it cost to build. Some extracts from the churchwardens' accounts relating to the building of the spire were printed in an early volume of the *Archæologia*, and in Poole's 'History of Ecclesiastical Architecture,' but a blundered transcript was used. In 1834 the Rev. R. S. Bayley issued the 'Notitiæ Ludæ,' which has hitherto been looked upon as the standard history of the town. The author was an accomplished man, as far as style and general knowledge are concerned. His pages contrast favourably with much of our local literature; but he was in no sense an antiquary. The authorities of the time seem to have given him access to all the documents in their custody, but he used them in an imperfect manner. Some of the mistakes he made in the matter of transcription are among the curiosities of literature.

Mr. Goulding has confined himself to the Corporation records. These it was not possible to print in full, but he has furnished a series of extracts, so full and so carefully made that it would seem little has been left for future explorers. We have not, of course, been able to collate them with the originals, but from the extreme care shown on every page we may safely assume that they accurately reflect the original.

Louth was rich in guilds in the unrefined days. There were the Guilds of the Twelve Apostles, of St. Swithun, of Corpus Christi, of Our Blessed Lady, of the Holy Trinity, of St. George, St. Peter, and perhaps others. Some of these were endowed and rich in lands and goods, others were unimportant associations or clubs, dependent on the weekly or yearly subscriptions of the members.

When the guild property fell into the hands of the Crown, Louth was fortunate. By a charter of the fifth year of King Edward VI., a great part of it and some other lands were devoted to the purpose of founding a grammar school. The warden and six assistants of the school became great people in Louth. The Corporation thus created discharged many duties be-

yond those of education. It was, in fact, the governing body of the town until the days of municipal reform. Unlike so many of the grammar schools founded in small towns and villages, that at Louth seems always to have been well conducted. We do not think that any register of its pupils has been preserved, but Mr. Goulding has taken much pains to recover all names of which any record exists. He has, we are glad to say, been able, as far as modern times are concerned, to make a pretty full catalogue. Among the "old boys" of Louth we find the names of Lord Tennyson and his two brothers, Charles and Frederick, Hobart Pasha, Sir John Franklin, the Arctic explorer, and those of many local celebrities influential in their day at home, but unknown outside the limits of the county.

As the Corporation was founded by Edward VI. we naturally find nothing about the Lincolnshire rebellion, whose centre was at Louth, and of which we have spoken in another column. Mr. Goulding has, however, devoted some pages to this incident in the appendix. As he modestly tells us, it is a compilation from Mr. Gairdner's 'Calendar of State Papers.' As a sketch it is useful, but the whole subject ought to be worked out in detail.

A compilation such as Mr. Goulding has made is in the nature of things discursive and fragmentary. He has not followed the chronological order, but has arranged his facts under separate heads. Much may be said against and in favour of this plan. On the whole, as very miscellaneous subjects had to be dealt with, and it is impossible for the present to print the records in their entirety, we think the arrangement followed may be the best, as it is certainly the most easy of reference. There is not a single page throughout the entire volume which might not form the text of a long discourse. The past of upwards of three hundred years is brought vividly before us by these short business entries. In 1606 the town was, it seems, troubled by enchantments, for we find the sum of two shillings paid for "an indictment against a witch." What became of the culprit is not stated, but twenty-seven years after two searchers were employed to discover witches.

There is a notion that until quite recent times no one knew or cared what was the sanitary condition of our highways and streams. Those who study manor court rolls and the records of our old municipal corporations know this to be a mistake; they are, however, but few, and rarely communicate to the public the knowledge which they have acquired. There is here evidence that the authorities of Louth thought of the health of the townsmen. The manor court roll for the first year of James I. happens to have been preserved. From it we find that three persons were fined for throwing garbage into the public street. It is not always easy to make out whether the word *sewer* means what we understand by it, or whether it means a ditch for draining land. The commissioners for the latter purpose still go by the name of Commissioners of Sewers. We imagine that when used in these papers it was employed in the popular sense. We read among the orders made the same year that "all whose property adjoins the common sewer in Breackneck Lane shall cleanse

and flush the same" under a penalty of half-a-crown.

Mr. Goulding knows, what many persons do not, that the records of the last and even the present century are worthy of attention. He has continued his extracts down to a late date, and several of these modern entries are as instructive as any of those of the Tudor or Stuart times. In 1745, when Prince Charlie was campaigning in Scotland, a panic seems to have seized the authorities as to the behaviour of some of their neighbours, for we find an entry of a payment for the warden when "sitting about Roman Catholics." In the same year certain Jews were examined. What they had done, or were suspected of doing, is not clear. They cannot have been Jacobites. Times had changed in many things during the seven-and-thirty years which intervened between the Scotch rising and 1782, when a certain Mrs. Luck, probably an innkeeper, was paid 1s. 1d. "when the Methodist was brought up." What this follower of John Wesley had been doing, or why he was not called by his name, we have no means of knowing. After all, we cannot be sure that this person was what we should now call a Methodist. It was a vague term in those days, often indiscriminately applied to any one who held unpopular views on religion. Wesley visited Louth on many occasions. In 1766 he notes in his journal that the "mob here used to be exceeding boisterous; but none now opened his mouth." In 1793 the Corporation subscribed upwards of eight pounds for the relief of the French refugee clergy. This seems, when compared with other subscriptions, a large sum, but the heart of all England was touched by the sufferings of men who, however alien in faith, were known to be sufferers for conscience' sake.

Louth was twice visited by the plague. It does not seem that at either time the plague-burials were kept distinct from the others in the parish register, so we are unable to tell how many deaths resulted from the pestilence. We may, however, form some approximation from the figures Mr. Goulding has supplied. In 1587 there were but two burials in January and nine in February. In July there were 120, and in August the deaths rose to 140. The next great visitation was in 1631. In the July of that year the burials were 233, and they rose to 240 in August, after which they decreased rapidly. Whether the memory of these pestilences influenced the Corporation in 1831 we have no means of knowing. The terror of the Asiatic cholera was at that time extreme. We find the authorities subscribing 25l. to the local board of health then recently formed. This was, we imagine, but a small sum when compared with the gifts of private persons.

#### LAW BOOKS.

*The Equitable Doctrine of Election.* By George Serrell, M.A., LL.D. (Stevens & Sons.)—This work treats of a highly technical head of equity jurisprudence. The doctrine of election has been pithily described as "the choosing between two rights by a person who derives one of them under an instrument in which a clear intention appears that he should not enjoy both." The operation of the principle may be illustrated by the following example. Smith, by his will, gives to Brown an estate called Blackacre, and



by the same will gives, or purports to give, to Jones another estate called Whiteacre, which, in fact, does not belong to Smith, but belongs to Brown. Here Brown would not be allowed to retain his own property, Whiteacre, and also to take Blackacre. If he insisted upon retaining Whiteacre, which he would be entitled to do, he would be required to give up to Jones the whole of Blackacre or a part of it equivalent in value to Whiteacre. The equitable doctrine is exhaustively treated in Mr. Serrell's book, and, limited as the subject is in extent, he has found and referred to some four hundred reported decisions upon it.

*A Legal Handbook for Executors and Administrators, intended for the Use of the Practitioner and the Layman.* By Almaric Rumsey. (Sonnenschein & Co.)—This volume treats of the powers and duties of executors and administrators after probate or letters of administration have been obtained, and may, therefore, to some extent be regarded as supplementary to the author's earlier work 'The Way to prove a Will and to take out Administration.' The book contains much useful information on the subject with which it deals, and it is written in clear and simple language. Some of his suggestions to persons about to undertake the office of executor are decidedly valuable, as the following short extract (p. 102) will show:—

"If you once prove a will, you will be executor not only to your own testator, but to any person to whom your testator was sole or last surviving executor. It is prudent, therefore, to enquire whether your testator had any troublesome executorship on his hands before you consent to act."

*The Metropolitan Police Guide: being a Compendium of the Civil and Criminal Law affecting or relating to the Metropolitan Police.* By W. F. A. Archibald, J. H. Greenhalgh, and J. Roberts. (Eyre & Spottiswoode.)—This work is divided into three parts, which are preceded by a preliminary chapter dealing generally with the constitution of the Metropolitan police force and the district within which it acts. In part i. are set out the statutes and portions of statutes at present affecting the body, with numerous references to reported judicial decisions. Part ii. relates to procedure; and part iii., which forms more than four-fifths of the contents of the work, relates to offences and other matters, arranged alphabetically, most of the last-mentioned part being, in fact, as applicable to the country generally as it is to London. The work is bulky, but the information it contains is vast. "The primary object" of the book, we are told, "is to place in the hands of the Metropolitan Police a compilation of those statutes to which they in the course of their duties have constantly to refer." It seems to us, however, that the work is much more likely to be of use to police magistrates in general, and to lawyers concerned with the administration of the criminal law, than to police constables, who can hardly be expected to familiarize themselves with the statutory enactments set out (some eighteen in number), to say nothing of the hundreds of reported cases referred to.

#### OUR LIBRARY TABLE.

In his book *On Shibboleths* (Chapman & Hall) Mr. W. S. Lilly continues his protests against the teachings of Rousseau and "the dissolvent doctrine of sensualistic individualism," of which he holds that Rousseau was the chief and most vicious exponent, but which he discerns and denounces in Adam Smith and Bentham, in John Stuart Mill and Mr. Herbert Spencer, in Prof. Huxley and Mr. John Morley, and in nearly every English thinker and writer of the past century and more. Mr. Lilly's enthusiasm commands respect, and his crisp, vigorous style makes his pages interesting even to readers who do not agree with him. He is becoming monotonous, however, and many passages in his new volume reveal the wrathful mood of one who

feels that he has been preaching too long to a generation that, if it listens to him, refuses to be converted. Of the seven chapters in which he undertakes to expose as many corrupting and debasing "shibboleths," and in which he offers some very pertinent criticisms and suggestions, the best are those on "Education" and "Supply and Demand." In the one he forcibly points out the dangers incident to the present zeal for merely intellectual training, in Board schools and elsewhere, without adequate attention being paid to the formation of character. In the other, slaying over again some out-of-date opinions of the older school of political economists, he arrives at conclusions nearer than he seems aware of to the "universal slavery with a modicum of pigswash for all," which is his description of the Socialists' ideal.

The pieces of verse which have been collected from the pages of "Mr. Punch" and elsewhere, and published under the title of *Mr. Punch's Young Reciter*, by F. Anstey (Bradbury, Agnew & Co.), are very well written, and any modern humourist might be proud of them. But the author of 'Vice Versâ' is an exception among modern humourists, because he has on many occasions succeeded in being genial. In this volume he falls among the ranks of sardonic humourists, of whom there are plenty. Still he has done his work thoroughly well, and has held up the drawing-room reciter to such ridicule as he deserves. Every style of recitation is derisively parodied with effect, and the only fault the reader finds is that the fun of the thing palls. The dead horse is flogged too severely and the process is not gay enough. Two or three pieces levelled at the reciter would have been ample; fourteen are too many.

"PIERRE LOTI'S" *Fantôme d'Orient*, published by M. Calmann Lévy, is disappointing. The Academician justifies his election by his style, but his matter grows thinner with each work to which he puts his hand. The present volume relates a journey to Constantinople, after ten years of forgetfulness, to find Aziyadé's tomb, and the bored philistine reader will want to know whether it was when 'Madame Chrysanthème' ceased to please that Loti remembered to ask himself if Aziyadé was still alive.

Of the works of few poets of the first rank is it so true as of Wordsworth's, perhaps, that the half may be greater than the whole, and this is doubtless at once the motive and the justification of the abundance of "selections." The latest, and one of the best, is *Lyrics and Sonnets of Wordsworth*, which has just been added to "Stott's Library" by Mr. Clement King Shorter, who has added a useful "bibliographical note" and a brief, but judiciously conceived and gracefully expressed preface. Although the pretty volume contains nearly two hundred pieces, printed in excellent type on excellent paper, it is really a "pocket edition," a thing which hitherto has been a desideratum.

In *Lyra Heroica: a Book of Verse for Boys* (Nutt), Mr. Henley has put in practice an excellent idea, that of bringing together a number of stirring poems, mostly of a patriotic cast, such as boys appreciate. He has collected much admirable verse, and appended short but sufficient notes. The selections are generally good, but there are exceptions. For instance, the poems taken from Mr. Swinburne are hardly representative; and we prefer Sir F. Doyle's verses on the loss of 'The Birkenhead' to Sir Henry Yule's. The blemish of a volume otherwise commendable is the new titles the editor has substituted for the old. This is a piece of change for the sake of change that even an advanced Radical might resent. 'Kubla Khan,' for instance, is styled 'Romance.' If these ill-advised innovations be withdrawn, the volume deserves, and will certainly obtain, wide popularity.

The print and paper are most excellent, and Mr. Henley has done a graceful and right thing in dedicating the book to Mr. Blaikie. He also may be congratulated on his excellent choice of a motto.

MESSRS. SAMPSON LOW & Co. have sent us another instalment of the neat and cheap edition of Mr. Black's novels that they are issuing in half-crown volumes. It contains that pleasant tale *The Strange Adventures of a Phaeton*.—*Books and Bookmen*, one of the pleasantest of Mr. Andrew Lang's opuscula, forms the second volume of the pretty edition of his writings which Messrs. Longman are issuing. It is a wonderfully tasteful volume to be issued at the price.—Among the most acceptable of the many services Mr. F. Palgrave has rendered to literature is the editing of *Chrysomela*, and we are pleased to see this excellent selection from Herrick reissued by Messrs. Macmillan at a low price. It is a pity that, since the pleasant introduction was originally written, Mr. Palgrave has not learnt to praise Musset without depreciating Victor Hugo.—Of their delightful edition of Peacock's novels Messrs. Dent & Co. have sent us another volume, containing *Maid Marian*. Dr. Garnett contributes a judicious preface, and the frontispiece is, appropriately enough, a view of the façade of the East India House.—Dr. Bradshaw's Aldine edition, in two volumes, of *The Poetical Works of Milton* (Bell & Sons) is evidently a careful piece of work, but we prefer the old division into three volumes. Some of Dr. Bradshaw's statements are a little wild. When Dr. Bradshaw wrote, "With the exception of the Bible and the works of Shakspeare, no book, perhaps, has gone through so many editions.....as 'Paradise Lost,'" surely he had forgotten Virgil, Horace, and Dante, to name the first three that occur to us. It is also somewhat out of place to devote pages to the window Mr. Childs has put up in Westminster Abbey.—A sixpenny edition of *Quentin Durward* comes to us from Messrs. A. & C. Black.—Messrs. Griffith & Farran send us a sixpenny *Robinson Crusoe*, but the type is too small, and it is not mentioned on the title-page that the second part is omitted or that the first part is seriously abridged, and that other liberties have been taken with the text.—A new edition of one of the latest of Capt. Marryat's books for the young, *Children of the New Forest*, has been issued by Mr. Heywood, of Manchester.

MESSRS. BRADBURY, AGNEW & Co. have followed up their "Jorrocks edition" of 'Mr. Sponge's Sporting Tour' with an equally acceptable edition of *Ask Mamma*.—Messrs. Methuen have brought out an edition in one volume of Miss Robinson's clever novel (all Miss Robinson's novels are clever) *Mr. Butler's Ward*.—Mr. Oscar Browning's articles in the 'Encyclopædia Britannica' on *Goethe* and *Dante* have been revised by the author, and each brought out by Messrs. Sonnenschein in a neat volume by itself.

A SECOND edition has reached us of *Round Burns' Grave* (Paisley, Gardner), a collection of elegies on Burns, compiled by Mr. J. D. Ross.

*The Metropolitan Year-Book* of Messrs. Cassell is full of information.—*The Calendar of the Royal University of Ireland* (Dublin, Thom) has also been forwarded to us.

We have on our table the catalogues of Mr. Baker (good), Messrs. Dulau (Geographical Botany), Messrs. Garratt & Co., Mr. Harvey (Engraved Portraits, Part III.), Mr. Higham (fair), Mr. Jackson, Messrs. Jarvis & Son (a catalogue of Shakspearean Literature and also a general one), Mr. Lawler, Mr. Menken, Mr. Palmer (fair), Messrs. Kegan Paul & Co. (Alchemy), Messrs. Rimell & Son (good), Mr. Simmons (good), and Mr. Spencer (good). We have also received the catalogues of Mr. Baker (two) and Mr. Thistlewood of Birmingham, Messrs. Macmillan & Bowes (books of



Dr. Luard, &c.) of Cambridge, Mr. Baxendine and Mr. Brown (good) of Edinburgh, Messrs. Young & Sons (good) of Liverpool, and Mr. Ward (Engravings) of Richmond, Surrey.

We have on our table *Across Russia from the Baltic to the Danube*, by C. A. Stoddard (Chapman & Hall),—*A Year in Portugal, 1889-90*, by G. B. Loring (Putnam),—*The Tarot of the Bohemians*, by Papus (Chapman & Hall),—*Marie Antoinette and the Downfall of Royalty*, by I. de Saint-Amand, translated by E. G. Martin (Hutchinson),—*Last Year, 1891*, by T. B. Russell (Foxwell),—*Graduated Examination Papers in Euclid*, by E. M. Langley (Percival),—*Arithmetic for Schools*, by C. Smith (Cambridge, University Press),—*Eutropius*, Books I.-VI., edited by A. R. Hallidie (Percival),—*A Study in Corneille*, by L. D. Lodge (Baltimore, Murphy),—*Macmillan's History Readers for Standard III*, (Macmillan),—*Graduated Examination Papers in Arithmetic*, by E. M. Langley (Percival),—*Home Gymnastics*, by Prof. Hoffmann (Routledge),—*Parties and Patronage in the United States*, by L. G. Tyler (Putnam),—*How England became a Republic*, by St. Loe Strachey (Simpkin),—*Power and Force*, by J. B. Keene (Fisher Unwin),—*The Cancer Controversy: Mattei v. the Knife*, by S. Kennedy (Stott),—*What is Theosophy?* by W. R. Old (Hay, Nisbet & Co.),—*Huylens under Difficulties*, by E. Priestley (Allman & Co.),—*Electricity up to Date*, by J. B. Verity (Warne),—*The Bachelor's Dilemma*, by P. Fitzgerald (Railway and General Automatic Library),—*A Modern Red Riding Hood*, by C. A. Jones (Warne),—*Our Own Magazine*, Vol. XII. (Children's Special Service Mission),—*Great Pan Lives*, by Clelia (Luzac),—*Waratah Rhymes for Young Australia*, by L. A. Meredith (Vincent Brooks, Day & Son),—*Christmas with the Holy Child*, by S. C. (Skeffington),—*Rhymes Afloat and Afield*, by W. T. James (Toronto, James),—*The Gate Beautiful*, by H. Macmillan, D.D. (Macmillan),—*The Church of England in Nova Scotia and the Tory Clergy of the Revolution*, by A. W. Eaton (Whittaker),—*The Journey of the Magi Kings*, translated by G. Richardson (Art and Book Co.),—*Thought Seed for Holy Seasons*, by the Rev. R. S. Barrett (Griffith & Farran),—*The General Ecclesiastical Constitution of the American Church*, by W. S. Perry (Whittaker),—*How to Read the Prophets*, by the Rev. B. Blake, Part I. (Edinburgh, T. & T. Clark),—*The Analogy of Existences and Christianity*, by C. J. W. (Hodder & Stoughton),—*Essai d'Étymologie, Historique et Géographique*, by C. Toubin (Paris, Picard),—*Le Théâtre de R. Wagner: Lohengrin*, by M. Kufferath (Paris, Fischbacher),—and *Maria Stuart*, by Dr. G. Storm (Christiania, Cappelen). Among New Editions we have *Religious Systems of the World* (Sonnenschein),—*Andersen's Fairy Tales*, translated by C. Peachey (Bell),—and *Introductory Studies in Greek Art*, by J. E. Harrison (Fisher Unwin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Liddon's (H. P.) *Sermons on some Words of Christ*, 5/ cl.  
Palmer's (E. R.) *The Development of Revelation*, cr. 8vo. 7/6

## Fine Art.

Lepage (J. B.) and his Art, a Memoir, by A. Theuriot, 10/6 cl.

## Poetry.

Gipps's (L. M.) *Jael*, and other Poems, cr. 8vo. 3/6 cl.  
Henley's (W. E.) *Lyra Heroica*, School Edition, 12mo. 2/ cl.  
Watson's (W.) *Poems*, 12mo. 5/ cl.

## History and Biography.

Dickens's (Chas.) *Letters to Wilkie Collins, 1851-70*, selected by Miss G. Hogarth, cr. 8vo. 5/ cl.  
Freeman's (E. A.) *Historical Essays*, 4th Series, 8vo. 12/6 cl.  
Mahaffy's (J. P.) *Problems in Greek History*, cr. 8vo. 7/6 cl.  
Praeger's (F.) *Wagner as I Knew Him*, cr. 8vo. 7/6 cl.  
Spurgeon (C. H.), *Life and Labours of*, from the Usher's Desk to the Tabernacle Pulpit, cr. 8vo. 2/6 cl.  
Spurgeon Anecdotes, gathered by J. J. Ellis, cr. 8vo. 2/ cl.  
Strachey's (Sir J.) *Hastings and the Rohilla War*, 8vo. 10/6  
Teuffel's *History of Roman Literature*, revised and enlarged by L. Schwabe, translated by Warr, Vol. 2, 8vo. 15/ cl.

## Geography and Travel.

Adams's (F.) *Australian Life*, cr. 8vo. 3/6 cl.  
Hughes (W.) and Williams's (J. F.) *The Advanced Class-Book of Modern Geography*, cr. 8vo. 6/ cl.

King's (M.) *Handbook of the United States*, cr. 8vo. 10/6 cl.  
Main's (Mrs.) *My Home in the Alps*, cr. 8vo. 3/6 cl.

## Philology.

Bendall (H.) and Laurence's (C. E.) *Graduated Passages from Greek and Latin Authors*, Part 2, cr. 8vo. 2/ cl.  
Bywater's (I.) *Contributions to the Textual Criticism of Aristotle's 'Nicomachean Ethics'*, 8vo. 2/6 swd.  
Dante's *Hell*, edited with Translation and Notes by A. J. Butler, cr. 8vo. 12/6 cl.  
Deeds (The) of Beowulf, done into Modern Prose, with Notes, &c., by J. Earle, cr. 8vo. 8/6 cl.  
French and English Passages for Unseen Translation and Composition, Senior Course, ed. by E. Pellissier, 5/ cl.  
Milton's *Samson Agonistes*, with Introduction, Notes, &c., by A. W. Verity, 12mo. 2/6 cl.  
Sargent's (J. Y.) *Primer of Greek Prose Composition*, 3/6 cl.

## Science.

Hudson's (W. H.) *The Naturalist in La Plata*, 8vo. 16/ cl.  
Meyer's (L.) *Outlines of Theoretical Chemistry*, translated by P. P. Bedson and W. C. Williams, 8vo. 9/ cl.

## General Literature.

Albert's (M.) *The Shelling of the Peas*, 3 vols. cr. 8vo. 31/6  
Blavatsky's (H. P.) *The Theosophical Glossary*, roy. 8vo. 12/6  
Defoe's *Minor Novels*, Selections from, edited by G. Saintsbury, 16mo. 3/6 bds. parchment back  
Mew (J.) and Ashton's (J.) *Drinks of the World*, 8vo. 21/ cl.  
Murray (D. C.) and Herman's (H.) *The Bishops' Bible*, 2/ bds.  
Pryce's (R.) *An Evil Spirit*, cr. 8vo. 3/6 cl.  
Repplier's (A.) *Points of View*, cr. 8vo. 5/ cl.  
Stephen's (Sir J. F.) *Horæ Sabbaticæ*, 2nd Series, 12mo. 5/ cl.  
Teegan's (T. H.) *Technical, Industrial, and Commercial Education in France*, cr. 8vo. 5/ cl.  
Verga's (G.) *The House by the Medlar Tree*, translated by M. A. Craig, cr. 8vo. 2/6 swd.

## FOREIGN.

## Theology.

Janaushek (L.) : *Bibliographia Bernardina*, 9m.  
Xenia Bernardina, 6 vols. 50m.

## Law.

Prudhomme (H.) : *Code de Commerce Chilien*, 8fr.

## Fine Art and Archaeology.

Maspero (G.) : *Recueil de Travaux relatifs à la Philologie et à l'Archéologie Égyptiennes*, Vol. 14, Parts 1 and 2, 15fr.  
Valabrégue (A.) : *Abraham Bosse*, 4fr.

## History and Biography.

Rinn (L.) : *Histoire de l'Insurrection de 1871 en Algérie*, 15fr.

## Geography and Travel.

Bissuel (Ct.) : *Le Sahara Français*, 5fr.  
Vivarez (M.) : *Alger, Wargla, Lac Tchad*, 2fr. 50.

## Bibliography.

Després (A.) : *Les Éditions Illustrées des Fables de La Fontaine*, 25fr.

## Philology.

Susemihl (F.) : *Quæstionum Aristotelæarum, Pars I.*, 1m. 50.

## Science.

Friedel (C.) : *Dictionnaire de Chimie, Deuxième Supplément, Part 1*, 20fr.  
Kirchhoff (T.) : *Lehrbuch der Psychiatrie*, 13m.

## General Literature.

Daudet (A.) : *Rose et Ninette*, 3fr. 50.  
D'Octon (P. v.) : *Le Roman d'un Timide*, 3fr. 50.  
Gréville (H.) : *Le Mari d'Aurette*, 3fr. 50.  
Maël (P.) : *Mer Sauvage*, 3fr. 50.  
Pontmartin (A. de) : *Aurélien*, 3fr. 50.  
Renard (J.) : *L'Ecornifleur*, 3fr. 50.

## THE 'IDEAL UNIVERSITY.'

University College, Gower Street, Feb. 11, 1892.

In an article on the 'Ideal University' in the *Nineteenth Century* Mr. Churton Collins refers to the "gaunt solitudes" and "deserted halls" of University College. The public will be able to judge if this is a correct description when I state from official sources that the numbers on the books of the College for the last five years has averaged 988 per annum. The number of undergraduates in the twenty-four colleges and halls of Oxford University, together with the non-resident students, is given in the Calendar for 1890 as 3,145.

It is instructive and amusing to note that Mr. Collins was himself a candidate for a chair in these "gaunt solitudes" three years ago.

W. RAMSAY.

## THE RIVAL CONGRESSES.

63, Elm Park Gardens, S.W., Feb. 13, 1892.

THIS day's post has brought to me a circular in the Spanish language, dated February 6th, 1892, announcing that the Spanish Government, being aware of the hopeless dissension existing among the Oriental scholars of Europe, has withdrawn from its intention of holding an International Oriental Congress this year at Madrid, and that the committee of organization is dissolved.

It is to be hoped that the English committee will withdraw also, and allow a year or two to elapse with a view of cooling animosities and

removing prejudices. The world will then be spared the contemplation of the absurdity and scandal of a British Oriental Congress got up in 1891 by a Hungarian scholar, and another, bitterly hostile to the preceding, in 1892 presided over by a German scholar. It is a fact, of which I have personal knowledge, that one at least of the French scholars who joined the Congress of 1891 under the Hungarian scholar did so from motives of aversion to the German scholar proposed for 1892.

Are there no noblemen or scholars in Great Britain who will undertake to preside over a British Congress? Of the first class, the names of H. R. H. the Duke of Connaught and the Earl of Northbrook suggest themselves. Of the latter, Sir William Muir, of Edinburgh; Sir Monier Monier-Williams, of Oxford; Prof. Robertson Smith, of Cambridge; Sir Alfred Lyall, of the India Office; Mr. Stuart Poole, of the British Museum, would be acceptable, and represent the indigenous scholarship of this great country. Is Great Britain to be represented in a great international arena by exiles from foreign countries?

ROBERT CUST.

## A NONCONFORMIST MS.

70, Great Western Road, Glasgow, Feb. 8, 1892.

IN September last I adventured a small sum in the speculative purchase, from a London book dealer, of a manuscript described in his catalogue as a diary apparently relating to church work at Walmsley. This anonymous MS. on arrival proved to be a small quarto bound in leather, and consisting of 172 closely written pages. A few minutes' examination sufficed to show that the purchase was somewhat of a prize; that it was autobiographical, covering the years from 1670 till 1693; that its narrative contained many stirring incidents in the career of an uncompromising Nonconformist preacher; that its general observations included criticisms on most of the public movements of the time; and that numerous allusions, local and personal, made reasonable the hope that the writer might be traced. Having once before tasted the pleasures of the chase in a successful pursuit after the identity of an unknown author, I turned to this one with some eagerness, noting whatever made for recognition. During the perusal I found myself more and more attracted (despite some initial lack of sympathy) by the revelation of a personality of unquestionable sincerity and force. It was clear I had to do with a singularly pious, kindly, zealous, and energetic man, who, full of self-questionings though he was, was yet intensely convinced of his mission to preach, and who would neither be bribed nor bullied out of his duty. Justice Nowell in 1674 brought him down out of his pulpit at Slade by a pistol held at him as he preached from a text in Hosea. Ten years later the "reviling language" and "severest threatenings" of Judge Jeffreys, addressed to him in court, equally failed of their purpose. Time and again he was haled before the assizes, and prayer-meetings of the brethren were held on his account. It was in vain—his courage rose with his trials. In spite of all, he declares (in a fine Civil War figure) his belief that "the lord is mustering his spiritual militia." His high attitude of faith, however, was not maintained without sore personal temptation. "Satan," says he in another delightful military metaphor, "Satan storms me at the old breach." He had many an hour "of crying to god like that of Jonah out of the whale's belly." His references to his inner life nevertheless form no morbid introspection such as is sometimes found in clerical self-communings. He takes a healthy view of things, modest in success, nor yet too much cast down when the course is far from smooth.

The personal aspect of the man does him all honour. His son's sinking under consumption is touchingly described. He carried him from



London to Chester by stage coach in six days, which he thought fast work. Thence to Warrington the journey was performed in a sedan chair. Further the patient could not be carried, and there he died—the father telling in unaffected language of his satisfaction “as to his æternal estate,” and specially dwelling on his son’s repentance for what seems to have been reckoned his most serious sin, viz., “his ignorant yielding to a fellow-pupil of his in going to a play.” Left a widower in 1675, not for the first time, he found the irksomeness of the “single estate,” but could not marry again without scandal to the church. His affection for his mother lights up many a page. There is no more human passage in the diary than that which chronicles her death in 1688-9:—

“Upon the i Sabbath in the 12 month in the evening my dear mother departed, near the termination of the 92<sup>d</sup> year of her age. Shee had great experience of the grace of god whilst shee was young and had much exercise of her grace all along. Shee had a tedious time towards her later end as to her body; but a comfortable time, in the close, as to her spirit. Shee was interr’d at Altham in my first wife’s grave according to her desire.”

Noteworthy are his allusions to August 24th, 1662, the day of “our wound” or of our “heavy blow,” and its anniversary rarely fails to evoke a sigh. This was the date on which the Act of Uniformity was put in force and so many clergymen were deprived. He rode on a wide circuit of preaching, chiefly throughout Lancashire and Yorkshire, in perils oft, sometimes charged, to his great indignation, with being a Popish recusant, but oftener accused under the Conventicle Acts. In the troubles of 1685—“the publique occasion of Monmouth and Argyle”—his horses were seized. His pages reflect the growing popular distrust of James II. —“him that hath gott the power into his hand”—yet at first he expresses a very hesitating satisfaction “concerning the P. of O. his expedition into England.” When in Cambridge in 1686 he says:—

“Wee found some good effects of bad times in the more strict disciplin of the governours there and the more sober conversation of the schollars.”

His farewell note may be quoted:—

“Thus through the good hand of god upon mee the 44<sup>th</sup> year of my ministry in this countrey and the 64<sup>th</sup> year of mine age is finished This 16<sup>th</sup> of the 7<sup>th</sup> m. 1693.”

It were vain to hope to condense into a column the many episodes, personal and public, which the MS. describes. Sometimes they are very quaint. The devil appears in person only once, and that in a dream, filling pipe after pipe of tobacco for one inveterate smoker, who, waking, turned over a new leaf and smoked no more. A death’s head, however, shrewdly suspected to have been the devil disguised, gruesomely turned up and spoke to a courtier at a masquerade in the Court of Charles II. The natural result followed—“accordingly the man dyed within a month.” There are endless instances of “judgments” and “providences.” The way people came to an untimely end when they went nutting on Sundays, “jangled away the Sabbath,” or were otherwise not exemplary, is truly marvellous, reaching an unquotable climax in the case of certain profane persons who wanted to abuse the works of some Dissenting divines, “they intending to take physick”! The contemporary note is strong.

The facts which gradually clustered round my hero as I perused his record aroused a warm admiration for the man, and intensified my wish to master his secret. At length he revealed himself in a reference to “my son Timothy” as minister at Sheffield. A glance at Calamy (Baxter’s ‘Life,’ 1727, iii. 557) showed who was Timothy’s father, and established by that and many other coincidences the clear identity of the writer of my MS. as Thomas Jollie, a Lancashire divine, who, born in 1629, and ejected from Altham in 1662, died in the best odour of Nonconforming sanctity in 1702. By the kind-

ness of Mr. Sidney Lee (to whom I communicated my discovery for his ‘Dictionary’) I am enabled to say that my manuscript is a portion of Jollie’s lost ‘Church Book.’ It is, perhaps, not saying too much to add that the recovered volume (which is marked on the fly-leaf “2. v.” a decisive indication of the former existence of vol. i.) will enhance its writer’s reputation, and may even give him a foremost place amongst the annalists of Dissent. GEO. NEILSON.

#### THE REYNELLS.

MR. J. POWER HICKS writes:—

“Your interesting notice of Mr. Charles W. Reynell omits to record that he and his younger brother, William Henry Reynell, were among the group of young men who, about 1823 and later, used to meet at Bentham’s to practise in the gymnasium erected in Bentham’s coach-house. Mr. Richard Doane, then Bentham’s amanuensis, was, I believe, the means of introducing the Reynells to this circle. Voelker, the teacher of gymnastics, who was patronized by Bentham, set up a private class, meeting at first at South Bank, later in a regular gymnasium at 1, Union Place, New Road. Among the thirteen who formed Voelker’s first class were the two Reynells, Mr. Doane, John Neal (author of ‘Brother Jonathan’), and Henry Southern, of the *Retrospective and Westminster* reviews, and to this or a later class belonged my father, John Hicks, who was on terms of intimacy with William H. Reynell till the death of the latter in 1838, and with Charles W. Reynell till his own in 1859. The gymnasts were joined later on by the celebrated John Austin, who was somewhat older than the rest, and was at first rather condescending in his attitude towards the exercises, but soon took an eager interest in them on discovering the development of his muscles. Mrs. Austin, whom Mr. Reynell often saw at Bentham’s, also, he said, practised callisthenics. Mr. Reynell very lately told me he thought the Right Hon. C. P. Villiers, M.P., and himself must be the last survivors of the Benthamite gymnasts, but that Mr. Villiers was not in Voelker’s first class. In the print after Cruikshank, showing Voelker’s gymnasium in the New Road, in Hone’s ‘Every-Day Book,’ vol. i. p. 1322, the figure leaping the ditch was identified by Mr. C. W. Reynell with his brother William.”

#### THE TOPOGRAPHY OF THE ODYSSEY.

RETURNING to my letter of January 30th last, I would add that I suppose lines 625-635 of the catalogue given in the second book of the *Iliad* to have been known to the writer of the *Odyssey*, though it does not necessarily follow that they were then included in the *Iliad*. Here Dulichium is mentioned as chief island of the Echinades group; while of the Ionian islands proper, whose inhabitants are called Cephallenians, Ithaca is mentioned first, then Neritus (now the quasi-island of Sta. Maura), the two small islands Crocylea and Ægilips, Zacynthus, and Samos.

In the *Odyssey* we find the Ionian islands reduced to four, and to include Dulichium, which does not properly belong to them. I explain this by supposing the writer’s mind to have been dominated by the four Ægean islands shown in the plan here given.



Dulichium was introduced because its name suited the long, narrow, low-lying Isola Grande, and, from the catalogue above referred to, it did not seem to be far away from Ithaca, so it might be used. Neritus, or Leucas, was stowed away inside Ithaca, and the two small islands were dropped out. The writer did not probably

know whether Dulichium was large or small, but neither would the audience; and the island was mentioned prominently in the catalogue, so it would be safe to treat it as though it were large. No doubt the Isola Grande, in the days when the *Odyssey* was being written, would be far the most important of the Ægean group so far as Trapani was concerned, both in respect of accessibility and population—Favignana being, I gather, somewhat to the disgust of the writer, uninhabited. The supposition, then, that the *Odyssey* comes from Trapani explains both how Dulichium comes to be introduced at all, and how it should be supposed to have sent fifty-two suitors as against twenty-four from Samos, twenty from Zacynthus, and twelve from Ithaca (Od. xvi. 247, &c.).

The island now called Maritimo was chosen for Ithaca; it would lie, from Trapani, *χθαμαλή* (ix. 25), “on the horizon,” and “furthest out in the sea towards the west,” while the other islands are “some way off it” (*ἀνευθε*, ix. 26) “to the east.” It may well be called *εὐδείελος* (ix. 21), and its mountain *ἀριπρεπές* (ix. 22). The description of Od. ix. 21, &c., is therefore perfect, if the Ægean islands are being drawn under the names of the Ionian; but no ingenuity can torture it into correspondence with the Ionian islands themselves, as shown in the accompanying plan.



True, there is a strait between Ithaca and Samos, as described iv. 671, xv. 29; but Tele-machus would not pass through it in going to Pylos, and it is made to contain an island Asteris (iv. 846), which is suspiciously well adapted for a dramatic situation, and which has never yet been found. I regard it, therefore, as a pure invention to heighten the danger which a prominent character would have to incur, but this would only be possible if the writer’s audience lived far enough away from the actual Ionian islands to know little and care less about topographical accuracy. It may be inferred, therefore, that they did so live; and that the considerable distance thus required lay to the west and not the east of Ithaca may be inferred from vii. 320, where Alcinous is made to assume that Ithaca was hardly likely to be so far off as Eubœa. Alcinous would not, I think, have been made to assume this unless the writer had known that it was the case. Hence (Ithaca and Eubœa being fixed points) the *Odyssey* must have come from a place a good way to the west of Ithaca. Coupling the facts above insisted on with the close correspondence between Scheria and Trapani, established in my letter of January 30th, I do not think there can be a doubt that the place from which the *Odyssey* came is Trapani. It should be noted, further, that in xxiv. 307 Ulysses actually places Scheria



in Sicily, by saying that he had just come from Sicily.

I have not space here to dwell on the absence of anything like local colour whenever any place in Greece is mentioned—notably in the drive from Phæræ to Sparta, iii. 495, and *vice versa*, xv. 181, by a road which, considering that it must have gone over the Taygetus range, is not likely to have ever existed. I would, however, point out that the writer of the *Odyssey*, though dominated from books i. to xix. by the *Ægæan* islands (especially by the *Isola Grande*) and Trapani, has introduced another place as that from which the town of Ithaca was drawn, while making the islands and other natural features near Trapani do double, and sometimes, perhaps, treble duty. Thus Ulysses is made to wake up in Ithaca at a place where there are "harbours" and "long straight roads" (xiii. 195). The physical geography of Ithaca precludes this. Surely we have here Trapani over again, the long straight roads being those to Segesta and to Lilybœum, along which last Nausicaa went with her wash of clothes. The mountain hard by, where Eumæus had his *alp*, is strongly suggestive of Mount St. Julian; and as matters have turned out it would seem as though Fazelli, Stolberg, and Col. Mure were right in holding the island which was "not very near nor yet very far" (ix. 117) from the Cyclops' cave to be the one now called Favignana. In this case Favignana is made to do double duty, while the cave which Stolberg tells us he saw on Mount St. Julian may be doing even treble duty as Calypso's cave, the Cyclops' cave, and the one in which Ulysses hid the presents the Phæacians had made him.

Lastly, the town of Ithaca as described in the *Odyssey* is certainly not Trapani. The *Ἐρμαιοῦς λόφος* (xvi. 471), the fountain (xvii. 205), and the ferry near Ulysses' castle (xx. 187) suggest drawing from life, but cannot be taken either from the real Ithaca or from Trapani, for there is no river in either place. I gather, however, that the writer of the *Odyssey* had during early youth been absent for some time from Trapani, for the feeling ascribed to Ulysses on his waking up in Ithaca, and finding everything look quite different, recalls an experience familiar to us all, but only strong in youth, when a person has grown considerably during the interval of absence. If so the town of Ithaca may have been drawn from the place of this temporary sojourn.

SAMUEL BUTLER.

#### A PROPOSED ASSOCIATION OF BIBLIOPHILES.

Broomhill, Tunbridge Wells, Feb. 12, 1892.

I HAVE no doubt that the want which I feel in regard to valuable books containing plates is by no means confined to myself. At the present moment, if bibliomaniacs be excepted, the true value of a "collected" book consists in one or the other of the following points: (1) in the plates being proofs or early impressions, (2) the original form in which the book was issued, and (3) the binding. In the majority of cases books are collected for first impressions of plates. It is well known to every collector that if the plates are separated from the book, for framing or any other purpose, the value of the book and of the plates is destroyed; there being, at present, no means of ascertaining for certain whether the impressions were early ones or not, except by the appearance of the plates themselves; and the greatest experts are unable to decide the question when no special marks exist, save in cases where the plates or blocks from which the impressions were taken have been much worn. It may also be pointed out that there is no definite way of being assured that a book is "correct." The most experienced persons are often deceived.

The suggestion I would make is that a Bibliophile Association be formed, and that its duties be twofold: (1) to ascertain the genuineness of any book that may be sent in for verification;

and (2) to stamp every plate, when plates exist, also one of the panels on the back of the binding, with a cut stamp similar in character to that used by the Printsellers' Association. Of course, in all cases where the book cannot be guaranteed it will be returned unstamped to the owner; but I would suggest that for every book sent in for identification a fee of, say, half-a-crown be charged; and if found correct and stamped accordingly, 5 per cent. of its market value be paid in addition.

A society carrying out such a system would have the following advantages: (1) it would be more than self-paying; (2) a vast number of frauds now committed would become impossible; (3) the value of genuine books would be enhanced; (4) a book would be earmarked for posterity, and therefore gain an interest from a historical point of view; and (5) the plates could be removed from a book for framing without destroying their value—an inestimable advantage in all instances where the book itself was not in a prime condition or had been much cut down, since a mount put over the plate would not show any defect under this head.

I can conceive of nothing more satisfactory to a collector of books than to be sure that those he possesses are genuine, while those persons who do not care for book collecting and have a love for engravings and etchings may feel that, by cutting up second and third rate books (so far as regards their condition, but containing early impressions of plates), they may frame the plates without destroying their value, as well as bearing upon them the stamp of their genuineness.

It may in these days be thought difficult to discover a need for any new society, but I trust that I have made out a case for the formation of a Bibliophile Association.

DAVID SALOMONS.

#### Literary Gossip.

MR. FROUDE is going to republish from the *Quarterly*, *Longman's Magazine*, and other sources, his recent contributions. The title will be 'The Spanish Story of the Armada, and other Essays, Historical and Descriptive.' The essays are: 'The Spanish Story of the Armada,' 'Antonio Perez: an Unsolved Historical Riddle,' 'Saint Teresa,' 'The Templars,' 'The Norway Fjords,' 'Norway Once More.' The publishers are Messrs. Longman, who will also shortly publish a new volume by Sir Edwin Arnold, entitled 'Potiphar's Wife, and other Poems.'

A LITERARY incident is attached to the interesting career of the veteran Admiral of the Fleet, Sir Provo Wallis, who died last week at the age of 101. It may be remembered that he shared in the battle of the Shannon with the Chesapeake in 1813, before Waterloo and before the birth of many who are now old men. Having heard a few years ago that the U.S. Navy Department was preparing a history of the war, he applied to a friend to put him in communication with the authors. He offered them any information in his possession. In due time he received a most courteous reply and the proofs of the portion relating to the affair of the Shannon and the Chesapeake, and a message requesting the favour of any correction. To this Wallis's reply was that he had no alteration to suggest, for had he sought some one to write an account, he could not have wished one more independent and impartial.

HOWEVER, he had long before experienced the chivalrous courtesy of Americans. On

his promotion he received the command of a ship at his native station of Halifax in Nova Scotia. On opening his sealed orders at sea he was somewhat disturbed to find that his instructions were to visit the New England ports. He made up his mind, and on going to Boston went straight into the harbour, as near as he could. He soon saw that the ship was attracting much notice, and numerous boats put off. During the time he stayed there he and his crew were the object of constant attentions. In the usual course many desertions would have occurred, but not one sailor left him. After a dinner given by the Mayor of Boston, the Governor of Massachusetts, pulling down a chart in the library, pointed to a spot in Boston Bay, and said, "It was here, Capt. Wallis, the fight took place, was it not?" Wallis, embarrassed, showed another place, and said, "It was here, sir!" In 1846 he again visited Boston, when a reception of an enthusiastic and more public character was accorded to him. Wallis was one of the diplomatic admirals, a man of wide knowledge, sound judgment, and ready resource, and afforded many materials for a biography. He was the possessor of the papers of Sir Robert Wilson through marriage with his daughter, and took much interest in the career of that remarkable man. A reflection which may suggest itself to the writer or student of history is, How much of what is commonly called time is essential for the transaction of an event? In that sharp and bloody fight Wallis was in command but a few minutes, but those minutes counted as a life.

A MEMOIR of the admiral, by Dr. J. G. Brighton, will be published by Messrs. Hutchinson & Co. Dr. Brighton, who has been engaged on this work for some time, is the biographer of the captain of the Shannon, Sir Philip Broke, and is an old friend of Sir Provo's. It was to him that the admiral a few months ago wrote what will probably be found to be his last letter, a facsimile of which will find a place in Dr. Brighton's work, which will also include selections from the admiral's correspondence, his own accounts of his engagements, and Dr. Brighton's recollections of the admiral during his retirement. The book will contain numerous illustrations, charts marked by the admiral, and his portraits at different periods of his life, including one at the age of a hundred.

THE new volume of poems by the late Earl of Lytton, which may be expected in March, is called 'Marah.' The volume, in addition to a collection of poems by Lord Lytton hitherto unpublished, will include the one upon which he was engaged at the time of his death. Messrs. Longman are the publishers.

MESSRS. MACMILLAN & Co. have in the press, and will shortly issue, a work by Mr. Charles Booth, entitled 'A Picture of Pauperism, with some Remarks on the Endowment of Old Age,' an addition to the literature of a subject at present attracting much attention.

THE March number of the *English Illustrated Magazine* will contain portraits of the Duke of Clarence and of Mr. Spurgeon. Illustrated articles on athletic sports at Oxford and Cambridge, on the Queen's



Riviera residence, and on the Royal Mews will be among the contents of the number.

AN article giving a description of the garden of Academe as it now is, and of the country surrounding it, will appear in *Good Words* for March, by the author of 'John Westacott.' Mr. Walter Crane will illustrate the article with two drawings sketched whilst travelling in Greece with the author.

A HITHERTO unpublished ballad, entitled 'A Hard Bargain,' by Sir Alfred Lyall, will appear in the March number of the *Indian Magazine and Review*, the organ of the National Indian Association.

THE British Museum acquired in 1886 the MS. of Omārah's 'History of Yemen,' a work of which it was long feared that no copy was at the present day in existence. Omārah's 'History' extends over a period of about three hundred and fifty years. It commences with the foundation of the city and principality of Zabid in the ninth century, and extends down to the eve of the conquest by the Ayyūbites in the twelfth. Mr. Henry C. Kay, a member of the Council of the Royal Asiatic Society, has prepared the MS. for publication, together with an English translation, notes, and indices. The volume will also contain, besides other similar matter, an account and genealogical list of the Imāms of Yemen, down to the thirteenth century, derived from the Zeydite MSS. recently added to the British Museum library. The last sheets of the book are in the hands of the printers, and it will be shortly issued by Mr. Edward Arnold.

MR. WILLIAM GEORGE BLACK will shortly publish, through Messrs. Wm. Green & Sons of Edinburgh, a work on the 'Parochial Law of Scotland other than Ecclesiastical,' a companion work to his 'Ecclesiastical Parochial Law of Scotland,' of which a second edition was published last summer. The two works will render readily accessible the whole law relating to Scottish parishes. Mr. Black has already dealt with the counties in his 'Law relating to Scottish County Councils,' published by Messrs. Bell & Bradfute, of Edinburgh, in 1889.

MR. JOHN PAIGE, the head of the firm of Moffatt & Paige, has been one of the many victims of influenza, of which he died on the 6th of February, his fifty-fourth birthday. He was born at Plympton, in South Devonshire, and educated in Jersey. For many years he was a schoolmaster in various parts of England, but in 1872 he joined the firm which bears his name, and of which at his death he was the sole partner. The publications with which he identified himself more particularly were school-books, and he himself was the author of several of them. The business is being carried on by his eldest son, Mr. John Coope Paige, who has been for the last four years manager. The decease of Mr. Algar, the advertisement agent, has also to be recorded.

THE political articles by "The Stranger in the House," which were begun last summer in *Macmillan's Magazine*, will be continued in the forthcoming number and throughout the present session. The same number will also contain an article, by Mr. Freeman, on 'The Constitution of Finland'; one on 'The Hours of Labour,' by the

Rev. Harry Jones; and one on 'Patrick Henry,' by Mr. A. G. Bradley.

PROF. RYLE, who holds the Hulsean Chair of Divinity at Cambridge, is about to publish through Messrs. Macmillan an 'Essay on the Gradual Growth and Formation of the Hebrew Canon of Scripture.' Though full account is taken of the results of modern criticism, details of authorship, date, and structure are only touched upon so far as they help to throw light upon the admission of books or groups of books into the Canon of the Old Testament.

THE huge mass of Bentham MSS., which has lain for many years at University College, is now at last about to be worked through. Mr. J. Power Hicks, a life governor of the College, has placed 100% at the disposal of the Council for the purpose. The task has been entrusted to Mr. Thomas Whittaker, formerly of Exeter College, Oxford, and known of late years by his work in *Mind*.

A NEW tale entitled 'His Great Self,' by the well-known American author Marion Harland, will be shortly published by Messrs. Frederick Warne & Co. in their series of one-volume copyright novels.

THE Institute of Journalists propose to raise for their orphan fund the capital sum of 20,000% at once, the income on which, together with annual subscriptions of 5s. and upwards, will form the funds for administration, commencing in 1892. In addition to the 1,000% from Sir A. Borthwick and the 500% from Mr. Willox, the donations received already vary from 5% 5s. to 100%, and annual subscriptions of from one to twenty guineas are promised.

MESSRS. HUTCHINSON will shortly issue a large volume on 'The Birds of Wordsworth,' poetically, mythologically, and comparatively examined by Mr. W. H. Wintringham.

THE next number of the *Albemarle Review* will contain an article entitled 'Manipur before the Revolution,' by Mrs. Grimwood.

THE Governors of Sherborne were expected to choose a Rugby master, and they have done so; but there is no doubt that Mr. Westcott has a difficult task before him. Mr. Young would very possibly have revived, in course of time, the prosperity of the school had the Governors continued to support him as they had done; but by calling on him to resign they greatly increased the difficulty of restoring the reputation of Sherborne, and Mr. Westcott may well be proud if he succeeds under such disadvantageous circumstances.

MR. FISHER UNWIN will publish immediately a little work by Prof. Karl Pearson, entitled 'The New University for London.'

THE Rev. G. Holden Pike is writing a biography of Mr. Spurgeon, which will be shortly published by Messrs. Cassell & Co. as a volume of their "World's Workers" series.

THE death is announced of M. Alfred Maury, of the Institut, a fertile and laborious writer on archaeological subjects and the history of religion, and Director-General of the Archives. He was also the secretary of the Paris Society of Geography, and a considerable contributor to the *Revue des Deux Mondes*.

THE fourth and last volume of the posthumous military works of Field-Marshal Moltke, issued under the direction of the Grosse Generalstab, is expected to be published in March. The volume will contain, besides the author's 'Aufsätze über verschiedene militärische Gegenstände,' a full sketch of his life.

THE first volume of Prof. Cino Chiarini's translation into Italian of Chaucer's 'Canterbury Tales' will shortly be ready for publication. It will contain 'The Clerk of Oxenford's Tale' (issued in pamphlet form in the February of last year), 'The Pardoner's Tale,' 'The Knight's Tale,' and 'The Rime of Sir Thopas.' The translation will be accompanied by notes, and will contain essays on the origins of each tale.

THE Directors of the American Oriental Society have arranged to hold a Congress of Orientalists at Philadelphia in April, 1893. Being altogether apart from the established international series of such congresses, this session will not be distinguished by any number, and it is hoped by the Directors of the Oriental Society that it may thus form a common meeting ground for Orientalists of both sections.

THE poet and novelist K. F. Gisbert von Vincke, born in 1813 (not 1806, as stated by some German papers) in Westphalia, died on the 6th inst. Vincke wrote a number of poems, plays, and novels, and besides adapting several of Shakspeare's plays for the German stage, he translated Calderon's 'La vida es sueño,' &c. His most meritorious work is, perhaps, his collection of 'Sagen und Bilder aus Westfalen.'

WERNER'S 'Die Kreuzer Brüder' will shortly be published by Messrs. Bell in a translation by Mrs. Lewis, whose version of the same author's 'Templars in Cyprus,' of which this is a sequel, has been for some time included in "Bohn's Standard Library."

THE Ordinances of the Scottish Universities' Commissioners, as revised, make considerable concessions to the remonstrances addressed to the Commissioners regarding their first draft. Greater powers are awarded to the University Court. There is now to be a higher and lower standard in Greek, Latin, and mathematics. Three groups have been added to the Honours degree in arts: Semitic languages, Indian languages, and modern (European) languages. In medicine the value of practical teaching is recognized. In degrees in science a strong distinction is drawn between pure and applied science.

## SCIENCE

### BRITISH MUSEUM CATALOGUES.

*Catalogue of the Fossil Fishes in the British Museum.* Parts I. and II. By Arthur Smith Woodward, F.G.S.

*Catalogue of the Fossil Cephalopoda in the British Museum.* Parts I. and II. By Arthur H. Foord, F.G.S.

*Systematic List of the Frederick E. Edwards Collection of British Oligocene and Eocene Mollusca in the British Museum.* By Richard Bullen Newton, F.G.S. (All printed by Order of the Trustees.)

THE rich collection of fossil fishes in the British Museum, including an unrivalled series of type-specimens, represents the gradual growth of



more than a century. Although the late Mr. William Davies, during his long connexion with the geological department of the Museum, greatly interested himself in the development of this collection, he never undertook the preparation of a systematic inventory. Hence the collection, notwithstanding its magnitude and value, remained uncatalogued until the work was taken in hand a few years ago by Mr. Smith Woodward. Working with remarkable zeal and ability, he has succeeded in producing, in a comparatively short time, two noble volumes, characterized by exceptional solidity and worth.

The classification of fossil fishes is beset with so many difficulties, the synonymy is so complicated, and in many cases the relations of the fossils are so extremely obscure, that the subject is one demanding very extensive research. Mr. Woodward has not only ransacked with diligence the literature of the subject, but has visited the principal continental and American museums with the view of correctly interpreting the nature of the relics committed to his care.

As the result of such extensive and intelligent research, the work which he has produced is elevated far above the level of an ordinary catalogue, and forms, in fact, a most valuable contribution to our knowledge of fossil ichthyology. So far from being a mere inventory, it is descriptive, historical, and critical; while in some parts it is made the medium for the expression of original views on the structure and affinities of fossil fishes. The first volume deals with the Elasmobranchii, while the second is devoted to the Acanthodii (which are also elasmobranchs) and to the Holocephali, Ostracodermi, Dipnoi, and certain Teleostomi. The two volumes contain, in addition to numerous woodcuts, a series of thirty-three beautifully executed lithographic plates.

For several years before his recent removal to Dublin, Mr. A. H. Foord had devoted himself with unremitting industry to the study of the fossil cephalopods in the great national collection in Cromwell Road. So extensive is this collection that the two volumes of the catalogue which he has prepared include only the Nautiloidea. It is intended that other volumes shall follow; but the work, even in its present state, is a valuable record, representing much patient and painstaking labour. Questions of classification, synonymy, and nomenclature are critically discussed, while the latest results of zoological and palæontological work receive due attention. Mr. Foord's practised pencil has been of great service in delineating such forms as deserved illustration.

In some cases species hitherto unnamed have received appropriate designations. Thus the orthoceras of the "pagoda stones," well known to collectors of Chinese curiosities, is described by Mr. Foord under the name of *Orthoceras chinense*. It is a common belief in China that these objects are found underground where a pagoda has cast its sacred shadow upon the surface; and in truth a section of the fossil, as it lies in its matrix, is sufficiently suggestive of the tapering structure, divided story upon story by the transverse septa. Not the least interesting part of Mr. Foord's catalogue is that in which he describes and figures the calcified beaks or mandibles of fossil nautiloids, generally known under the name of Rhyncholites.

It is well known to geologists that Mr. Frederick Erasmus Edwards, one of the members of the old "London Clay Club," formed a valuable collection of mollusca from the Oligocene and Eocene strata of the London and Hampshire basins, and that this collection was acquired some years ago by the British Museum. Mr. R. Bullen Newton has prepared an admirable catalogue of this vast assemblage of fossils, which includes upwards of 39,000 specimens, and has greatly enhanced the value of his work by adding references to the type-specimens from similar geological horizons contained in the Dixon, Wetherell, Bowerbank, Sowerby,

and other classical collections in the British Museum.

To the subject of nomenclature Mr. Newton has paid special attention, and is led to introduce certain changes which, in accordance with the well-recognized law of priority, can hardly be resisted. It appears, for instance, that the conchologist is to lose the familiar generic name of *Cyprina*, since Linnaeus had previously adopted it for a genus of fishes, while Schumacher had described under the name of *Arctica* practically the same type as Lamarck's *Cyprina*. But if the type-genus of the Cyprinidæ thus changes its name the family-name must also go, and hence Mr. Newton proposes to name the family Arcticiidæ. If the conservative naturalist is disposed to shake his head at these innovations, he has at least the consolation to find that in this catalogue the familiar Lamelibranchiata is not displaced by Pelecypoda!

#### GEOGRAPHICAL NOTES.

It is with great regret we announce the death of Col. James Augustus Grant, which took place at Nairn on the 10th inst. Col. Grant was born on April 11, 1827, at Nairn. The son of a Presbyterian minister, he was educated at Marischal College, Aberdeen, and received a commission in the 8th Native Bengal Infantry in 1846. He was present at the two sieges of Multan in 1848 and at the battle of Gujerat in 1849, served with distinction during the Indian Mutiny, and was attached to Lord Napier's staff during the Abyssinian campaign in 1868. Col. Grant became more widely known as the companion of Capt. Speke during an expedition across Eastern Africa, which decisively settled the question of the source of the Nile, and of which he gave an account in 'A Walk across Africa.' Col. Grant was one of the kindest and most unassuming of men, and leaves behind him many sincere friends.

Dr. Wilhelm Johann Junker, one of the most successful and painstaking of our younger African explorers, is reported to have died at St. Petersburg on the 16th inst. Dr. Junker was born at Moscow on April 6th, 1840, spent his boyhood at Göttingen, and subsequently studied medicine at Göttingen, Berlin, and Prague. He first visited Africa (Tunis) in 1874. After a short stay in Egypt he set out upon his first great African exploration in 1876, from which he returned in 1878. After a short visit to Europe he started once more in 1879, thoroughly explored the country of the Niam Niam, advanced beyond the Welle to the Nepoko, and, finding the northerly route down the Nile closed against him owing to the rebellion of the Mahdi, he turned his face southward, and reached Zanzibar on December 11th, 1887. It is to Junker and Schweinfurth that we are mainly indebted for our knowledge of the vast regions lying to the west of the Upper Nile; and although neither of these explorers made astronomical observations, their itinerary surveys were carried on with exceptional care, and furnished materials for excellent maps. The scientific results of Dr. Junker's travels were published as a supplement to *Petermann's Mittheilungen*, whilst a popular narrative of his travels is still in course of publication.

The inaugural address delivered on Thursday night by the President of the Royal Historical Society, Sir M. E. Grant Duff, appeals strongly for a more systematic study of History and of her "twin sister" Geography in our public schools and universities. In connexion with this important question it will be remembered that the society inaugurated a conference of teachers of history in 1887 under the presidency of the present Bishop of Peterborough.

Messrs. Philip & Son are about to issue in volume form the series of papers by Admiral Sir John Colomb, Prof. E. A. Freeman, Mr. G. G. Chisholm, Prof. Shield Nicholson, Mr. Maurice

H. Hervey, and Lord Thring, which have appeared in the Scottish Geographical Society's *Magazine*. The title will be 'Britannic Confederation.' The volume will be illustrated by diagrams, and a large-scale map of the British Empire, coloured to show its official and commercial relations. Mr. A. Silva White has edited the series, and will contribute an introduction.

The Earl of Rosebery has written a preface to the new reader for elementary schools, entitled 'Round the Empire,' which Mr. G. R. Parkin, lecturer to the Imperial Federation League, has prepared.

#### MR. H. WALTER BATES.

AMONG the last victims of the illness that has cast so much gloom over the present winter has been Henry Walter Bates, F.R.S., F.L.S., F.Z.S., author of 'The Naturalist on the Amazons,' and for twenty-seven years assistant secretary of the Royal Geographical Society and editor of its *Proceedings*.

Mr. Bates was born, the son of a manufacturer, in Leicester in 1825, and would naturally have followed a business career. But as a youth he showed a strong taste for natural knowledge, and studied in several of its branches, particularly botany and geology. Although entomology became subsequently his special pursuit, he through life retained a keen interest in the problems of the kindred studies.

Through his love of science Bates had become a friend and frequent correspondent of Mr. A. R. Wallace, with whom he had frequently discussed what might be done "towards solving the problem of the origin of species," as Mr. Wallace then expressed the object of their research. In the month of April, 1847, Bates, just twenty-two years of age, left England in company with Mr. Wallace for South America. He remained eleven years in the region of the Amazons, seven years longer than his companion. The last two years were spent in wild country 1,400 to 1,800 miles from the sea coast. During this long sojourn in the tropics the indefatigable collector obtained over 14,700 species, of which no less than 8,000 were new to science.

The result of these eleven years' wanderings and of four years' subsequent labour at home was his well-known work, published at the instigation of Mr. Darwin—one of the few books of travel the success of which has not been the affair of a season, but of a generation. 'The Naturalist on the Amazons' has taken its place among our classical works of travel by the side of the volumes of Darwin, Wallace, and Hooker. It has done so equally by virtue of Bates's powers of picturesque description, of close observation, and of acute and ingenious reasoning. The style and arrangement have the easy simplicity, the self-confidence that does not evade detail, when occasion calls for it, that mark a first-rate writer, observer, and reasoner—a man devoid of pretence of any sort, who is content to be taken for what he is, and who attracts, therefore, the general reader as well as the scientific master. It would be impertinent to attempt to summarize or to praise further a book on which Mr. Darwin has stamped the verdict of the highest scientific criticism, and to which the public have on many succeeding editions added their *imprimatur*.

The most important of several separate scientific papers published by Bates was that too modestly entitled 'Contributions to an Insect Fauna of the Amazons Valley' (Linn. Soc. Trans., xxiii., 1862), of which Darwin wrote: "It is one of the most remarkable and most admirable papers I ever read in my life. The mimetic cases are truly marvellous, and you connect excellently a host of analogous facts.....It is too good to be appreciated by the mob of naturalists without souls; but, rely on it, it will have lasting value, and I cordially congratulate you on your last great work." This paper, in fact, established the principle of the mimetic resemblances among insects.



From his long sojourn in the tropics and among the deltas of equatorial rivers Bates came home with an injured constitution. His frame remained enduring, but the elasticity had been taken out of it. His health was more or less dependent on his own precautions, and his wander-years seemed to come to a natural close. Happily the reputation his youthful labours had won for him as a traveller and a scientific naturalist led to his instalment in 1864 in a situation the most suitable and congenial he could possibly have desired, as assistant secretary of the Royal Geographical Society. In this post for the last twenty-seven years he has exercised an influence, none the less effectual that he always carefully avoided any action that might make it or himself conspicuous, over the progress in our country of geographical science. He had the satisfaction, while other sciences have more and more specialized themselves, of seeing Geography throwing aside the restrictions that bound her to mere records of discovery and surveying, and taking her true place as a link between the other natural sciences, viewing them all from her own separate standpoint, and bringing out the points of connexion between them from a special and novel aspect.

Some years ago the Council of the Society, convinced by experience that the maintenance of a geographical periodical worthy of our country was a venture beyond the powers of private enterprise, converted their publication into a monthly magazine, of which Bates was appointed the editor. In this capacity he was brought into constant relation with all the most distinguished travellers, English and foreign, who visited our capital. His judgment was acute both in men and manners, as well as in the matters submitted to him. All forms of vanity and self-importance were alien and distasteful to his nature. But he used his critical powers mainly to help those he came across. He made it his business to find out what was valuable in the work of each, and to give it prominence. He was as assiduous and patient in editing a cumbrous and obscure paper as in preparing a presidential address. In neither would he claim any personal credit. But while he cared little or nothing for common fame or notoriety, he set a high value on the friendship and esteem of the few fellow workers who could appreciate his scientific work, and he enjoyed the social relations with which he had surrounded himself, and which he extended at the annual meetings of the British Association. His opinion was not quickly formed, but weighty; and when once satisfied that any work was desirable, and lay within the Society's scope and finances, he gave his whole heart and energy to it.

His loss will be felt in many directions by the Council and fellows, and more particularly by his brother officers, with whom he had always the most cordial relations. He was beloved by his family, dear to many friends, and known and respected by the great English reading public. There are few regions, few outposts of civilization, where the news that Bates is gone to the undiscovered country will not sadden the hearts of some who had looked forward, as one of the pleasures of their return "home," to his never-failing interest and warm sympathy with all who furthered his favourite studies and served the Society to which he was so devoted.

PROF. STERRY HUNT, LL.D., F.R.S.

News of the recent death of Dr. Thomas Sterry Hunt will be received with regret by a large circle of geologists as well as chemists. Born at Norwich, in Connecticut, on September 5th, 1826, he began his scientific career at the age of twenty, as assistant to Prof. Silliman in the chemical laboratory at Yale College. Two years later he was appointed chemist and mineralogist to the Geological Survey of Canada, and it was in this capacity that some of the best work of his life was accomplished. Dr. Hunt was a prolific

contributor of original matter to the annual reports issued under Sir W. Logan; and Prof. Harrington in his 'Life' of Logan points out that much of the famous report of 1863, on 'The Geology of Canada,' was from Dr. Hunt's pen. In 1872 he was appointed to a chair in the Massachusetts Institute of Technology. Among Prof. Hunt's numerous writings probably the best known are his 'Chemical and Geological Essays' (1875) and his 'Mineral Physiology and Physiography' (1886). His latest work was one on 'Systematic Mineralogy.' He became involved in much controversial writing. In the famous Cambro-Silurian dispute he took keen interest, and wrote strongly in favour of Sedgwick's views. He also threw himself into the discussion of the related "Taconic question." Dr. Hunt was a voluminous contributor to the *Proceedings of the Royal Society of Canada*—a society of which he was at one time President. As far back as 1859 he was elected a Fellow of the Royal Society, and in 1881 he received the degree of LL.D. from Cambridge. Dr. Hunt was a fluent speaker of French, and occasionally contributed papers to the French Academy of Sciences; he was an officer of the Legion of Honour, and of the Italian order of SS. Maurizio and Lazarus. He died in New York, after an attack of influenza, on February 12th.

#### SOCIETIES.

**ROYAL.**—Feb. 11.—Dr. J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Note on the Spectrum of Nova Aurigæ,' by Prof. Norman Lockyer, 'Contributions to the Physiology and Pathology of the Mammalian Heart,' by Prof. C. S. Roy and Mr. J. G. Adams, and 'The rôle played by Sugar in the Animal Economy: Preliminary Note on the Behaviour of Sugar in Blood,' by Dr. V. Harley.

**ASTRONOMICAL.**—Feb. 12.—*Annual Meeting.*—General Tennant, President, in the chair.—Messrs. B. Bennett, C. Bright, C. Burchhalter, A. H. Molesworth, and C. D. Webb were elected Fellows.—The annual report of the Council contains, amongst the notices of deceased Fellows, lives of Sir G. B. Airy, Prof. Schönfeld, Mr. Pogson, and Dr. Brünnow. The past year has been the richest on record as regards the discovery of minor planets, twenty-one having been added to the list, compared with seventeen in 1875 and twenty in 1879. The total number of small planetary bodies circulating between the orbits of Mars and Jupiter which have now been discovered is 323. Five comets have been observed during the year, including the reappearance of Wolf's, Encke's, and Temple-Swift's comets.—The President read his address on presenting the Gold Medal of the Society to Prof. G. H. Darwin for his work 'On Tides, and their Influence on the Figures and Motions of the Heavenly Bodies.'—The following Fellows were elected as Council and officers for the coming year: *President*, E. B. Knobel; *Vice-Presidents*, W. H. M. Christie, J. W. L. Glaisher, E. J. Stone, and Lieut-General J. F. Tennant; *Treasurer*, Dr. A. A. Common; *Secretaries*, E. W. Maunders and H. H. Turner; *Foreign Secretary*, Dr. W. Huggins; *Council*, Capt. W. de W. Abney, A. Cayley, Hon. Sir J. Cockle, A. M. W. Downing, G. Knott, F. McClean, W. H. Maw, W. E. Plummer, A. C. Ranyard, I. Roberts, Rev. W. Sidgreaves, and E. J. Spitta.

**GEOLOGICAL.**—Feb. 10.—Sir A. Geikie, President, in the chair.—Mr. R. F. Grantham was elected a Fellow of the Society.—The following communications were read: 'The Raised Beaches, and "Head" or Rubble Drift of the South of England: their Relation to the Valley Drifts and to the Glacial Period; and on a late Post-Glacial Submergence,' Part I, by Dr. J. Prestwich, and 'The Olenellus Zone in the North-West Highlands,' by Messrs. B. N. Peach and J. H. Horne, communicated by permission of the Director-General of the Geological Survey.

**SOCIETY OF ANTIQUARIES.**—Feb. 11.—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Right Rev. Bishop Virtue, Messrs. F. T. Barry, E. D. Webb, and A. F. Leach.—Chancellor Ferguson reported, as Local Secretary for Cumberland, the discovery of various Roman and other antiquities at Carlisle and the repairs done to Carlisle Castle.—Mr. Rome exhibited a number of Greek and Egyptian gold ornaments and jewels.—Mr. Haverfield summarized the epigraphic evidence as to the date of the Roman wall, which seems to show that the wall is un-

doubtedly the work of Hadrian throughout.—Mr. Westlake communicated a note on one of the clearstory windows in Fairford Church, in which he suggested that the three royal figures depicted in the painted glass represented the Emperor Henry, King Henry VI., and either Henry IV. or V., and not Charlemagne, St. Edward, and St. Edmund, as suggested by the late Rev. J. G. Joyce.

**STATISTICAL.**—Feb. 16.—Dr. F. J. Mouat, President, in the chair.—Papers were read by Mr. L. L. Price, 'On the Recent Depression in Agriculture as shown in the Accounts of an Oxford College, 1876-1890,' and by Dr. J. C. Steele, 'On the Agricultural Depression and its Effects on a Leading London Hospital.'

**METEOROLOGICAL.**—Feb. 17.—Dr. C. T. Williams, President, in the chair.—Capt. D. S. Cromarty, Rev. H. Stewart, Rev. W. E. Stewart, Messrs. R. Godfrey, C. Shapley, E. J. Smith, and E. K. Spiegelhalter were elected Fellows.—The following papers were read: 'The Untenability of an Atmospheric Hypothesis of Epidemics,' by the Hon. Rollo Russell. The author in this paper investigates the manner of the propagation of influenza, and gives the dates of the outbreaks in 1890 at a large number of islands and other places in various parts of the world. Mr. Russell says that there is no definite or known atmospheric quality or movement on which the hypothesis of atmospheric conveyance can rest, and when closely examined it is found to be a phantom. Neither lower nor upper currents have ever taken a year to cross Europe from east to west, or adjusted their progress to the varying rate of human intercourse. Like other maladies of high infective capacity, influenza has spread most easily, other things being equal, in cold, calm weather, when ventilation in houses and railway carriages is at a minimum, and when, perhaps, the breathing organs are most open to attack. But large and rapid communications seem to be of much more importance than climatic conditions. Across frozen and snow-covered countries and tropical regions it is conveyed at a speed corresponding not with the movements of the atmosphere, but with the movements of population and merchandise. Its indifference to soil and air, apart from human habits depending on these, seems to eliminate all considerations of outside natural surroundings, and to leave only personal infectiveness, with all which this implies of subtle transmission, to account for its propagation.—'The Origin of Influenza Epidemics,' by Mr. H. Harries. The author has made an investigation into the facts connected with the great eruption of Krakatoa in 1883, and the atmospheric phenomena which were the direct outcome of that catastrophe. He has come to the conclusion that the dust derived from the interior of the earth may be considered the principal factor concerned in the propagation of the recent influenza epidemics, and that as this volcanic dust invaded the lower levels of the atmosphere, so a peculiar form of sickness assailed man and beast.—'Report on the Phenological Observations for 1891,' by Mr. E. Mawley. This report differs in many respects from previous reports. Among other changes, the number of plants, &c., selected for observation has been greatly reduced, while the number of observers has considerably increased. The winter of 1890-1 proved in England very destructive to the root crops as well as to green vegetables and tender shrubs. Birds also suffered severely. In Scotland and Ireland, however, there was scarcely any severe weather until March. The flowering of wild plants was retarded by cold in the spring, but during the summer the departures from the average were not so great. The harvest was late, and its ingathering much interfered with by stormy weather.—'Note on a Lightning Discharge at Thornbury, Gloucestershire, July 22nd, 1891,' by Dr. E. H. Cook.

**MATHEMATICAL.**—Feb. 11.—Prof. Greenhill, President, in the chair.—Prof. Nicholson, Louisiana State University, was elected a Member, and Messrs. E. T. Dixon and R. Holmes were admitted into the Society.—The following communications were made: 'On the Logical Foundations of Applied Mathematical Sciences,' by Mr. Dixon, 'Note on the Inadmissibility of the usual Reasoning by which it appears that the Limiting Value of the Ratio of two Infinite Functions is the same as that of their first Derived, with Instances in which the Result obtained by it is Erroneous,' by Mr. E. P. Culverwell, and 'On Saint Venant's Theory of the Torsion of Prisms,' by Mr. Basset.—A short discussion ensued on the reading of Mr. Dixon's paper, in which Messrs. Love, Walker, Larmor, S. Roberts, Heppell, the President, and Lieut.-Col. Cunningham, R.E., took part.

**SOCIETY OF ARTS.**—Feb. 11.—General Sir A. Clarke in the chair.—Lord Lamington gave an account of his 'Recent Travels in Indo-China' to a meeting of the Indian Section of the Society.—The paper was illustrated by lantern views of the dis-



tricts referred to by Lord Lamington, and a discussion followed the lecture, in which Sir S. Bayley, Sir C. Crosthwaite, General Michael, and others took part.

Feb. 15.—Prof. Forbes delivered the fourth and concluding lecture of his course of Cantor Lectures on 'Development of Electrical Distribution,' dealing with the comparative values of water power and steam for generators, and referring to the probable development of electrical work in the future.

Feb. 16.—The Hon. X. Merriman in the chair.—A paper 'On the Exhibition at Kimberley, South Africa,' was read before the Foreign and Colonial Section by Mr. L. Atkinson.—A series of photographic views of the Cape Colony and Kimberley and its diamond mines were shown on the screen in illustration of the paper.—Sir C. Mills, Sir P. Cunliffe Owen, and others took part in the subsequent discussion.

Feb. 17.—General Sir G. Chesney in the chair.—A paper 'On the Pamirs' was read by Capt. Young-husband, in which particulars were given of the mountainous district beyond the Himalayas and the interesting inhabitants of that country.—The paper was illustrated by lantern slides, and was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—Feb. 9.—Mr. E. W. Brabrook, V.P., in the chair.—Mr. Walhouse exhibited the skull of a Dacot leader from the Chin country on the Burmese and Chinese frontier; also a quiver and several other Chin objects sent to him by Capt. E. S. Hasting.—The following papers were read: 'On the Exploration of Howe Hill Barrow, Dugleby, Yorkshire,' by Mr. J. R. Mortimer,—and 'On the Human Remains found in Howe Hill Barrow,' by Dr. J. G. Garson.

NEW SHAKSPEARE.—Feb. 12.—Dr. Furnivall, Director, in the chair.—A paper was read by Mr. C. Crawford 'On the Relation between "Titus Andronicus," "Lucrece," "2 and 3 Henry VI." and the "Midsummer Night's Dream." Having gone through every line of "Titus" and found parallels to it in other works of Shakspeare, and specially in the 'Rape of Lucrece,' and the substitutions which changed the 'Contention' and 'True Tragedy' into '2 and 3 Henry VI.' Mr. Crawford contended that these substitutions and 'Titus' must be by the author of 'Lucrece,' William Shakspeare, and that he must have worked concurrently at the poem and the plays in 1593-4. The reader laid on the table elaborate comparisons of identical or purposely varied treatment of the same subjects, of phrases, metaphors, and words, and also of the motives of the poem and plays, but could only allude slightly to the hunt and other likenesses in 'Midsummer Night's Dream' and 'Titus.'—Mr. Crawford did not carry his audience his full length, the Chairman and others protesting against the attribution to Shakspeare of a play so reeking with blood, beastliness, and brutality as 'Titus' is.—Most of the speakers accepted Ravenscroft's statement of Shakspeare's having retouched another man's play, though all were grateful to Mr. Crawford for his careful working out of the similarities in expression between the 'Lucrece' and the four plays connected with it.—The meeting expressed its sorrow at the death of the Rev. W. A. Harrison, and its sympathy with his widow and children.

ARISTOTELIAN.—Feb. 8.—Mr. S. H. Hodgson, President, in the chair.—The Rev. W. L. Gildea read a paper 'On the Meaning of Life.' Life, according to Aristotle, consists in the power of self-movement. This power is not a property of matter. Clearly it is not a property of matter *qua* matter, otherwise all matter would be living. Nor is it the result of any definite arrangement of molecules of matter, for not even protoplasm can claim life as its property. Cut off the limb of a living animal. The separated member is true protoplasm. Not only the outward seeming, but also the intrinsic constitution of the substance, remains the same. The limb, however, no longer manifests the phenomena of life. It is true protoplasm. But it is dead. Over and above, then, the forces which are properties of matter, we must admit, as of an entirely distinct order, a "vital force." Such is the position of Aristotle, and to this position philosophers like Lotze and Wundt are now reverting. Such philosophers as prefer to still remain materialists set their faces against science and experience. The sole argument by which they attempt to justify themselves is, perhaps, the most extraordinary instance of a *reductio ad absurdum* that has ever been presented to the mind of man. The hypothesis of spontaneous generation must be accepted, "since without it," says Burmeister, "the appearance of organic life upon the earth could only be explained by the immediate operation of a Higher Power." "If science," says Büchner, "found itself obliged to admit a vital force,....we should have to admit the intervention of a Higher Hand." In short, we must, according to these writers,

admit, no matter how strong the evidence to the contrary may be, that life is capable of a purely mechanical or purely chemical interpretation, or we shall be driven to the absurdity of believing in the existence of God. When Aristotle states that life consists in the power of self-movement, under the term self-movement he includes sensation and intellection. Indeed, according to Aristotle, the operations of sense and of intellect are, more truly than the operations of the vegetative faculties, operations of life. St. Thomas, explaining this doctrine of Aristotle, points out that merely vegetative existences, though they *execute* their proper operations, and to this extent are self-moving and living, nevertheless receive from nature both the *form* by which and the *end* for which they operate. Such living things, however, as possess the faculty of sensation not only *execute* their proper operations, but in addition *acquire for themselves* the sensible species, or *forms*, by which they operate. Still their power of self-movement is not complete, inasmuch as the *end* for which they operate is determined not by themselves, but by the instinct of nature. Rational agents, finally, not only execute their proper operations, and acquire for themselves the sensible and intelligible forms by which they operate, but, furthermore, *determine for themselves* the end of their operation. In rational agents, then, resides, as far as the limits of a creature will allow, the fulness of life.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—'Popular Superstitions and Traditions,' Mr. G. L. Gomme.  
— Hellenic, 8.—'Poseidon's Trident,' Mr. H. B. Walters; 'Chariot Group of the Mausoleum,' Prof. P. Gardner.  
— Aristotelian, 8.—'Theories of Pleasure,' Mr. G. E. Underhill.  
— Institute of British Architects, 8.—'Stained Glass,' Messrs. R. H. Carpenter, J. Powell, N. H. J. Westlake, and C. Heaton.  
— Geographical, 8.—'Journeys in Mashonaland and Explorations among the Zimbabwé and other Ruins,' Mr. J. Theodore Bent.  
TUES. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
— Civil Engineers, 8.—'Bishop Rock Lighthouse,' Mr. W. T. Douglass; 'Illumination by Gas of Tory Island Lighthouse, co. Donegal,' Mr. David C. Sainmond.  
— Photographic, 8.  
— Society of Arts, 8.—'Artistic Treatment of Jewellery: Jewels and Address Caskets,' Mr. J. W. Tonks.  
— Anthropological Institute, 8.—'The Natives of Borneo, Part II,' edited from the papers of the late Mr. H. B. Low, Mr. H. L. Roth.  
WED. Entomological, 7.  
— Geological, 8.—'Raised Beaches, and "Head" or Rubble-Drift of the South of England: their Relation to the Valley-Drifts and to the Glacial Period; and on a late Post-Glacial Submergence,' Part II, Dr. J. Prestwich; 'Pleistocene Deposits of the Sussex Coast, and their Equivalents in other Districts,' Mr. C. Reid.  
— Society of Arts, 8.—'Ancient and Modern Art Pottery of Japan,' Mr. E. Hart.  
— Literature, 8.—'Discoveries of Classical Literature during the last Half-Century,' Mr. J. Offord, jun.  
THURS. Royal Institution, 3.—'Recent Biological Discoveries,' Prof. Ray Lankester.  
— Royal, 4.  
— London Institution, 6.—'Experimental Meteorology,' Mr. S. Bidwell.  
— Electrical Engineers, 8.  
— Antiquaries, 8.—'Notes on East Budleigh Church, Devon,' Dr. T. N. Brushfield; 'Two Pictorial Packs of English Playing Cards,' Mr. A. W. Franks.  
FRI. United Service Institution, 3.—'The Reconnaissance of a Railway, its Utilization and Destruction in Time of War,' Col. J. R. Rothwell.  
— Physical, 5.—'Modes of representing Electromotive Forces and Currents in Diagrams,' Prof. S. P. Thompson; 'Flexure of Long Pillars under their Own Weight,' Prof. M. FitzGerald; 'Choking Colls,' Prof. J. Perry.  
— Civil Engineers, 7.—'The Construction and Efficiency of Locomotive Boilers,' Mr. G. H. Sheffield (Students' Meeting).  
— Royal Institution, 9.—'Optical Projection,' Sir D. Salomons.  
SAT. Royal Institution, 3.—'Matter: at Rest and in Motion,' Lord Rayleigh.

#### Science Gossip.

MRS. ADAMS would be very grateful if former friends and scientific correspondents of the late Prof. J. C. Adams would be so kind as to send any of his letters still in their possession to her care, with the object of facilitating the preparation of a memoir. All letters so entrusted will be carefully returned. Mrs. Adams's address is the Observatory, Cambridge.

MESSRS. MACMILLAN & Co. are going to publish a new shilling monthly scientific review, which is to be called *Natural Science*, and will be devoted more especially to the interests of biology and geology. Amongst the contributors to the first number, which will appear on March 1st, are included some well-known names.

WE are sorry to hear of the death of Prof. Hirst, F.R.S. The professor has been in delicate health for some time. He was made Professor of Mathematical Physics at University College, Gower Street, in 1865, and he succeeded De Morgan as Professor of Pure Mathematics in the same institution in 1867. In 1870 he became Assistant-Registrar of London University, and in 1873 Director of Studies at the Naval College at Greenwich.

MR. J. E. H. GORDON will contribute an

article on M. Tesla's experiments to the March number of the *Nineteenth Century*. M. Tesla is now in Paris.

BARON ACHILLE DE ZIGNO, of Padua, whose death occurred on January 15th, at the age of seventy-nine, was an active naturalist and a prolific writer, well known to geologists and botanists. His most important work was entitled 'Flora Fossilis Formationis Oolithicae.'

M. CHARLOIS has given names to the small planets discovered by him at Nice on the 16th of February and the 5th of March, 1891. The former (No. 305) is to be called *Gordonia*; the latter (No. 307) is designated *Nike*.

THE new star in Auriga appears to have somewhat increased in brightness since attention was called to it on the 1st inst., and on the 4th and 6th Herr Kroegeer of Kiel considered it to be decidedly brighter than  $\chi$  Aurigæ. In a communication to *Ast. Nach.*, No. 3076, he speaks of the brilliancy of the spectrum, which, he says, was easily perceptible through all the colours from the red up to well into the violet, where it was very bright and extended. Dr. Huggins had spoken of the great brilliancy of the red, green, and blue lines of hydrogen in the spectrum; and in a note communicated to the Royal Society, Mr. Lockyer remarked that "nearly all the lines appear to be approximately, if not actually coincident, with lines seen in the various types of Cygnus stars, the chief difference being the apparent existence of carbon, hydrocarbon, and calcium in the Nova."

#### FINE ARTS

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission 1s.—New Gallery, Regent Street.

#### THE ARCHÆOLOGICAL SOCIETIES.

*Transactions of the Glasgow Archaeological Society*. New Series, Vol II. Part I. (Glasgow, MacLehose.)—The *Transactions* of the Glasgow Archaeological Society appear but rarely. Their contents are, however, almost always of a sterling kind. In the present instalment Mr. John Ferguson writes, in continuation of former articles of the same character, on books of secrets and inventions. We fear this will convey little light to some of our readers. Mr. Ferguson, perhaps taking a hint from the late Prof. de Morgan's 'Budget of Paradoxes,' which originally appeared in our columns, has gathered together such out-of-the-way volumes as he can find regarding the secrets of medicine and the arts, using the latter word in its widest meaning. In these days there is little tendency to hide knowledge. In former times if a man became possessed of out-of-the-way knowledge—what he thought to be a new cure for some sickness or a more perfect method of mixing colours or staining glass—his idea was to treat it as a personal possession, and very possibly this was one of the causes why knowledge advanced at so slow a pace. There were, however, at all times, some who wished to let their light shine before men, and the consequence has been the publication of many books of secrets. Not a few of these have become exceedingly rare. They were mostly cheap little books, and have been thumbed out of existence by generations of readers. They may be divided into two classes: the works of serious experimenters, who were really anxious to do good to their fellow men, and the productions of impostors who desired fame or profit. We fear that the latter class have been the more numerous. It would be of great service to all who care to trace the slow steps by which what used to be called "natural knowledge" has arrived at its present state if we had an annotated catalogue of these curious old books. Mr. Ferguson's list is, of course, most imperfect; but it will be a great help to any one who desires to work in this obscure branch of knowledge.



Archbishop Eyre has contributed a well-illustrated account of the seals of the bishops of Glasgow. For some reason or another the seals of the nobles of Scotland, whether lay or ecclesiastical, are commonly better works of art than those of their English contemporaries. It is not easy to explain what was the cause of this. Friendship with France has been suggested, but we doubt whether that will explain the facts. The Scottish seals have a distinctly national character about them, showing that the engravers did not derive the spirit of their work—however it may have been as to mechanical appliances—from their French friends. The Archbishop's account is well worked out, but we must strongly protest against the suggestion that the two little heads on Robert Wishart's seal may be those of Wallace and Bruce. The alternative idea that they may be meant for Saints Ninian and Columba is very far more probable. Dr. Macdonald's paper on incised stones found at Burghead will interest folk-lorists. He supplies several instances proving that the practice of sacrificing oxen continued to a late period in Scotland. We believe if the matter were investigated it would turn out that animals have been burnt alive in other parts of the islands in recent times. Mr. Wroth, the historian of Devonshire, speaks of this being done to avert loss of other stock within the memory of those now living. An Eastern Counties manor roll of 1617 directs that cattle which died of the "fellon or morren" should be buried and a fire be made on the spot where they had died. One would like to know whether this was done for the purpose of withstanding the spread of infection or from some fancy regarding the magical effects of fire.

ALTHOUGH it is by no means unimportant or un-instructive, No. 187 of the *Archæological Journal* (Oxford Mansions, Oxford Street, W.) is less attractive than usual, owing rather to the comparatively inferior interest of the subjects treated than to the demerits of the articles themselves. Mr. Bunnell Lewis's 'Roman Antiquities on the Middle Rhine' is careful, thoughtful, and accomplished, as his previous papers have been, and reminds the student of many curious points dry-as-dust seldom vouchsafe to touch. Precentor Venables's account of bosses in the cloister of Lincoln Minster is valuable. These carvings, which are in wood and date from the end of the thirteenth century, are of high artistic and technical merit. They illustrate the months in a manner we are already familiar with, and other themes, such as incidents in the life of the Virgin. Mr. Haverfield adds much to our knowledge of Roman Britain by describing several inscriptions. The only fault of Mr. A. Hartshorne's paper on Tewkesbury Abbey Church is that it is too short.

No. 188 begins with a notice of certain "picture-board dummies" at the County Hotel, Carlisle—life-size figures of grenadiers painted on boards, cut out and mounted on feet so as to stand upright. They are exceedingly curious, and supposed to represent two of the "Duke of Cumberland's guards" (whoever they may have been), and to date from c. 1745. Mr. R. S. Ferguson, who describes them, proves by their costume and arms that they portray grenadiers of the 2nd Regiment of Foot, and are a good deal older than the '45, probably of the '15, and not later than 1727. They, in fact, personate two of "Kirk's Lambs." The Chancellor of Carlisle seems to think such effigies were intended to stand against the walls of rooms—rather were they designed for fire-screens, and to stand independently. They appear to have been in vogue about 1720-40, and specimens have become very rare. In the list before us no mention is made of three which are now at Knole, designed with spirit, and capably painted by a very good artist, and representing (1) a young lady standing, and wearing a tall *fontange*; (2) a

gentleman standing, in the costume of c. 1725; and (3) a serving woman seated in a chair. Prof. B. Lewis, under 'Roman Antiquities of the Middle Rhine,' continues a most valuable series of notices of the remains of the later days of the great empire and its possessions in Germany and Gaul. Mr. E. W. Beck writes on the curious keys of St. Peter at Liège and Maestricht; and Mr. W. H. St. J. Hope is characteristically happy in what he says about the civic insignia of Gloucester.

No. 189 contains, besides other and less ambitious essays, some useful matter on 'The Monumental Brasses of Gloucestershire,' by Mr. C. T. Davis, who might have made more use of Lysons and of Dingley's 'History from Marble,' which comprises notes on Tewkesbury Abbey monuments. The freshest subject is that dealt with in Mr. A. Watkins's 'Pigeon Houses in Herefordshire and Gower,' which, besides observations on cotes of the ordinary cylindrical or Norman type, and the later square edifices, describes the very large and curious Culver Hole, a cave closed by a massive stone wall sixty feet high, built across a rift in the sea cliff at Port Eynon in Gower. Mr. Doherty has some interesting remarks on bells, of which the newest is a note on bell-casting at Marlborough about fifty years ago, when the churchwardens, remembering that there used to be of yore a solemn baptism of bells, with a complete ritual for the purpose, thought fit to fill the new bell with beer and ladle it out to the admiring rustics who surrounded them. Students of local antiquities may read with profit the late General Lefroy's abstract of, and notes on, the parochial accounts of St. Neot's, Cornwall, which date from 1549, and illustrate the customs of providing parish armour, dinners for the churchwardens, repairing the stocks, relief of maimed soldiers, for the relief of captives, and for catching foxes, fitches, cats, badgers, "grays" (?), rats, and kites. The turpitude of the parish may be guessed from the fact that in 1680 alone not fewer than eleven foxes were paid for, if not slain! Ten gallons of "sack" were bought at sixpence a quart. No wonder there were in 1695 protests against the bad quality of the liquor. The purchase in 1612 of the Communion cup, which is still in use, and dated 1609, is recorded.

No. 190 is admirable. The freshest paper is an account of armour and weapons in the 'Arsenals and Armouries in Southern Germany and Austria,' by Baron De Cosson, an antiquary who has done for us more than any contemporary to clear up the subject of offensive and defensive arms. The author writes with so much liveliness and acumen as to carry the reader with him. At Berne, Bâle, Sigmaringen, Augsburg, and Munich he found many treasures, and gave as well as gained knowledge in every place. Mr. Bunnell Lewis is equal to himself in continuing his observations on Roman antiquities at Ratisbon and Augsburg. Mr. J. Hilton adds new matter and observations to his former (1888) 'Remarks on Jade,' and, from various sources, brings up to date the records of that extraordinary mineral.

#### THE BRITISH NATIONAL GALLERY.

THE answer given in the House of Commons on Monday last on behalf of the Government to Mr. Whitmore not only shows that this matter, so important to the public at large and to the future of art in England, is about to be again brought within the range of "practical politics," but that it has wider issues than even the magnificent generosity of Mr. Tate can be expected to embrace. It is well understood that the authorities are about to decide, not only how best to avail themselves of the liberality of one splendid offer, which, we have authority for saying, is less hampered by conditions than has been represented, but how to found, at the least practicable cost to the taxpayer, a truly representative

gallery of works of British art. The whole subject has been confused by the introduction of extraneous matters, such as the proposal that the luckless building on Muswell Hill or the Crystal Palace should be used for the purpose, with, of course, free tickets for visitors. Again, there was an almost equally ill-considered scheme for getting the City to give for nothing a site on the Northern Embankment for a building to be erected at the public cost. This the Corporation naturally declined to do, and, indeed, the proposed site had but few recommendations. Still more unfortunate was the proposal for spoiling Kensington Palace. All these plans involved a needless outlay, and, with one exception, Mr. Tate declined to have anything to do with them, and this was, of course, a serious objection.

There remain the Trafalgar Square site and that at South Kensington. We may reject at once the alleged analogy of the Louvre and the Luxembourg as quite inappropriate. The military authorities demur to quitting the building they use behind the National Gallery, although they may submit to the loss of it, another site in the district being given and paid for instead. From motives of economy the National Portrait Gallery has been—most unwisely, we think—placed in Trafalgar Square, and thus it occupies room the larger institution will soon require, for it is growing at such a rate that before long more room must be found for its accumulations. There cannot be a doubt that the western end of Wilkins's spoilt structure must soon, at whatever cost, be isolated from houses which immediately adjoin it. Being where it is, the collection of works by old masters must, we suppose, remain where the atmosphere and light are bad, although the paintings are not much more easily accessible to the world at large than they would be, thanks to the Underground Railway, if the whole of the collections, ancient and modern alike, were relegated to South Kensington. This part of the question has, at any rate, passed beyond the pale of discussion. In course of time the ancient and the modern pictures will, no doubt, be separated. We have grounds for thinking that, so far from any objection, as some writers have suggested, being made to this separation by the authorities of the National Gallery, no opposition is at all likely to be offered should the public be in favour of the division. There would be economy in the separation, because the space now occupied by the British pictures in Trafalgar Square would leave, were they removed, ample room for additional works by the old masters. The cost of any new building in Trafalgar Square must needs include the cost of a new barrack at some convenient and neighbouring spot. The outlay required for this purpose would, of course, be very considerable, and it would be but the beginning of outlay, all sorts of subsidiary expenses being involved with it.

The generosity of Mr. Tate has lent a new and much more attractive aspect to the question. His collection, or such portions of it as may be most desirable, may be fairly set down as worth 70,000*l.*; his second and still more magnificent offer of cash amounting to 80,000*l.* seemed to simplify the matter; but, in fact, it was all the other way. The donor stipulated that his gift should be appropriated to the building of a gallery, if the Government would grant the site he preferred, on the eastern third of a block of land on the south side of the road which extends from Queen's Gate to Exhibition Road, facing the Imperial Institute, and abutting, or nearly so, on the last-named thoroughfare. The Government seemed willing to accept the gift with this condition, and to grant the land accordingly. No sooner was this announced than the men of science arose in arms and claimed fulfilment of a previous promise that the whole of the site should be appropriated to the intended new Science Museum—a stupendous institution, of which the world at large



had till then hardly an inkling. It was asserted, and truly so, that the new British Gallery would interpose between the Science Museum (which is to be) and the Science Schools which are in existence. Of course they felt that, with this so-called "foreign body" of art thrust between the scientific halves, their hold upon the site of the museum would be much weakened. It was more justly, and on larger principles, objected that, although Mr. Tate's building could hold the pictures he was willing to bestow upon the country, and perhaps a certain number more, it was quite inadequate for the needs of such galleries as the British School demands, and incapable of containing either future gifts of the same nature or future purchases; while as to sculptures, engravings, and, above all, water-colour drawings, which it is time had fit representation in the national collection and on a larger scale than the South Kensington Museum at present allows, they could not even be thought of, unless, indeed, additional buildings were erected on the remaining two-thirds of the site the scientific party has claim to. The scheme, therefore, meant the sacrifice of water-colour art, sculpture, engraving, and nearly everything but what Mr. Tate proffered. The Government succumbed to the protests of the men of science, who had much right on their side, and the subject passed into abeyance once more. So complete was this suspension that until the other day no movement had been made.

At length something will now, we trust, be done, and that quickly, if the turmoil of politics is not to swallow up British art. If that be so, the would-be donors, Mr. Tate included; their pictures, which are only waiting to be accepted; and all the rest of the problems concerned in this case, will be left out in the cold, so that perhaps another generation will be called upon to provide for British art as well as may be, but most certainly without another Mr. Tate, his pictures, and his gallery.

As the matter stands it is hoped that Mr. Tate may allow the authorities to fall back upon what is the most simple and economical plan of all—the plan, in fact, which the Government had accepted and had actually begun to put into execution. It proposed the utilization of two already existing galleries, the one facing Exhibition Road, the other fronting Queen's Gate. The western gallery has stood practically empty for many years, the eastern is appropriated to the Indian Museum and other collections belonging to the South Kensington Museum. These galleries are fireproof and well lighted; they have good access to the adjoining thoroughfares; they are quite independent of the much dreaded "South Kensington" authorities, who are to take their collections under their own roof as soon as the great museum, which is now actually in hand, is ready. When this is the case the fine eastern gallery will be empty, like the western.

The public, although partially informed of the history of the whole series of schemes for doing honour to British art, is hardly aware, or, at any rate, has but faintly realized the fact, that two enormous galleries are, so to say, going a-begging, while not only Mr. Tate, but, as we have reason to know, others who would be donors are ready to give pictures of the highest quality to put into them, water colours as well as oils. Some famous masterpieces in water colour will be given so soon as room is found for them. Each of the two galleries at South Kensington measures 400 ft. in length by 45 ft. in width; they are both lofty, and well warmed, dry, and in every way suited to receive pictures and drawings. Sir F. Leighton, Sir John Gilbert, Sir James Linton, Sir Frederick Burton, Lord Carlisle, and Sir A. H. Layard approve of them. Capt. Shaw vouches for their security from fire, and Mr. Goschen and Lord Cranbrook, on behalf of the Government, have agreed to the plan; and Lord Cranbrook has further promised that a third gallery, 700 ft.

in length, should be erected to connect the northern extremities of the existing ones, and thus constitute a series of galleries, the total length of which, both sides included, would be nearly two-thirds of a mile. In addition, cross walls and screens would admit of an enormous extension of the hanging space. This is besides the side-lighted ground floor, at least half of which would be good enough for future exhibitions. The sort of irregular H thus formed would, on three sides, enclose the Imperial Institute; between the last and the existing College of Music would run the long cross gallery. It will certainly be an advantage that the art treasures now in the South Kensington Museum, comprising a great series of water-colour drawings, several collections of British pictures and other examples, to say nothing of the Cartoons, are on the other side of Exhibition Road and close to the proposed new galleries. Such being the case, let us hope that the authorities and Mr. Tate will agree with the artists in oil and water colours, with the chief of the fire brigade, and with the most distinguished amateurs who have been consulted, so that the new British Gallery may date its birth from next week, when the Government's answer to Mr. Whitmore is to be given. We believe the decision rests in no small degree with Mr. Tate, whose splendid generosity will be enhanced by his accepting the original offer of the Government, made with due regard to the public interest, as otherwise there is a risk of nothing being done for a long time, and as the plans may be modified to meet his wishes, which must needs be a considerable element in the question.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 13th inst. the following, the property of the late Mr. C. L. Collard. Drawings: Sir J. Gilbert, Othello and Desdemona before the Doge, 350*l.* A. MacCallum, Venice, afterglow, 84*l.* Pictures: V. Cole, The Mountain Stream, 126*l.* J. Constable, Noon, original sketch for the picture, 262*l.* T. S. Cooper, Cows in a Meadow, evening, 157*l.* J. C. Horsley, The Bashful Swain, 126*l.* C. Hunter, Where Lugal Flows, 141*l.* F. R. Lee, Oak Tree Ford, the cattle by Bouverie Goddard, 132*l.* J. T. Linnell, The Rainbow, 220*l.* P. F. Poole, The Phantom Hunter, 173*l.* Marcus Stone, A Painter's First Work, 157*l.*

Messrs. Sotheby, Wilkinson & Hodge sold by auction during last week the first portion of the collection of engravings and drawings formed by Mr. John Warwick. Although the sale comprised no fewer than 1,460 lots, the prints sold well throughout, and in many instances, as will be seen below, realized unusually high prices. Venus attired by the Graces, after Kauffman, proof with full margin, 40*l.* The Surprise, by Cousins, after Dubuffe, proof, 27*l.* The Coquette, after Greuze, by C. Turner, 39*l.* 10*s.* Mrs. Fitzherbert, after Cosway, partially printed in colours, 27*l.* 15*s.* Mlle. Parisot, by C. Turner, after J. Masquerier, in colours, 31*l.* Lady Hamilton, after the same, by J. Jones, 44*l.* 10*s.* The Cries of London, set of twelve, printed in black, 31*l.* Rout at the Dowager Duchess of Portland's, and Mr. and Mrs. Breedwell's Children's Party, a pair of drawings by Rowlandson, 28*l.* The sale realized 3,847*l.*

#### EGYPTOLOGICAL NEWS.

THE discovery of the tomb of Khu-en-Aten, "the heretic king," is the most important that has been made in Egypt since the celebrated discovery of the mummies at Deir el-Bahari. The discovery was made by M. Alexandre, of the Ghizeh Museum, on the 30th of December. M. Alexandre has been spending the last six months at Tel el-Amarna, clearing out the tombs there, and protecting them with iron gates. Among other discoveries he has made is that of inscribed tablets let into the wall at the entrance

of one of the tombs, which are exactly similar in form and character to the dedicatory tablets of Greek antiquity. The latter must henceforth be regarded as of Egyptian origin. M. Alexandre has also cleared away the sand from the foot of the great stela discovered by Prisse d'Avennes, and found that it records the precise distance one from the other of the stelæ erected by Khu-en-Aten in order to define the boundaries of his city. The tomb of the king is in the central ravine at the back of the plain of Tel el-Amarna, and about four miles distant from the river. No other tombs have been detected in the ravine. The tomb consists of a long passage cut in the rock and sloping downward like the well-known tombs of the kings at Thebes. At its mouth is a double row of steps, with a slide for the mummy between them. On the right-hand side of the passage, and at some distance from the entrance, is another long passage, which, however, was never finished. It was probably intended for the queen. Further on, and on the same side, are two chambers, in the inner of which Aten-mert, the daughter of Khu-en-Aten, was buried. The walls are stuccoed, and adorned with representations of women weeping and throwing dust on their heads, and the like. The tomb slopes downward till it reaches a large columned chamber in which the granite sarcophagus of the king was placed. But like the rest of the tomb it was never finished, even the columns being left rough-hewn. It is clear that Khu-en-Aten must have died unexpectedly, and been buried in haste. His sarcophagus was broken to pieces after his death. Fragments of it have been collected by M. Alexandre, as well as bits of fine mummy-cloth, and broken *ushabtis* bearing the cartouches of the Pharaoh. Everything seems to show that Khu-en-Aten's reign ended in a revolution.

#### Fine-Art Gossip.

THE collection of pictures by M. Théophile de Bock, in the Goupil Gallery, New Bond Street, to which we have already referred, consists of seventy excellent specimens of the skill of an accomplished painter whose place in art is between Corot and Daubigny, without, perhaps, the finest qualities of either. M. de Bock never fails in tone and sentiment, but it is to be wished that his draughtsmanship could be refined and developed in the direction of delicacy, his touch made lighter, his coloration brightened, his illumination made clearer and more brilliant, and his drawing proper made more exhaustive and searching. In short, able as he is, he seems to have been, technically speaking, somewhat too easily satisfied.

THE second general meeting of the Hellenic Society for the present session will be held at 22, Albemarle Street on Monday afternoon, when Mr. H. B. Walters will read a paper 'On Poseidon's Trident,' and Prof. P. Gardner one 'On the Chariot Group of the Mausoleum.'

THE annual dinner of the Institute of Painters in Water Colours is appointed for the 8th prox. at the gallery in Piccadilly.

MR. DUNTORNE's gallery will after to-day (Saturday) be open to the public, and contain a number of drawings, "studied from the life and done in pastels," of wild beasts and birds of prey. They are by Mr. J. T. Nettleship.

IN the library of Mr. W. Eliott Lockhart, of Cleghorn, were discovered a couple of years ago the proofs of a series of plates engraved for Alexander Nisbet's 'Treatise of Heraldry, Speculative and Practical.' The scheme, for which a grant of money was ordered by the Scottish Parliament, proved to be on too ambitious a scale, and Nisbet was compelled to sacrifice his plates for the meagre illustrations that appeared in his work as published in 1722. It is proposed to reproduce the plates with an introduction



written by Mr. Andrew Ross, Marchmont Herald, and containing a history of the Nisbets in Scotland from the twelfth century, a life of Alexander Nisbet, a bibliography of his printed works and manuscripts, and an account of the forgeries perpetrated in his name in the second volume of the 'Heraldry,' published in 1742. Upwards of two hundred and forty Scottish coats are illustrated by the plates. Of these sixty-seven are on a large scale. With the small shields will be given the written blazon. There are in addition various examples of the divisions of the shield adopted both in this country and abroad. Full genealogical and heraldic notes will be given, which have been prepared by Marchmont Herald and Mr. F. J. Grant, Carrick Pursuivant. Messrs. Waterston & Sons, of Edinburgh, are to be the publishers.

THE French art critic M. Maurice du Seigneur died at Paris on the 9th inst., in the forty-sixth year of his age. He was a son of M. J. B. de Seigneur, the sculptor.

THE French journals record, let us hope truly, the discovery in the cantonal library at Aarau of a copy of the first edition of Holbein's 'Dance of Death,' of which the cuts (*gravures*) are dated 1538, and specified as the work of a Frenchman of Lyons.

It is intended to "restore" the Roman theatre at Orange. This is worse than stripping ivy from the Coliseum and from Kirkstall.

At Trèves the ruins of the Roman amphitheatre have been explored by digging, one of the results being that it is now proved that this massive building formed part of the fortifications of the city, a considerable portion of its circuit being outside the wall. The northern entrance of the arena, strongly fortified, served as a sort of out-work against the enemy.

THE March number of the *Antiquary* will contain an article by Canon Isaac Taylor on 'Prehistoric Rome,' in which he thoroughly sifts the legendary history of early Rome by the aid of recent excavations.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.  
CRYSTAL PALACE.—Saturday Concerts.  
PRINCES' HALL.—Miss Dora Bright's Pianoforte Recital.

MR. HENSCHEL had ample excuse for devoting most of the programme of his Symphony Concert on Thursday last week to the music of Wagner, for although the anniversary of the master's death occurred two days later, a crowd of his admirers assembled to hear the selection of familiar excerpts. Although the performances were not without flaw, it may be said that Mr. Henschel appeared to more advantage as a Wagnerian conductor than on any previous occasion. The brass was not permitted to dominate the orchestra in the Overture to 'Die Meistersinger,' and the 'Siegfried Idyl' was on the whole very well played. On the other hand, to those familiar with the Prelude to 'Parsifal' as given at Bayreuth the effect in St. James's Hall was extremely unsatisfactory. This, to a certain extent, must inevitably be the case in a concert-room performance; but Mr. Henschel might have kept his forces more subdued in the *piano* passages, and adopted a slower and more dignified *tempo* in the portion in six-four measure. The Prelude to 'Tristan und Isolde' also suffered to some extent by the loudness of the orchestra in the opening, but Madame Nordica rendered the 'Liebestod' admirably, her phrasing, accent, and expression being alike beyond reproach.

We have already furnished an epitome of the arrangements for the second division of the Crystal Palace concerts, which commenced last Saturday, and need merely repeat that the programmes are, on the whole, of more than usual interest. The scheme last week commenced with the Concert Overture which was one of three works written by Cherubini for the Philharmonic Society in 1815. It was not published, though it was repeated several times, the last performance being under Sir Michael Costa in 1852, and the original score was supposed to be lost, as it is not included in the catalogue of the society's library just prepared by Messrs. Cummings and Otto Goldschmidt, though we understand that last week it was refound. Cherubini, however, must have retained a copy, for it was recently published at Leipzig under the editorship of Herr Grützmacher. It is a fine work in *G* minor and major, the style, phrasing, and orchestration being eminently characteristic of Cherubini, and the second subject of the *allegro* particularly elegant and melodious. The performance of the first version of Schumann's Symphony in *D* minor, which had been awaited with much interest, proved a disappointment. That Schumann was an imperfect master of orchestration, and that he did not advance in this branch of his art during the later years of his life, is generally admitted by musicians, and it was therefore thought possible that the first edition of his symphony, written in 1841, ten years before the published version, might in the matter of scoring prove the better of the two. Whether this is so or not we are unfortunately not in a position to judge, for the editors, Herr Brahms and Herr Wüllner, have gone out of their way to engraft on the new score some of Schumann's later corrections. Whether these are improvements is nothing to the purpose, for, as Sir George Grove rightly says, "The thing of most value, historically and artistically, would be an exact reprint of the autograph in its early form for comparison with the published version of 1851, containing the composer's final corrections." The score performed last Saturday has, therefore, no historic value, and it is decidedly feeblér intrinsically than the symphony as we have hitherto known it. Schumann's alterations were chiefly confined to the first and last movements, and in all cases they were for the better. It may be said, of course, that the scoring in the 1851 version is too thick, but this is a matter which a skilful conductor can deal with to a considerable extent by taking pains to secure the best possible balance of the parts. In any case the Schumann - Brahms - Wüllner symphony should be consigned to oblivion. The talented French pianist Madame Roger Mielos gave a remarkably intelligent and technically excellent rendering of Beethoven's Concerto in *c* minor; and the instrumental portion of the programme was completed by Weber's Overture to 'Der Freischütz' and the hackneyed *intermezzo* from 'Cavalleria Rusticana.' Mr. Santley sang Schubert's 'Erl King' and Gounod's "Au bruit des lourds marteaux" with much vigour, but for some unexplained reason the first-named song was given with an orchestral accompaniment. Even if the result had been an enhancement of the

effect this proceeding would have been unjustifiable, but as a matter of fact the loss was greater than could have been imagined.

The pianoforte recital given by Miss Dora Bright at the Princes' Hall on Tuesday afternoon was of exceptional interest, the programme consisting entirely of works by British composers from the sixteenth century to the present time. First came a group of archaic pieces, a Galiardo and a Pavana by William Byrde being followed by a Suite in *G* minor by Purcell and a Sonata in *D* minor by Arne. Miss Bright deserves thanks for reviving these, and also for including in her scheme Sterndale Bennett's sonata 'Joan of Arc,' which, so far as recollection serves, has not appeared in a recital programme since it was played by Hans von Bülow several years ago. It has not been heard at the Popular Concerts since 1876. If not exactly a masterpiece, it is pleasantly written, though no particular significance need be attached to the titles of the several movements. Smaller items by Sir George and Mr. Walter Macfarren, Dr. Mackenzie, Mr. F. H. Cowen, and others were included in the admirable programme, and the whole were executed in a manner calculated to further Miss Dora Bright's claims to be regarded as a pianist of the first calibre.

### Musical Gossip.

THE programme of the fourth concert of the Wind Instrument Chamber Music Society, at the Royal Academy of Music on Friday last week, included Onslow's Sextet, Op. 30, for piano and wind; a Concertino, by F. David, for bassoon and piano, Op. 12; a Duo Concertante in *F*, by J. Hasselmans, for flute and horn, with piano accompaniment; and a Quintet in *F*, for wind instruments alone, by A. Carnall.

A SUCCESSFUL orchestral concert was given at the Royal College of Music on Friday afternoon last week. Under the direction of Mr. Henry Holmes highly commendable performances were given of Beethoven's 'Pastoral' Symphony, the Overture to 'Fidelio,' and the Prelude to 'Lohengrin'; and the soloists, vocal and instrumental, were all worthy of encouraging words.

MR. AND MISS BAUER and Mr. Herbert Walenn gave the third of their chamber concerts at the Hampstead Conservatoire last Saturday evening. Highly commendable performances were given of Brahms's Quartet in *A* minor, Op. 51, No. 2, and Schumann's Quintet in *E* flat, Op. 44, the concert-givers being assisted by Mr. Carl Engel and Miss Winifred Bauer. Miss Daisy Defries was the vocalist.

THREE masterpieces were performed at the Popular Concert last Saturday afternoon, namely, Mendelssohn's Quintet in *B* flat, Op. 87; Schumann's Pianoforte Quintet in *E* flat, Op. 44; and Beethoven's Sonata in *D* minor, Op. 31, No. 2, the pianist being Sir Charles Halle. Mr. Oudin introduced the *cantilène* "Pour moi, si mes destins," from Gounod's 'Polyeucte,' and two songs by Herbert Bunning.

MONDAY's programme was also excellent, the instrumental items being Beethoven's Quartet in *E* minor, Op. 59, No. 2; the same composer's 'Waldstein' Sonata; and Brahms's Pianoforte Quartet in *G* minor, Op. 25. The pianist on this occasion was Mlle. Ilona Eibenschütz, whose rendering of the sonata showed that she is making artistic progress. The touch was firm and the style of playing appropriately broad and vigorous, the principal faults being a lack of feeling in the *adagio*, and the too rapid pace adopted in the *allegro moderato*. Some uncertainty in the left hand was also noticeable at



times. Mrs. Helen Trust was successful in songs by Arne and Chaminade.

A "CHAMBER" concert was given by the Brixton Choral Society in the Brixton Hall on Monday evening under the direction of Mr. Douglas Redman. The programme included a String Quartet in G minor, by the society's conductor, about which we may have something to say on another occasion; Mendelssohn's 'Hear my Prayer,' and Schumann's 'Gipsy Life.'

A SERIES of four monthly concerts has just been arranged by Mr. Arnold Dolmetsch on Saturdays, beginning next Saturday evening, at 20, Fitzroy Street. The programmes will consist entirely of pieces for the once famous instruments the viols and lute, with harpsichord accompaniment. The bulk of the selection will be from English masters of the sixteenth and seventeenth centuries, but the whole set of J. S. Bach's sonatas for viol da gamba are also promised.

THE programme of Sir Charles Halle's Manchester concert on Thursday included Mozart's Symphony in D, No. 5; Svendsen's Intermezzo in F; Beethoven's Triple Concerto; and, for the first time, four "Romantische Stücke" for piano and violin by Dvorák.

WE regret to state that, owing to a domestic bereavement, Mr. Dannreuther is compelled to postpone his concerts for the present.

THE Dean of Bristol is organizing performances of sacred music in the cathedral similar to those which proved so successful at Gloucester. The first of the series will be given on March 10th.

THE recently formed Edinburgh Quartet announces two concerts, on March 24th and May 24th. The association has been so far very successful in obtaining public and private engagements.

THE centenary of the birth of Rossini will be celebrated on the 29th inst. at the Paris Opera by a special performance of 'Guillaume Tell,' in which even the smallest parts will be filled by artists of the first rank.

It is now virtually decided to rebuild the Paris Opéra Comique on the Place Boieldieu at a cost of 140,000l.

THE death is announced of Joseph Massart, the distinguished teacher of the violin at the Paris Conservatoire, where he laboured for nearly half a century, having been appointed in 1843. Among his many pupils was Wieniawski, whom he survived nearly twelve years. Massart was Belgian by birth, and studied under Rudolph Kreutzer and Rode. He died in his eighty-first year, the date of his birth being July 19th, 1811.

ANOTHER eminent Parisian musician, M. Heyberger, also died last week. An Alsatian by birth, he settled in the French capital when the province was ceded to Germany, and gained much esteem as the director of the choir of the Conservatoire. He possessed catholic tastes, and it was mainly due to him that Beethoven's Mass in D and Bach's Mass in B minor were first performed in Paris.

THE committee who have in hand the arduous task of the musical arrangements at the forthcoming exhibition in Vienna announce an international competition of composers, the works offered for adjudication to be unpublished at the time. Details concerning what might under able direction prove an interesting competition should be issued freely in all directions.

HERR MOSZKOWSKY has been appointed conductor of the Berlin Philharmonic Society in place of Dr. Hans von Bülow, who has resigned in consequence of ill health.

## CONCERTS, &amp;c., NEXT WEEK.

MON.	Mr. Edgar Haddock's Beethoven Recital, 3, Steinway Hall.
—	Popular Concert, 8, St. James's Hall.
—	Hampstead Conservatoire Concert, Prof. Stanford's 'Eden,' 8.
TUES.	Miss Eisler's Quartet Concert, 3, 30, Steinway Hall.
WED.	London Ballad Concert, 3, St. James's Hall.
—	Royal College of Music Concert, 4, Alexandra House.
—	Popular School of Music Concert, 8.
THURS.	London Symphony Concert, 4, 30, St. James's Hall.
FRI.	Royal Artillery Band Concert, 3, St. James's Hall.
—	Madame Marie Mcly's Concert, 3, No. 102, Harley Street.
—	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
SAT.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.
—	Miss O'Reilly and Miss Edgar's Chamber Concert, 3, St. Peter's Institute, Buckingham Palace Road.

## DRAMA

## Dramatic Gossip.

THOUGH American in origin, 'The Great Metropolis,' as the new melodrama at the Princess's is misnamed, follows with servile fidelity English models. It is, indeed, a mere hash-up of scenes, characters, and incidents that have done duty for half a century. Once more a hero finds, in the perpetual display of heroism and enunciation of moral platitudes, consolation for being kept out of his rights; once more a villain of conventional type says, with the arch-fiend, "Evil, be thou my good," crowds into a single career malignity and perversity which might suffice for an average community, and finds in successive defeats a spur to further crime. It is useless to go further. Everything is as it has always been, and the spectator finds one familiar play come into his memory only to be replaced by another. Nothing whatever is new, significant, or conceivable. Such effort at novelty as is made is in the scenery and effects. Rob Roy's purse, guarded by a pistol as a protection against robbery, reappears as a desk, the owner of which succeeds in being hoist with his own petard; scenery of the most elaborate and cumbrous description winds itself in and out, and there is a desperate and necessarily ineffectual effort to make canvas waves convey an idea of a raging sea. Greatest novelty of all, however, is a display of life-saving apparatus at sea, calculated to dissuade any would-be sailor from the prosecution of his intention, and a discharge of Congreve rockets, suggestive of danger to the audience rather than of consolation to a shipwrecked crew. The only reason for calling a piece of this class 'The Great Metropolis' seems to be that it appeals to the inhabitants of what is so miscalled. Four writers, apart from those who have indirectly contributed, have taken part in fitting the work to the London stage. The American authors are Mr. G. H. Jessop and Mr. B. Teale. Mr. Henry Neville and Mr. Terriss are responsible for the London version. What have been their duties and what are their respective shares cannot easily be conjectured, nor is it, indeed, a matter of very great interest. Mr. Neville, at least, contributed to the success of the piece by a presentation of the hero in his usual ebullient style. Mr. Abingdon gave another picture of unmitigated villainy such as he is often called upon to exhibit, Mr. Fuller Mellish displayed some force as a sailor, Miss Ellaline Terriss was the heroine, and Mr. Herbert-Basing, Miss Sheridan, and others acted in approved style.

THOUGH intended as a stopgap only, 'Fourteen Days' is so suited to Mr. Wyndham and his company it might well maintain its place in the Criterion bill. It is an adaptation by H. J. Byron from MM. Gondinet and Bisson, first seen at the Criterion March 4th, 1882, and shows the manner in which an unscrupulous and ultra-vivacious husband attempts to reconcile with domestic obligations an imprisonment of fourteen days, inflicted in consequence of a *démêlé*, under most compromising circumstances, with the police. In a character of this description Mr. Wyndham has long had no equal on the English stage. His performance is once more as mirthful as it can be, his perplexities and assumption being leavened by a comic in-

tensity, the effect of which is irresistible. Mr. Blakeley and Mr. Giddens resume their original parts, and are sufficiently diverting, other rôles being assigned Miss Mary Moore, Miss K. Dene, Mr. Everard, and other actors.

'MAJOR HOPE,' an anonymous play produced at an afternoon representation at the Vaudeville, deals with a familiar subject, is dreadfully long, and, in spite of a moderately successful second act, is not likely to be heard of again. Nothing in the performance called for comment.

'THE LAST STRAW,' an adaptation by Mr. F. Horner of 'L'Article 231,' is to be Mr. Thorne's next venture at the Vaudeville. For its representation Mr. Cyril Maude and Mr. C. W. Somerset have been engaged.

'THE SILVER SHIELD' was repeated on Tuesday afternoon at the Vaudeville, with Mr. W. Russell, Mr. W. Herbert, Miss May Whitty, and Miss Annie Irish in the principal characters.

LADY MONCKTON, Miss Norreys, Miss Larkin, Miss Helen Leyton, Mr. Righton, Mr. Arthur Bouchier, Mr. Gardiner, Mr. Reeves-Smith, and Mr. Ian Robertson have been engaged by Mr. Lart for his forthcoming venture at the Shaftesbury. The piece, in the authorship of which Mr. Bouchier is said to have had a share, is provisionally called 'Mr. Richard.'

MADAME SARAH BERNHARDT will begin at the Shaftesbury a short summer season on the 28th of May.

'HIS AMERICAN WIFE,' by Sir William Young and Mr. Maurice Noel, is promised for the afternoon of the 8th of March at the Prince of Wales's.

It is stated that the next revival at the Lyceum will consist of 'The School for Scandal.' Conjecture is rife as to whether Mr. Irving will play Sir Peter Teazle or his old part of Joseph Surface.

THE next novelty for the regular bills at the Criterion, already in rehearsal, is said to be a "comedy with serious interest," in which Miss Elizabeth Robins and Mr. Vanderfelt will appear with Mr. Giddens and Mr. Wyndham.

THE Society of the Free Stage in Copenhagen has had great success with its performances of plays by Eduard Brandes and Maeterlinck. But there was a scene of the wildest excitement at its attempted representation of 'A Wedding Night,' by Gustaf Wied, who belongs to the newest school of Danish dramatic literature. While a murder was being rendered on the stage the audience broke out into loud cries of anger, and insisted that the play should be stopped at once, and would not cease until the curtain was dropped.

BRUNO ZAPPERT, who died in Vienna a few days ago, was the most popular writer of farce and burlesque in the Austrian Empire. He was originally a bookseller, but obtained such success in writing for the stage that he adopted it as his profession. His farce 'Ein Böhm in Amerika,' which was played for one hundred successive nights in Vienna, and is a favourite piece in all the provincial theatres, was sold by him to a theatrical agent for 3,000 gulden, but it is said to have brought its purchaser at least 60,000 gulden *tantième*, and is still a source of profit.

At the Théâtre d'Art in Paris an adaptation of Marlowe's 'Faust' has been produced.

TO CORRESPONDENTS.—A. J. W.—F. G. B. E.—J. G. F. N.—H. R.—received.

J. F.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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SATURDAY, FEBRUARY 27, 1892.

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LITERATURE

*Recollections of a Happy Life: being the Autobiography of Marianne North.* Edited by her Sister, Mrs. J. A. Symonds. 2 vols. (Macmillan & Co.)

LESS than two years have passed since Miss Marianne North died, and already we have in our hands these two fascinating volumes. We say *already*, for if the report be true that Miss North left a very large mass of papers behind her, the industry which Mrs. Symonds has shown in the preparation of this book for the press in so short a time has been remarkable; and though a few more months spent in editorial work might have been well spent, yet whatever defects there may be in the manipulation of these literary remains, there is a great deal too much that is valuable, even precious, in these volumes to allow of our speaking of them in any other terms than admiration. There can be little doubt about the reception which the book will meet with; it must at once take its place in the first rank among the records of travellers' experiences which have contributed a special charm to the literature of our times.

Miss North was the daughter of the late Mr. Frederick North, for many years M.P. for Hastings, and a lineal descendant of Roger North, whose lives of his brothers everybody knows or ought to know. From her ancestor she inherited her passion for musical and pictorial art, though from anything that appears her father had little or no faculty for either one or the other. Indeed he hated music, though he was proud of his daughter's proficiency as a musician and of her superb contralto voice, which professional artists, never prone to praise an amateur, pronounced to be one of the most splendid "organs" in Europe. Her father died in 1869 and left her alone, her brother and sister having married some years before. Her voice had somehow broken down, and the resource which music had supplied her for so long had lost some of its delight. She had wandered a good deal over Europe already, studying art and nature with open eyes and a pencil that was for ever delineating beautiful scenes and beautiful objects, and ardently pursuing her education, not according to the scientific and rigid methods of our time, but at the

spontaneous urging of her enthusiastic nature, and in the way in which true genius manages to get what it requires after a fashion of its own. In 1871 she set out on her first Western voyage of discovery; not that she had any definite purpose before her at starting, but the flora of the West Indies burst upon her as a vision of glory and gave her a new purpose in life. From this time to her death in 1890 she gave herself up to the enthusiastic study of the vegetable kingdom; and gradually the determination grew upon her that she would visit, if possible, every quarter of the globe, and paint the flora of the world—so far as it could be done—in the actual habitat of the various orders of flowering plants. It was an audacious and magnificent conception and magnificently carried into effect. If no single human being might hope to complete such an undertaking, Miss North at least showed how much more could be achieved than was believed to be possible.

These volumes supply a simple and delightful account of travels in North America and the West Indies; in California and Japan; in Java, Borneo, and Ceylon; across India to the foot of the Himalayas; in Australia, New Zealand, and Tasmania; in Southern Africa and the Seychelles, till, with her strong constitution shaken, she brought her fourteen years of wandering to a close by a last voyage to Chili in 1884. From that time till her decease she was chiefly occupied in arranging her wonderful collection of paintings in the beautiful gallery which she built for their reception at Kew, and which she presented to the nation—the catalogue, drawn up by her own hand, with the help of some of the ablest botanists in the world, largely increasing the educational value of her legacy.

They who had the honour of knowing Miss North but slightly, during those brief intermittent visits which she paid to her flat in Victoria Street in the years which she was spending in foreign travel, thought that she bore a charmed life, and that she had never known what fever and sickness were. Alas! there is no immunity against the subtle poison of a tropical jungle and the malarious rheumatism of a swamp in Japan. At Yokohama, she says,

"I was in the doctor's hands for ten days with rheumatic fever. I could not even feed myself during part of the time. I sent off Tungake, and hired a small nurse of about four feet high, who tyrannized over me like a genuine Gamp, perpetually running in and out at night with a horrid lantern, whose tallow candle she used to blow out close under my nose and leave to smoulder.....She had no idea of keeping up a fire, and used to pour water on the coals to make them last, she said, and I suspect she intercepted and carried off a good deal of the food my kind hostess ordered for me, till I was half starved on one roasted lark."

At Sikandra she was very ill, "and found it of no use fighting longer with the dry heat of Agra." In New Zealand "I was ill and miserable though I tried to work still, going by railway three miles along the shore, and then crawling to a garden." At the Seychelles "doctors say my nerves broke down from insufficient food and overwork in such a climate." It was her wonderful spirit and courage which carried her through everything.

She was absolutely destitute of any sense of fear. In some out-of-the-way place in Northern India, when the rivers were in flood,

"we rested ourselves and our things on the wall of a well to wait for a garry which the guard had sent for, when a tidy official appeared and coolly demanded toll for the bridge and barrier which did not exist! I refused and laughed in his face. He insisted, but at last laughed too."

The notion of intimidating such a strange woman had come to appear a joke even to the fellow himself. At Siri, an old ruined city behind the Kutab, where she had been left to take care of herself,

"it was sometimes rather lonely and awesome among those tombs of the old city, with the wild dogs, vultures, and bones. One morning I did not like the looks of the people. First a child came to beg, then a woman, then a fierce man who ordered me to give them backshish. I always pretended not to understand, and never had any money to give."

On one occasion she had a rough "eagle's nest" of loose stones put up for her where she painted for hours. If a single stone had slipped she would have been shot over the sheer precipice that was yawning at her feet. This constitutional fearlessness not only gave her, as it always does, a wonderful power over animals, but it instinctively attracted something like worship from rough or semi-civilized men and women. At Pontiac, on the Vermillion river, the first thing she did was to go in search of a former attendant, one "Big John." When she found him,

"John straightway took off that fur cap and dashed it on the ground, and said, 'Laws, if that beant Miss Maryhand!' Then went and told his 'boss' he must have a holiday, and took me home to see Betsy."

In California, while on an expedition to see some of the red wood forests, and of course to paint them, she was obliged to take her place on the engine of a wood train,

"as the passenger train had gone by some hours. My engine was driven by a very intelligent young man, who had gone on an exploring expedition once over the Yellowstone country, and told me much about it. I had a very good time on that fire-eating beast, the engine.....When I tried to slip a couple of dollars into the engineer's hands, he coolly opened my bag and put them inside. 'Just you keep them things till you want 'em,' he said; 'the talk he had had with me had done him real good, and he didn't want pay.'"

On another occasion, in some remote corner of Northern India,

"my ugliest coolie, a giant with a most wicked expression, crept into my room one afternoon and gave me a bunch of scarlet potentilla and buttercup flowers tied up with grass. Sometimes, as he went on, he would stoop down, pick up a few tiny flowers by their heads and fling them on my lap with a Caliban grin."

But her power over the lower animals was decidedly notable. The monkeys she seems to have had a special liking for, and they for her. At Galle

"there was a large old monkey which played tricks, and had done so for thirteen years, whenever the mails came in.....The monkey looked horribly bored and hated the sight of an Anglo-Indian. He had quite a different manner when I met him one day between the mails; he shook hands and seemed glad to see me, but could not abide mail-passengers."



In Java, at

"Blauwe Water, the site of an old Hindu temple, there were some hundreds of these monkeys in the trees.....I began a sketch of the old Hindu temple ruins and tank. After an hour or two, feeling hungry, I took a biscuit out of my pocket, which I began to eat leisurely as I went on with my work. I was disturbed by a pull at my dress, and found a huge monkey sitting close beside me, looking reproachfully at me with the expression of 'How can you be so greedy? Why don't you give me a bit?' Of course he did get it, and then departed and hid himself in the leaves over head."

At a place in California, where she stayed a week after all the other visitors had deserted it,

"a stag with great branching horns was my only companion; he had a bell round his neck, and used generally to live in front of the house, but liked human company; and when I appeared with my painting things he would get up and conduct me gravely to my point, and see me well settled at work, then scamper off, coming back every now and then to sniff at my colours."

But in truth these volumes are so full of entertaining stories and curious incidents and shrewd observations and "word-painting" of the most fascinating kind, that there is not a page which has not some special charm of its own. To talk of such a book as a mere "book of travels" is to give it an inadequate designation. The 'Recollections of a Happy Life' are the recollections of a noble and gifted woman, whose genius and enthusiasm brightened her every-day experience, and made the world a glorified world for her, lit up as it was by the light that her own eyes supplied. In every country and every clime as she travelled on, Nature revealed itself to her as Nature only does reveal itself to lofty souls dowered with gentleness, courage, reverence, and love. Others only peep and mutter; these see and learn, and leave their precious hints and fruitful suggestions behind them. Miss North's career was a career that no other woman has ever achieved. It would have been incomplete if she had not left us this unique literary legacy.

It was the work of her first two years in the country home where she went in 1886, and where she died. When she had finished her Kew catalogue she wrote:—

"I tried to find a perfect home in the country with a ready-made old house and a garden to make after my own fashion, 'far from the madding crowd' of callers and lawn tennis."

She found the exact place at Alderley in Gloucestershire. There, under her own eye, the work of her own hands, arose an "earthly paradise"; plants from all parts of the globe were rapidly acclimatized, and made themselves at home where she planted them; and in her garden too was the "paradise of birds." "What a happy peaceful life it all seemed!" says Mrs. Symonds, adding pathetically, "If only it could have lasted!"

We cannot leave the book, however, without a word of complaint. We have never read two volumes that stood in greater need of an index than these. It really is inexcusable that there should be no pretence of even a table of contents, nor any assistance in the way of supplying the bare dates of the several journeys in the margin, nor any maps of any sort or kind. Very little would

have sufficed. Even Miss North's map in her catalogue of the collection at Kew would have been some considerable assistance. But to leave us with actually no help and no editorial elucidations is an injustice which the public have cause to complain of, and which they have a right to expect that the publishers in future editions of the book will redress.

*Essays from 'Blackwood.'* By the late Anne Mozley. (Blackwood & Sons.)

MISS MOZLEY is known as the discriminating editor of the 'Letters' of her brother, Canon Mozley, and of the 'Correspondence' of Cardinal Newman. Her personal charm, her unobtrusive intellectuality, her delightful attributes of perpetual youth and ready sympathy, are pleasantly brought before us by the Bishop of Salisbury in some prefatory words included in the brief memoir which accompanies these 'Essays from Blackwood.' "I will say no more of her literary qualities," he remarks;

"they were visible in everything she did or said or wrote. They assured her a perpetual youth; they invested her with a right to direct and command through the possession of an almost manly vigour, and a right to receive willing homage by virtue of her feminine sweetness and refinement."

And the editor of the volume begins his memoir by observing:—

"It would have unfeignedly surprised the author of the following essays had she, at any period of her long and quiet life, imagined that a memoir of her would some day be written for perusal by general readers."

At the same time it seems to him appropriate that such a memoir should be written, and these essays rescued from the pages of *Blackwood*, and given again to the world in the form of a volume. We can but say that there seems to be no reason whatever for such republication; and Miss Mozley's personal modesty appears to have been founded on genuine self-knowledge.

The essays contained in the volume before us are nine in number: 'Social Hyperbole,' 'Hymns of the Populace,' 'Illustration,' 'La Bruyère,' 'The Four Ages,' 'Temper,' 'The Poets at Play,' 'Schools of Mind and Manners,' and 'Adam Bede,' the last a reprint from *Bentley's Quarterly Review*. As eminently respectable padding for a magazine of high standing such essays must have been unexceptionable. They would exactly suit the mental appetite of an elderly gentleman who sinks into his leathern arm-chair at the club an hour before dinner-time. They give a certain kind of unimportant information, they indulge in easy comments on the commonplaces of life and literature, they are thickly strewn with quotations in verse and prose, they may be taken up or dropped at any point without inconvenience. Miss Mozley appears to have written with a cyclopædia of extracts at her elbow. Her skill in the use of scissors and paste was by no means inconsiderable. The essay on 'Hymns of the Populace,' for instance, is almost entirely made up of extracts from 'Richard Weaver's Hymn-Book.' The extracts are somewhat interesting in themselves, they are arranged with sufficient method for the purpose, there are certain obvious reflections on the character and

conditions of the people who write and the people who sing such hymns. In one instance a piece of genuine comedy has been unearthed in the shape of an inaugural ode sung at a cold-water celebration once held at Boston, U.S.A. Written with profound seriousness and in quite respectable verse, it exhorts to temperance after this fashion:

Had Moses built a still  
And dealt out to that host  
To every man his gill,  
And pledged him in a toast,  
How large a band  
Of Israel's sons  
Had laid their bones  
On Canaan's land!

\* \* \* \* \*  
If Eden's strength and bloom  
Cold water thus hath given,  
If e'en beyond the tomb  
It is the drink of heaven—  
Are not good wells  
And crystal springs  
The very things  
For our hotels?

But this "find" is unique, and one amusing quotation does not make a good essay. The subject—a most interesting one—is handled with that vague preciseness, as we may call it, which is distinctly a feature of the feminine essayist. The tone is apologetic, condescending, with a stiff attempt at an unprejudiced attitude. "A body of hymns," says the writer,

"of a widespread popularity, yet to be found in no collection with which our reader is familiar, and procurable in no shop he is likely to frequent, may have their point of interest independent of our approval of matter or style. When these are illustrated by autobiographical notices of one of their chief promulgators, himself of the unrepresented class, hymns and man sufficiently vigorous and characteristic, we need not apologize for calling the attention to them of such as find their curiosity stimulated by all popular demonstrations; who cannot pass a 'Gospel theatre' without speculating on the feelings at work in all that tumult, or hear 'Fiddling Jem' hailed by an expectant crowd as he approaches the closed doors in grim respectability, without a curiosity to know how he will acquit himself; who, if they encounter in any of our large towns a marching band of obstreperous religionists, try in vain to catch the words of the noisy strain, or if they observe a street preacher holding the attention of a 'lot of roughs,' would fain know where he got his training and aptitude for the work."

The sentence is not ended, but we have quoted enough. It is typical of the book in its serious triviality, its fluent heaviness. These are just the essays which serve their purpose in being glanced through at an idle moment of the month in which they appear. The magazine is thrown away, and the essay passes discreetly out of existence. To reprint them is like reprinting the review of a new book thirty years after its appearance. That is precisely the case with the paper on 'Adam Bede,' which ends the volume before us. Singularly acute as the review of a new book, it is entirely without interest thirty years after date. Why any of these essays should ever have been reprinted is not obvious. Probably the piety of relations is responsible for what we cannot but think an act of injustice to the memory of a charming and personally memorable lady.



## SKATING À LA MODE.

*The Badminton Library.—Skating.* By J. M. Heathcote and C. G. Tebbutt. *Figure-Skating.* By T. Maxwell Witham. With Contributions on Curling (Rev. John Kerr), Tobogganing (Ormond Hake), Ice-Sailing (Henry A. Buck), Bandy (C. G. Tebbutt). Illustrated by Charles Whymper and Capt. R. M. Alexander. (Longmans & Co.)

*Figure-Skating Simple and Combined.* By Montagu S. Monier-Williams, Winter Randell Pidgeon, and Arthur Dryden. With Illustrations by Ronald Gray. (Horace Cox.)

IN view of the forthcoming glacial epoch predicted by Sir Robert Ball, the steady accumulation of skating literature is both natural and opportune. Hardly a year passes without the publication of a new handbook on the subject. But the winter of 1891-92 is especially remarkable for the simultaneous appearance of two works which between them cover the whole field of pastime connected with ice, and treat it with an exhaustiveness that leaves little to be desired. Messrs. Monier-Williams, Pidgeon, and Dryden confine themselves to English figure-skating, on the higher developments of which they are, perhaps, the best living authorities, while the "Badminton Library" volume devotes due attention to the kindred sports of speed skating, curling, ice-yachting, tobogganing, and "bandy."

The latter work may be taken first, for it has claims on the general reader as well as the athlete, and is characterized by the same laudable effort on the part of the writers, noticeable in earlier issues of this excellent series, to impart a certain literary flavour to the treatment of sport and purge its annals from the monstrous jargon of the "tipster."

Mr. J. M. Heathcote's introductory chapter on the origin and development of skating deals with the etymological and antiquarian aspects of the pastime in an agreeable fashion. It is interesting to learn that the word "pattens" for skates is still used in the Fens, Mr. Heathcote having seen an advertisement in Whittlesea only a year or so back, "Pattens grond here." Bone skates were used in this country until the sixteenth century, metal blades having been probably introduced from Holland; while the first wheel skates of which there is any authentic record date from the year 1760, or just a hundred years before Mr. Plimpton patented his wonderfully ingenious invention, the value of which to the figure-skater, curiously overlooked by Messrs. Monier-Williams, Pidgeon, and Dryden, is frankly acknowledged by both Mr. Heathcote and Mr. Witham. As the former says, "Although an adept in the one art will not immediately attain proficiency in the other, they have so much in common that the aid afforded by each is reciprocal." The bracket turn—one of the most difficult and interesting of the elegances of the art—was discovered by Mr. Witham while skating on rollers, and thence transferred to the ice, where it is now introduced into all the higher flights of combined figure-skating. Mr. Heathcote concludes this chapter with a concise account of the various substitutes for ice on which blade skates can be used, from the "miniature

Alpine lake" of Mr. Kirk in 1842 down to the perfect artificial ice of Prof. Gamgee, and a chronicle of severe winters from the darkest ages down to the present date. In this connexion we may note that the records of the Wimbledon Skating Club, as tabulated in Messrs. Monier-Williams, Pidgeon, and Dryden's book, give the unusually high average of eighteen skating days per annum for the past thirteen years. In his excellent chapter on first principles and suggestions to beginners, Mr. Heathcote lays due stress on the proper choice of gear, and very properly taboos all skates of hybrid pattern warranted suitable for both straight-away and figure skating. For the latter Mr. Witham and the Wimbledon trio are agreed that there is nothing equal to the "Mount Charles" pattern—in which the blades are bolted to toe and heel plates screwed into the sole of the boot—with a curvature representing a seven-foot radius; but while Mr. Witham is personally an advocate of the "Dowler" blade, which has a lateral curvature as well, Messrs. Monier-Williams, Pidgeon, and Dryden pronounce strongly against it, and upon what seem to us good grounds, scientific as well as practical.

Another point of divergence between these experts is in the matter of the angle of the cutting edge. The Wimbledon skaters state that "there is a growing belief amongst good skaters that, for the somewhat soft ice of our average English winter, it is an improvement to have the edges of the blade bevelled off so as to present a blunt cutting angle to the ice." *Per contra*, Mr. Witham regards the obtuse angle as an obsolete heresy. Finally, Mr. Witham strongly recommends wooden-soled boots, on the merits of which Messrs. Monier-Williams, Pidgeon, and Dryden are silent. As for the racing skate, it may be worth remarking that since the "Badminton Library" volume went to press Mr. Tebbutt, who in its pages evinces a preference for the standard Fen pattern, has apparently been converted to the use of the long Norwegian blades, which project as much at the heel as at the toe, which raise the skater higher from the ice, and in which straps are dispensed with. We say "apparently," for James Smart, the English champion, who was trained by Mr. Tebbutt and accompanied by him on his recent visit to Norway, now adopts the Norwegian blades and also the attitude introduced by Paulsen, in which the skater locks his hands behind his back, instead of swinging them in the approved Fen fashion.

To revert to Mr. Heathcote's chapter for beginners, we notice that he recommends the tyro to push before him a Windsor or kitchen chair. On this point Mr. Pidgeon adopts a sterner but sounder view, and forbids both chairs and sticks: "The chair may bring disaster, and the stick would be dangerous both to himself and friends. Indeed, artificial supports of any kind are more nominal than real, and tend to produce confidence in the prop rather than in the man's self." Mr. Pidgeon, it will be observed, is eminently a serious writer, as a figure-skater should be, but there is a glint of humour in the passage in which he recommends the beginner to put on his skates before the ice comes, and walk about on a carpeted floor to accustom his ankles to the strain, adding, "The blades are not very

liable to cut a carpet, but it is more prudent not to try them on one that is new or costly."

Mr. Witham and the authors of 'Figure-Skating Simple and Combined' are fairly entitled to their complacent and patriotic enthusiasm over the proficiency attained by Englishmen and Englishwomen in this difficult and beautiful art. But in attributing it to our ingrained desire to excel in all athletics, Mr. Witham is, perhaps, inclined to overlook the fact, which he himself brings out on another page, that the increase in the number of first-rate skaters is due, in part at least, to the popularity of the Engadine as a health resort. He tells us that the St. Moritz "school" of figure-skating is probably the strongest, and at the same time the quietest and most accurate, that exists. Another notable factor in the development of the art was the real ice rink at Southport, which for twelve years afforded figure-skaters a perfect practising ground. Here many, if not most, of the figures in the work of Messrs. Monier-Williams, Pidgeon, and Dryden were skated for the first time, and here our champion lady skater—whose name, by the way, is not even mentioned in either of these books—acquired her wonderful technique. No doubt our opportunities compare unfavourably with those of other countries whom we excel in the craft; but still the fact remains that facilities of travel and artificial means have greatly added to those opportunities. None the less figure-skating can never become a thoroughly popular pastime any more than real tennis. Unless a man can afford to follow the ice and winter abroad, many of our short English winters must pass before he is fit to be enrolled among the Knights of the Orange.

Mr. Witham's chapter on the theory and practice of figure-skating is, in the main, a condensed and rewritten version of the admirable 'System of Figure-Skating' which he and Mr. Vandervell brought out some fifteen or sixteen years ago. We have little fault to find with the arrangement of this section of the work; but we recommend beginners to skip the formidable pages which treat of the "Mohawks" and "Choctaws," which, though logically included in the preliminary remarks on edges, are in order of practice acquired at a much later period. And it would have been better if the long and exhaustive description of loops, cross-cuts, "kickers," and grape vines had been placed in a separate chapter, inasmuch as they do not belong to figure-skating proper as practised by the English school, and are out of place in the middle of a practical treatise on the formation of a correct and classical style in concerted movements. Mr. Witham, it may be added, adopts a decidedly sympathetic attitude towards the "simultaneous" method of skating the combined figures which was introduced recently at the London Club. The method possesses undoubted attractions, but we think Mr. Monier-Williams conclusively shows, on pp. 114-115 of the Wimbledon book, that its adoption involves the sacrifice of some of the principal charms of combined figure-skating. Combined figures ought to go briskly, and it is impossible to maintain a high rate of speed in the "simultaneous" method "because the centre must be left



on the same side, and therefore at a sharp angle."

Apart from this point, there is practically no difference of opinion between the authors of the two books. Both adopt the new nomenclature which was arrived at by the conference of clubs held last summer; and although Mr. Witham regrets the alteration in the meaning of the terms "meet," "pass," and "entire," he loyally abides by the decision of the supreme authorities. The diagrams of the combined figures in both books are practically identical, but those in the Wimbledon treatise are better arranged, and, though less pretty to the eye—being represented in black lines on white, whereas Mr. Witham's are in white lines on a black ground—more accurate, more numerous, and figured in greater detail. The paragraph headings, marginal notes, and summaries in the Wimbledon book, again, are exceedingly lucid and helpful, while Mr. Monier-Williams's "General Observations on Combined Figures" and his explanation of the Revised Code of Rules may be said to comprise the whole duty of the figure-skater as at present conceived by the highest authorities. We have no space to dwell on Mr. Dryden's excellent chapter on "Form," in which he remarks that

"neither in gesture nor face must any expression of anxiety as to the accomplishment of the figure essayed mar the easy and confident bearing with which it should be skated. Quietness of demeanour and grace of carriage should go hand in hand with concentration of energy and certainty of purpose";

or on the singularly practical and helpful expositions of Mr. Pidgeon, who guides the beginner by slow stages from his first steps to the pitch of proficiency at which he is competent to take part in the combined figures. It is enough to say that no aspirant to fame in this department of athletics can henceforth afford to dispense, either on or off the ice, with this, the best and most authoritative guide in existence.

Returning to the "Badminton Library" volume, we find that the subject of speed skating is allotted to a famous amateur and ex-champion, Mr. C. G. Tebbutt, who treats in a most workmanlike and concise fashion a pastime his expert knowledge of which is unrivalled. The illustrations to these chapters are of remarkable interest, many of them being admirable reproductions of instantaneous photographs.

'Curling' is treated of under its historical as well as practical aspects by the Rev. John Kerr, who is inclined to regard it as an aboriginal pastime rather than a foreign importation. This is, of course, a patriotic theory, and one that finds favour north of the Tweed. Early in the seventeenth century the game is mentioned in the 'Muses' Threnodie' of Henry Adamson; and the family crest of the Drummonds of Carlowrie, which is at least as old, shows a dexter hand holding a curling stone. It is worthy of note that outside Scotland the game has taken firmest root in Canada, there being no fewer than ninety-nine clubs in the Ontario province alone, while the patriotism of Scotch emigrants has succeeded in acclimatizing it in New Zealand. Mr. Kerr's illustrations of the humours of the game are not particularly convincing, and such remarks as, for example, "curlers are generally

good husbands and all the better for their curling" are absurd as well as otiose. In the present instance Mr. Kerr immediately proceeds to narrate an anecdote illustrating the selfishness of a devotee of this sport. There is, however, some humour in the story of a minister who summed up a funeral sermon on one of his elders who was a keen curler as follows: "And now, my friends, he is over the hog score, he is within the inner circle of eternity, and dead guarded." Mr. Kerr tells us, amongst other qualifications of the "skip," that he must be a man who can issue his orders in "guid braid Scotch." We wish he had condemned the ridiculous affectation, which prevails amongst many curlers who have never been north of the Tweed, of assuming, directly they reach the rink, an accent of preposterous breadth. The illustrations of this section of the book are very unequal. Capt. R. M. Alexander's sketches are clever in their way, but it is a grotesque and ugly way.

'Tobogganing' falls to the lot of Mr. Ormond Hake, who devotes most of his space to an account of the growth of that pastime in the Engadine, where it has found an enthusiastic patron in Mr. J. A. Symonds, whose name is now associated in perpetuity with the Challenge Shield competed for every year under the auspices of the International Toboggan Racing Club.

A brightly written and admirably illustrated chapter on that most exciting of all forms of locomotion, ice-sailing, by Mr. Henry A. Buek, and a short account of "bandy," or ice-hockey, by Mr. C. G. Tebbutt, complete the volume.

*History of Thomas Farrington's Regiment, subsequently designated the 29th (Worcestershire) Foot, 1694 to 1891.* By Major H. Everard. (Worcester, Littlebury & Co.)

THE chief fault of most regimental histories is that they are filled with details of no interest even to the regiment itself; but, while Major Everard's book is voluminous, there is little in it that is not interesting alike to the general and the military reader. There is no reason to regret its being voluminous, for, besides recording the exploits of a distinguished regiment during nearly two centuries of existence, it furnishes an account of the chief changes that have been made in the organization, composition, pay, and customs of the British infantry of the line during the same period.

Raised in the spring of 1694, the regiment bore, as the custom was then, the name of its first colonel, Thomas Farrington. It originally consisted of 12 battalion companies and 1 grenadier company. Each company contained 3 sergeants, 3 corporals, 2 drummers, and 60 privates, besides officers. In the battalion companies 14 privates were pikemen and 46 were musketeers. In the grenadier company every private was a musketeer, and, besides his musket, carried grenades and a hatchet. Every soldier was also provided with a sword. The colonel, lieutenant-colonel, and major each commanded a company, the colonel's company being, however, actually commanded in the field and at drill by a subaltern who was called captain-lieutenant. The daily pay of the colonel was 12s. The lieutenant-colonel had 7s., the major 5s., a captain 8s., lieutenant 4s.,

ensign 3s., adjutant 4s., quartermaster 4s., surgeon 4s., surgeon's mate 2s. 6d., chaplain 6s. 8d. Each of the three field officers received in addition 8s. a day as captain. The pay of the non-commissioned officers and men was, sergeant 1s. 6d., corporal 1s., drummer 1s., private 8d. The present rates are nominally higher, but, considering the diminished value of money, the pay in the reign of Victoria is, for all except the medical officers, really less.

It is interesting to compare the height of the soldiers of the 29th Regiment at different periods. In 1729 the minimum standard for marching regiments was 5 ft. 8 in. in the shoes. In 1773, out of 335 non-commissioned officers and men, 45 were under 5 ft. 6 in., while 85 were 5 ft. 8 in. and upwards, the measurements being, we presume, taken without shoes, as at present. As regards age, only 8 were under twenty and but 35 under twenty-five. As to length of service, all but 9 had been over three years in the army. In 1807, out of 638 non-commissioned officers and men, 108 were under 5 ft. 6 in., while 289 were over 5 ft. 8 in. Just after the return of the regiment from the Peninsula, out of 641 non-commissioned officers and men, 206, including boys whose height is not given, were under 5 ft. 6 in., 86 being under 5 ft. 5 in., and 393 5 ft. 7 in. and upwards. In 1848—the regiment being in India—out of 1,150 non-commissioned officers and men, 96 were under 5 ft. 6 in., and 754 5 ft. 7 in. and upwards, 268—or nearly one-fourth—being 5 ft. 9 in. or upwards. In 1888—the regiment being again in India—out of 1,084 non-commissioned officers and men, 282 were under 5 ft. 6 in., while only 151 were 5 ft. 9 in. and upwards. The falling off of late years in stature is clearly shown. The changes in dress are carefully followed by Major Everard. They are, of course, far too numerous to be mentioned here; but it may interest our readers to learn that though black canvas knapsacks were adopted by most regiments in 1805, the 29th continued to wear the old calf-skin knapsacks with the hair on the outside as late as 1810. Queues were abolished by a general order in July, 1808, but the 29th, always very conservative, continued to wear them for some time longer. This regiment was also the last to give up wearing frills to its shirts, only discarding them in 1832.

An instance of the jobbery which prevailed in the last century is afforded by the appointment in 1706 of the son of the colonel of the regiment—Farrington—when almost a child, direct to a company. In a letter from Col. Farrington to the Duke of Marlborough, soliciting the appointment, occurs the following passage: "He is now learning his exercises and fortifications to qualify him for the service." There is also continual mention of officers of the Guards being promoted into the 29th.

A curious incident in the early career of the 29th was that on the 18th of August, 1705, it was part of the army which

"was drawn up in line in sight of the enemy, and occupied the ground which in 1815 was covered by Napoleon's army, whilst the French held the forest of Soignies and the approaches to Brussels."

A large portion of the 29th served as marines on board Lord Howe's fleet on the



memorable 1st of June; but it is strange that when, a few years ago, the names of certain old battles were authorized to be borne on the colours of regiments which had taken part in them, the 29th were not granted permission to carry on their colours "The 1st of June."

The regiment took an active part in the Sikh wars. At Ferozshah it lost 185 in killed and wounded; at Sobraon 187, or more than a third of the numbers who went into action. At Chillianwala the loss was in the same proportion. Ensign Smith of the 29th, in a letter describing that battle, says:

"One man near me in the charge knocked down a fellow and bayoneted him, then putting his hand to his victim's waistband, to feel if he had a stray rupee or so about him, but finding none, looked at him with a mock appearance of pity, and shaking his head said, 'Oh, you poor devil, you hadn't received your daily pay.'"

This was under a tremendous fire. Another fellow, coming from behind a bush, where he had evidently been slaughtering somebody, being asked what he had been doing there, replied, "Me and another gen'lman has just been settling our little difference round the corner."

The regiment has never been fortunate enough to win a Victoria Cross; but there is an officer now living—Lieut.-General Sir Frederick Middleton, K.C.B.—who, when a captain in the 29th, fully earned it during the Indian Mutiny. Col. Malleon thus writes of the feats which Middleton performed:—

"Hamilton, of the 3rd Sikhs, a very gallant officer, was wounded and unhorsed when charging the squares. As he lay on the ground, the rebels cutting at him, Middleton, of the 29th Foot, and Farrier Murphy rushed to his assistance, and succeeded in rescuing his body from being cut to pieces.....A little later, when a body of rebels, who had reformed, left their ranks with drawn tulwars in their hands, to cut down a dismounted wounded trooper of the military train, Middleton dashed out at them, drove them back, dismounted, and placed the wounded trooper on his horse."

For these acts Middleton was recommended to Lord Clyde for the Victoria Cross, but for some inexplicable reason never received it. Few men have ever more merited it.

In connexion with the territorial title of the Worcestershire Regiment, conferred on it in 1782, Major Everard relates facts which prove that in the last century, as in the present, the gentlemen on stools who virtually commanded the army then, as they do now, were as great adepts at muddling matters as their successors. The recruiting company at Worcester had been particularly successful in raising men, but in 1787,

"strange as it may seem, at the time when the regiment was almost daily expected to land in England, the recruits were all ordered to join the 43rd Foot. This so offended the Worcestershire men that the recruiting interest in the county for the regiment was lost from that time for many years."

In 1796, in accordance with an Act passed that year for raising a certain number of men for the army, Col. Enys with some officers and non-commissioned officers was sent to Worcester to receive an allotment of recruits.

"As this seemed a good opportunity of endeavouring to regain the county interest, which, as already mentioned, had been lost by no fault

of the regiment, Col. Enys had particular orders to explain the cause of the former difficulty, and to essay by every means in his power to reinstate the 29th in the favour it had formerly enjoyed in Worcestershire. Great pains were taken to effect this, and his efforts were at first attended with considerable success; but after having attended many public meetings, and, on the faith of orders received, assured all the men so raised that there could be no doubt that in this instance they should join their county regiment, judge the surprise of all parties when orders were received from the War Office to return to Weymouth, and to transfer the 'quota men' raised in Worcestershire to the 46th Foot."

*A Translation of Dante's Eleven Letters, with Explanatory Notes and Historical Comments.*

By C. S. Latham. Edited by G. R. Carpenter, with a Preface by C. E. Norton. (Boston, U.S., Houghton, Mifflin & Co.)

THIS volume is yet another proof of the assiduity with which the study of Dante is pursued by some cultivated Americans. Mr. Latham was an undergraduate at Harvard when in 1883 he became afflicted with paralysis in his lower limbs. He met his sad doom with a brave and energetic spirit, and in 1887 applied himself to Dantesque investigation. By May, 1890, he was able to send the MS. of the present book, in a form approaching completion, to the American Dante Society, in competition for a prize which they had announced. The prize was awarded to him, and readers of the volume will readily believe that it was deservedly assigned; but he did not live to know of his success, dying on July 21st, 1890. Mr. Carpenter, in acting as editor, has made as few changes as possible.

All the letters here printed belong to a period subsequent to Dante's exile from Florence. The first is the epistle addressed to the Legate, Bishop Niccolò da Prato, who was endeavouring to restore some peace to the distracted republic; and the last is the celebrated address to Cangrande, forming the dedication to him of the poet's 'Paradiso.' Between these come the other nine letters, some of which are more in the nature of public manifestoes or memorials than of ordinary correspondence. The epistles of Dante, like other matters relating to his writings and his career, bristle with difficulties. Certain of them—even if we confine ourselves to the eleven which are here translated—are of questionable authenticity, and are decisively rejected by some authorities. For instance, the Latin letter to Niccolò da Prato only purports to come from "A. Ca." and his colleagues. The identity of A. Ca. is extremely dubious, and there is no evidence, apart from certain points of style or diction, and from the general probabilities of the case, that Dante had any hand in it whatever. So, again, the second letter, addressed to the Counts of Romena, speaks in high terms of the virtues of their deceased uncle Alessandro, who (for Mr. Latham rejects with sufficient cogency of argument the suggestion that there was a second and appropriate Alessandro in the family) is the same person that Dante, in the 'Inferno,' condemns to a very low circle of hell as being a false coiner. Shall we say, then, that Dante wrote a letter of fulsome and subservient flattery about a man whom he loathed? or that at some date evidence

turned up which compelled him to alter a sincerely favourable opinion regarding Alessandro di Romena? or that the letter never came from his pen? So, again, the third letter, addressed to Moroello, Marchese Malaspina, on the subject of a lady on the banks of Arno with whom our poet fell in love, affords much matter for conjectural comment. Which of the Malaspina family is addressed? was Dante really in love, and with whom? or is the whole affair to be construed allegorically? or, once more, did Dante really write any such epistle? We may here observe that on p. 72 Mr. Latham makes an observation which runs counter to the genealogical table which he appends; for he says that the first Oberto Obizzo Malaspina had two sons, Oberto Obizzo and Alberto, whereas the table shows only one son, Alberto, and the second Oberto Obizzo there figures as Alberto's son. Mr. Latham, who believes in a real Beatrice Portinari beloved by Alighieri, is not indisposed to believe also that he may really have loved for a time this other lady on the banks of Arno; and he regards the Moroello here addressed as being most probably Moroello IV., Marchese di Villafranca, who was at the time a very young man. Letters iv. to viii., and again letter x., though they are all of very considerable importance, including the epistles connected with the Italian expedition of the Emperor Henry VII., are left without a word of comment in this volume—an omission which, but for the premature death of Mr. Latham, would be both unaccountable and difficult to excuse. The ninth is to the Italian cardinals, in conclave prior to the election of Pope John XXII. The eleventh, to Cangrande della Scala, receives interesting elucidation with regard to the Scala family, and Dante's first reception in Verona by some member of that family, whom Mr. Latham regards as most probably Alboino; but no substantial remark is made upon the all-important subject of the letter, the 'Paradiso,' and the 'Commedia' generally. As to Alboino a personal difficulty again occurs; for he, according to Mr. Latham's view, is at once the "Gran Lombardo" named with reverence and affection in the 'Paradiso,' and the "Alboino della Scala" referred to in the 'Convito' in terms which, after every reasonable allowance has been made, must still be deemed advisedly disparaging.

Mr. Carpenter's appendix summarizes, in a more consecutive and business-like way than was found compatible with Mr. Latham's plan, the evidence regarding the dates and probable authenticity or otherwise of these Dantesque letters, adding details as to other letters which existed at one time, but are no longer traceable. He refers also to the celebrated letter of Fra Ilario regarding Dante, and concurs with other competent scholars of recent date in pronouncing it spurious.

In parting with this interesting and serviceable, though in various respects far from complete, contribution to Dante literature, we may advert to a small mistake committed by Mr. Latham (or possibly rather by his editor or printer) on p. 73. It is incorrect to say that the family-name Pallavicino means "Fleece-neighbour." That is the meaning of the name Pelavicino, which was the



original designation of the family in question. At some date in the Middle Ages, but not until many a Pelavicino had borne, and perhaps more than justified, his patronymic, the family saw fit to drop so significant a name, and to substitute Pallavicino—which obviously has not the same meaning, nor, indeed, any sense that can be clearly defined.

*Copyright and Patents.* By W. A. Bewes, LL.B. (Black.)

THIS is one of a series of "Manuals of Practical Law" now being issued by Messrs. Black. The author in his preface deprecates criticism upon the ground that it is impossible to fulfil the requirements even of the author himself when writing, under strict conditions, a volume intended to be of a popular nature and extremely concise. And so far as it goes his plea is valid, for there can be no question that it is exceedingly difficult, if not impossible, for a work of this kind to be really satisfactory. Propositions of law have to be stated and explained to persons who have not access to the decisions on which they are based, and who are unaccustomed to the use of technical language; points which in the regular text-books occupy many pages in discussion have to be compressed and rendered intelligible in less than one; whilst on the simple question of what matters should or should not be included, the author must always be open to hostile criticism. But admitting in favour of the author the existence of these and other difficulties, it may be doubted whether, under the circumstances, such works ever really serve any beneficial purpose. It is evident, however, that there is a considerable and increasing demand for them; and this being so, it is, of course, most desirable that the works intended to meet the demand should be as carefully and well executed as possible. If it is open to doubt whether even the best work of the class is really useful, it is unquestionable that bad and careless ones do immense harm.

The present work certainly does not fall within the latter category, nor, on the other hand, can it be fairly said that it might not have been improved if more pains had been spent upon it. The part relating to copyright is, perhaps, the least satisfactory. The arrangement is careless, infringement being dealt with before registration or even publication; whilst in quoting cases the author appears in many instances to be satisfied with paraphrasing the head notes instead of extracting the principles on which the decisions are based. Nor is he sufficiently careful in the selection of the cases to which he refers. For instance, in dealing with section 18 of the Literary Copyright Act of 1842, he quotes *Hereford v. Griffin*, a case which turned almost entirely on the particular form of pleading; whilst *Sweet v. Benning*, a really important decision, which does lay down a rule for the construction of an obscure part of the section in question, is only noticed incidentally in another place under the head of "Registration."

The parts relating to patents, trade marks, and designs consist almost entirely of extracts from the Acts of Parliament and the rules and forms of the Patent Office. Nor

do we think that the author is in any way to be blamed for this; in fact, these parts of the book are, in our opinion, much more likely to be of practical utility than that on copyright; but obviously such matter does not call for anything like detailed criticism. The notes and explanations are few, but perhaps for that very reason they seem to be more careful and accurate than those on copyright. The author has wisely not inserted particulars of cases on infringement, the tendency of which, as he somewhat sarcastically remarks, might be to mislead persons desirous of sailing near the wind. There is an appendix containing the text of the Merchandise Marks Act, 1887, and the United States Copyright Act.

On the whole, therefore, although the work is a fair one of its kind, and the author is rather to be pitied for the difficulties he has had to encounter than blamed for not having altogether overcome them, it has not altered the views expressed at the commencement of this article. We notice, however, that the author appears to entertain hopes that the Copyright Bill introduced into the House of Lords by Lord Monks-well on behalf of the Society of Authors will, in one form or another, soon be passed. We sincerely trust his hopes may be fulfilled; and perhaps this book, by spreading some information, imperfect though it be, as to the present state of the law of copyright, may assist in that object, and if so it will not have been written in vain.

*Pharaohs, Fellahs, and Explorers.* By Amelia B. Edwards. Illustrated. (Osgood, McIlvaine & Co.)

IF we cannot felicitate Miss Edwards on her choice of a title for the reprint of her lectures—which many among her original audiences will probably soften into "Pharers, Fellers, and Explorers"—we can sincerely congratulate her on the method and matter of her work. There is an impression abroad that we are having too many books about Egypt; but the reader has only to turn to Miss Edwards's pages to see how much there is still to be said about that Egypt which is supposed to be overwritten. Miss Edwards has from the first been an active supporter of the Egypt Exploration Fund, and has never relaxed her efforts to keep it before the eye of the public. No one is better acquainted with the details of the progress of the society, and no English Egyptologist, it may be added, possesses in greater perfection the art of lucid exposition and the analogical grasp which are essential to the popular treatment of a complicated subject, remote from modern associations, and especially incongruous with the American character and education. These qualities are conspicuous in her present work, and it is easy to understand that her lectures aroused a good deal of interest in the United States. Few lectures, however, lend themselves readily to subsequent publication, and it says much for her power of expression that her oral speeches should present such good literary form as this volume proves.

The main subject of the lectures—as might be expected—is the bearing of recent discoveries upon the history of art. The first two lectures are devoted to the labours of the explorer in Egypt, and a sketch of the

results achieved by M. Naville at Tell-el-Maskhûtah in 1883, by Mr. Petrie at Tanis in 1884, the latter's accidental discovery of the long-lost Naucratis in 1885, of "Daphnæ of Pelusium" in 1886, and his subsequent "find" of an unsuspected Greek colony in the Fayyûm. Miss Edwards draws a lively sketch of this series of discoveries, and she paints a picture of the ideal explorer, and claims for him qualities which one would think it impossible to find united in a single scholar, although she believes them to be possessed in supreme perfection by Mr. Petrie; indeed, her book may be regarded as dedicated "ad majorem Petrii gloriam."

Miss Edwards knows that to interest the unlearned you must give them something more than ideas and theories, and so she describes the details of some of the explorations with a minuteness which must have pleased her audiences. For example, Mr. Petrie lighted upon Pharaoh's kitchen at the "Castle of the Jew's Daughter," and Miss Edwards does not neglect the opportunity for a little Dutch painting:—

"Most curious of all was a little room containing a bench, recesses, and a sink formed of one huge jar with the bottom knocked out. This was the scullery! The bench was to stand the things on while being washed; the recesses were to receive them when washed; and the jar sink, which opened into a drain formed of a succession of bottomless jars going down to the clean sand below the foundation, was found to be filled with potsherds placed on edge—these potsherds being coated with organic matter and clogged with fish-bones. All this is doubtless very prosaic; but to have discovered Pharaoh's kitchen, scullery, and butler's pantry is really more curious and far more novel than would have been the discovery of his throne-room."

To the student of art the chapters on "Portrait Painting in Ancient Egypt," "The Origin of Portrait Sculpture," and "The Birthplace of Greek Decorative Art," are of special interest. A cautious critic will hesitate before endorsing the conclusions here stated with considerable boldness, but there can be no doubt that the evidence adduced goes a long way towards proving some of Miss Edwards's positions. After all, what she attempts is chiefly to trace the obvious pedigree of Greek art up to its Egyptian ancestor by detailed links of evidence. Her account of the marvellous realistic portraiture of the Memphite epoch is one of the best parts of the book; the examination of the Theban style is less clear, and she does not assign any adequate cause for the extraordinary, one may say retrograde, change from the vivid portraiture of Meydûm to the conventionalism of Karnak and Medînet Habu. A singularly interesting subject is opened out by Mr. Petrie's discovery in the Fayyûm of Greek panel paintings of the early centuries of the Christian era, some of which are now exhibited in the National Gallery and the British Museum. Miss Edwards reads a good deal into these portraits which the Plain Man does not immediately discover, and some of her deductions and attributions may reasonably be questioned. But there can be no doubt that these portraits prove the existence of a remarkable and hitherto unsuspected school of Greek painters in Egypt, whose works form an interesting and important link in the history of por-



traiture. The illustrations are excellent throughout the volume, but nowhere are they more curious and valuable than in the reproductions of Mr. Petrie's photographs which accompany this section.

The lectures on the literature and religion of ancient Egypt and hieroglyphic writing deal with less novel subjects; but the final chapter on Queen Hatasu (it is pleasant to meet again the well-known name, instead of the Hashop or any other "latest improvement" in Egyptological transliteration), the "Elizabeth of Egyptian history," is full of appreciation, and comes appropriately from the first lady Egyptologist. Miss Edwards will not hear of the term "usurper" being applied to the great queen who built Deyr-el-Bahri, and she is careful to explain that the Thothmes whom Hatasu married was only her half-brother. The queen's expedition to the Land of Punt is described and illustrated in great detail, and the author has not disdained to show us the well-known portrait of Ati, the fascinatingly plump princess of Punt. In conclusion, we have never seen Miss Edwards to greater advantage than in the present volume.

#### NOVELS OF THE WEEK.

*Mithazan.* By W. Braunston Jones. 3 vols. (Fisher Unwin.)

*A Scots Thistle.* By E. N. Leigh Fry. 2 vols. (Bentley & Son.)

*Miss Merewether's Money.* By Thomas Cobb. 2 vols. (Ward & Downey.)

*Eagle Joe: a Wild West Romance.* By Henry Herman. (Griffith, Farran & Co.)

*The Story of Chris.* By Rowland Grey. (Methuen & Co.)

*A Singer's Wife.* By Fanny N. D. Murfree. (Cassell & Co.)

*A Garrison Romance.* By Mrs. Leith Adams. (Eden, Remington & Co.)

*Vivia: a Modern Story.* By Florence Wilford. (Wells Gardner, Darton & Co.)

*Arum Field; or, Life's Reality.* By Mrs. Jerome Mercier. (Same publishers.)

*A Princess of Chalco.* By A. Wall. (Chapman & Hall.)

*King Billy of Ballarat, and other Stories.* By Morley Roberts. (Lawrence & Bullen.)

'MITHAZAN: A SECRET OF NATURE' drags its slow length through three closely-printed and bulky volumes, thereby presuming somewhat indiscreetly upon the patience of ordinary mortals, if it does not bear testimony to remarkable self-confidence on the part of Mr. Braunston Jones, its prophet. Hindu snake-charmers, holy men and sinful men, with all the usual juggling appurtenances, jostle with the wiles of Jesuit fathers in Rome and very uninteresting people in England; but little that is either secret or characteristic of any known country or people is to be found anywhere. Even the reflections of the faithful ayah grow more and more cockney in character as the book proceeds. The lovely heroine, of mixed Eastern and English extraction, is bitten by a large and deadly serpent, and the mystical cure of her hurt causes her to be cursed with the curse of Elsie Venner. The secret, however, of Dr. Wendell Holmes in that wonderful work has certainly not been imparted to the author of 'Mithazan,' and it is permissible to doubt whether he is in

the confidence of nature, of Eastern sages, or of the Society of Jesus at its headquarters. Extraordinary incidents continue to provide surprises for the persevering reader to the very end of the book, if, indeed, he has not lost all faculty for that emotion long before he reaches the last chapter.

'A Scots Thistle' is pretty, artless, yet not unambitious. It is precisely suited to the tastes of romantic girls—which is, perhaps, the most important section of the novel-reading public, at any rate from a commercial point of view. Readers of Miss Fry's story will find that she has managed and economized it very nicely, that the Scots Thistle has more than an average allowance of suitors, and that she comports herself admirably to the end.

Pleasantly told and unpretentious, Mr. Cobb's story is a fair specimen of the average wholesome English novel of the Trollopian school. None of the characters engaged exhibits a capacity out of the common either for virtue or villainy, and the sensational element is handled with such restraint as never to awaken more than mild excitement in the reader. Mr. Cobb, however, must be credited with originality in one regard. The hero's method of putting up his banns has, unless we are much mistaken, never figured in a work of fiction before.

Nothing could be less natural than a considerable part of Mr. Herman's story, which depends on simple make-believe, and no attempt is made to save the probabilities. There is much promiscuous excitement, but unfortunately the illusion is intermittent. Has not 'Eagle Joe' appeared before?

'Chris' is a simple and not wholly uninteresting story of the life of a young girl, who, to quote the author's own words, "blossoms out into cleverness" in a dull country town. Needless to say she suffers from want of sympathy, or, in other words, boredom, in her commonplace domestic circle. Fortunately for her a gifted and erratic uncle, who is looked upon as the reprobate of the family, reappears in Bridgenorth, takes possession of a local newspaper, and starts his niece on a career of journalism which is entirely successful. Her aspirations having met with so much encouragement, there remains but one step—as every experienced reader will have already guessed—between Chris and eminent authorship. Her first novel 'The Sweet o' the Year' is welcomed with enthusiasm by the *Saturday Review*. This is fame indeed. Her career is, however, properly chequered by complications of an order which it is not so easy to set straight. The story of the three-cornered romance between Mark, Chris, and the fair American forms a pretty little episode imbued with the spirit of that "belle mélancolie" which Chateaubriand admired so much. If Rowland Grey could only contrive to infuse a little more life and movement into her style, the story need not flag as it too often does. Saidie, the beautiful American, and her father have some "go" in them, and therefore those portions of the book in which they appear are decidedly the best.

The incompatibility of the artistic with the domestic life is the theme of Miss Murfree's clever but unsatisfactory tale, the most significant point about which is this, that

if the picture here represented is a true transcript of American life, the social stigma attaching to the dramatic or musical profession exerts a far greater influence in the United States than in the United Kingdom. The fiasco of Hugh Kennett's married life is all the more painful because all the elements of happiness seemed to be present at its outset. Whether consciously intended or the reverse, the book contains a strong indictment of American snobbery. The attitude of Felicia, the heroine, is strangely unconvincing. It is difficult to see how a high-spirited girl, after making such sacrifices for the man she loves, could display such mingled selfishness and want of confidence. The tragic *dénouement* is abruptly contrived and almost grotesquely melodramatic, while the epilogue contains a curious attempt on the author's part to disclaim all desire to point a moral—an intention which it is very unlikely that any one would ascribe to her. Miss Murfree has simply indulged in the luxury of illustrating "how easily things go wrong," and she is at least certain of the suffrages of those novel-readers who delight in unnecessarily unhappy endings.

It is rash for a lady to undertake a description of military life, for she can necessarily learn nothing about its details except by hearsay. Yet, though some of her characters are a trifle grotesque, Mrs. Adams has not presented us with such caricatures as with Mrs. Stannard stand for the representations of "soldier officers"; and some of them are very tolerably presented. The major is a fairly clever creation, and his scheming ways, his income augmented by cards or billiards (without, however, the slightest particle of actual cheating), the shamelessness with which he runs into debt and borrows from every one who will lend him money, the despotic though polite rule of his family, his innate want of principle, and his utter absence of self-respect, are skilfully blended with a manly presence, a genial manner and smiling countenance, physical courage, a disposition devoid of malice, and a genuine affection for his children. The other leading personage in the drama, the self-made man, with his innate romance and nobility of mind, is also well enough drawn. The story in places rather hangs fire, and the most attractive feature of the book is the writer's delicate appreciation of the private soldier, whose good and kindly qualities ought to earn him more esteem than he generally receives.

There is not much to be said for 'Vivia,' a "society" novel of the last generation. Vivia, the heroine, is a grand and beautiful creature, who is beloved by "a handsome dilettante-looking hussar." The hussar does not fall in love at first sight; indeed, his first impression is:—

"Well, she didn't look a ninny exactly, though she must be one, more or less, to go about in a mushroom hat which leaves everything to the imagination except her mouth and the tip of her nose, and to abjure crinoline in so decided a manner."

This remark is made by Capt. More to his cousin Kate, whom he considers "the glass of fashion," as indeed she must be with her "massive chignon of golden hair—all her own." But enough of this. The heroine and her hussar play at cross-pur-



poses all through the tedious book even to the orthodox end.

Arum Field is another beautiful and wilful heroine who trifles with her happiness through the long course of another stout volume. She has an evil genius in the person of Laurence Torode, an idle and vicious young man, who poses as a poet. This makes a little variety.

'A Princess of Chalco' is a tale of adventure of a type more or less familiar. A hidden treasure city, bold hunters, and a lovely and sympathetic princess make up the story. Strange to say, Africa is not the scene of action, for the golden country is nothing less than El Dorado, and Mr. Wall's heroes do "what Pizarro, Raleigh, and all the adventurous heroes of old had failed to accomplish." The plot is worked out with great elaboration, and the whole thing is too long, but it is not without interest.

Mr. Morley Roberts has printed a collection of fourteen readable tales. The short story should bear the same relation to a novel that the black-and-white sketch does to the finished picture: a few broad lines should describe a character or an incident, and much should be suggested without being elaborated. This Mr. Morley Roberts has understood. The two stories about French studio life are excellent: they seem to be the most original, and are certainly the most amusing. The unexpected reply to the request for "une petite chemise," to cover the nakedness of Hercules and Omphale, is delicious. Most of the other stories are good, but perhaps remind the reader too much of Mr. Bret Harte or of Mr. Kipling; not that the matter of Mr. Roberts's stories is unoriginal, but a certain mannerism in the way they are told seems to be modelled too closely on the authors mentioned. One story, 'The Pathologist,' seems superfluous. We have twice read it over carefully, to discover some point in it, but without result.

#### SCOTTISH LITERATURE.

EXTRACTS and selections are in most cases to be deprecated, but if any poetry lends itself to such treatment, no doubt the voluminous chants of the early Scottish minstrels suggest its appliance. The system of an interpolated prose abridgment, summarizing the omitted portions of the poems, will, it may be hoped, induce readers to refer to the fountain-heads, or at any rate prevent any rash assumption of knowledge without such reference. On the whole, the first instalment of the "Abbotsford Series," *Early Scottish Poetry*, edited by Mr. G. Eyre-Todd (Glasgow, Hodge & Co.), is full of promise. In a satisfactory introduction the editor pleads for the distinct nationality of the "auld Scots tongue," which, as he says, is only the most northern of the three distinct varieties of early English. At the same time he recognizes its composite character. It was never so nearly a pure strain of language as the Saxon of Wessex, or even as the Mercian, but no doubt is a kindred, not a derived variety. Many persons will be inclined to think Mr. Todd overrates the Brythonic element in Scottish nationality. The Welsh of Strathclyde were to a great extent exterminated by the Scots in the eleventh century along the south-western coast, and the "kingdom" probably survived the majority of its original population. As to that region in the days of James IV., see the 'Flyting of Dunbar and Kennedy.' On the other hand, the Gaelic, and still more the Scandinavian, were powerful factors in the modification of Northumbrian, or

Lowland, Scotch. In whatever way compounded, the tongue which obtained for some five hundred years as the national language is for pith and power, succinctness and pathos, one of the best vehicles of poetic expression. The present volume, therefore, should be welcome as a contribution to its popularity. The 'Sir Tristrem' of Thomas the Rhymer belongs to a day when, under Norman influence, the court bards and "makkers" turned their attention to the romances of Cymric tradition which had become the common property of the trouvères and reciters before the welded nationality of Scotland had a literature of its own. Its Scottish form only is due to Thomas of Ercildoune. The extracts given are sufficient to indicate its general merit. The characters of the fatuous Mark and doughty Tristrem—"Giv'st thou gleemen thy queen?" Tristrem's indignant question of the former, is full of dramatic force—come out well in these passages; the wooing of Sir Canados is an excellent excerpt; and on the whole the abridgment is made with great judgment. Barbour and Blind Harry are more familiar, and there is nothing to say except that they are well represented in their vivid description and occasional high bursts of patriotic fervour. Wyntoun, though a well-known quarry for historians, can hardly be reckoned as a poet. Yet the description of Britain shows he had that love of nature which is indigenous to his country:—

Blessyde Bretayne beelde sulde be  
Off all the ilys in the se,  
Quhare flowrys are fele on feldys fayre,  
Hale off hewe, haylum off ayre.  
Off all corne there is copy gret,  
Pese and atys, bere and qwhet;  
Bath froyt on tre and fysche in fawde,  
And tyll all catele pasture gwde.

Thare wyldie in wode has welth at wylle;  
Thare hyrdys hydys holme and hille;  
Thare bewys bowys all for byrtht;  
Bath merle and maweys mellys off myrtht;  
Thare huntynge is at alkyne dere.  
And richt gud hawlkyn on rywere;  
Off fysche thair is habowndance,  
And nedfulle thying to mannys substance.

Wyntoun was not sapped by cosmopolitanism. In the future numbers of the series which we hope to see might it not be well to curtail the glossary, and relegate it to the bottom of the page?

THE reprint of Mrs. Mackenzie's tales, contributed to the *Celtic Magazine* between 1878 and 1888, will, we hope, increase their circle of readers. *Tales of the Heather* (Inverness, A. & W. Mackenzie) are pleasantly told, and if some of them are a little trite ('The Massacre of Eigg,' 'The Rout of Moy,' 'Colonel Sinclair's Fate,' and others being very familiar to any one acquainted with Highland history), they may still be new to the Southern public. A few are based on more ancient traditions, and some are original. 'Richard Craven in Sutherlandshire' is a little polemical, but the spirit and taste of the book generally are all that can be desired.

#### OUR LIBRARY TABLE.

*The Cigarette Papers* of Mr. Joseph Hatton (Hutchinson & Co.) consists of a number of light papers of a very miscellaneous character, which will while away an odd half-hour. Some of the illustrations are clever.

It is disappointing to find that Prof. Pearson's volume, *The New University for London* (Fisher Unwin), is nothing more than a reprint of sundry hasty letters in various newspapers—letters scarcely worthy of the professor's reputation.

THE Rev. R. F. Clarke, of the Society of Jesus, was in Trèves for a month last autumn, and describes pleasantly enough his *Pilgrimage to the Holy Coat of Trèves* (Longmans). Naturally enough Father Clarke believes in the Holy Coat, but his arguments in its favour are not likely to convince any one not already disposed to believe.

FROM MESSRS. Macmillan & Co. we have received the *Statesman's Year-Book* for 1892,

which, difficult as improvement is in the case of a handbook already the best general book of reference in the world, has been further improved. For the first time, however, we note some slight sign of a tendency to introduce unnecessary matter. Mr. Scott-Keltie, the editor, is a great geographer, and he must carefully abstain from unduly enlarging the size of an extremely useful little volume by bringing into it geographical facts which the reader is not likely to search for in this particular handbook, and which will add unduly to its bulk. There is also some statistical information now beginning to creep into the book which is, perhaps, not absolutely necessary to it; for example, tables of the forest area of Europe. A map of the Pamir steppe, which is introduced this time, is admirable in itself and most valuable, but we are inclined to doubt whether the 'Statesman's Year-Book' is the right place for it, unless the intention is to increase the 'Year-Book' until it adds what may be called an 'Annual Register' side to its present information. With regard to the map of the Pamir we should have been glad to know what authority there is for assigning to Afghanistan (apparently) the particular frontier in the neighbourhood of the Kara-kul which is here coloured brown. We do not for one moment question Mr. Keltie's knowledge, but the matter is likely to become so important in the future that note should be taken that the public is not at present in possession of information to show that this particular line of frontier here delineated is, as a fact, the frontier of the dominions of the Ameer, which we are pledged under various circumstances to defend. At almost every point where we have tested the information given in the volume it is perfect. As we are asking a question of Mr. Keltie we should wish on one other point likely to become of moment to ask whether it is certain, as stated at p. 518, that two English officers are now employed by the Malagasy Government to train cadets. Our information is to the effect that there is but one. We notice, however, that the paragraph appears to have "stood" from last year's volume, although it expressly refers to "the present year."

MESSRS. MITCHELL & Co. have again issued their excellent *Newspaper Press Directory*. It contains a new feature this year in its portraits and memoirs of deceased journalists.

THE first volume of the *Economic Journal* (Macmillan & Co.), a large-paged and admirably printed volume of some eight hundred pages, promises well. The fairness of the editor towards all schools and interests is specially commendable. The numerous original articles either describe special economic conditions (as that of Dr. Seebohm 'On French Peasant Proprietorship under the Open-Field System of Husbandry'), or deal with isolated economic points and problems (as those on women's work, the coal question, and hours of labour), or take up the history of economic theory, or aim at greater precision in the statement of its present conclusions. There are besides several reviews of books by acute writers, and notes of current events of economic importance.

MESSRS. GRIFFITH & FARRAN have sent us a new and revised edition of Mr. Pryce's story *An Evil Spirit*. The same firm have produced the fifth volume of their pretty "Bijou edition" of *The Poetical Works of Lord Byron*, containing 'The Giaour' and 'The Bride of Abydos.'—A fifth volume has reached us of Messrs. Dent & Co.'s delightful edition of Landor's *Imaginary Conversations*.

MR. LECKY's *History of England in the Eighteenth Century* has deservedly achieved such a reputation that to praise it is superfluous, and the best way of noticing the second volume of the new edition Messrs. Longman are publishing is to point out, as we did with the first



volume, a few trifling points that have escaped correction at the author's hands. At p. 70 Mr. Lecky talks of the *Duchess of Yarmouth*; at p. 91 occurs the false concord, "Religious and intellectual freedom were perpetually violated." Mr. Lecky retains the old error of attributing the run on the Bank of England in 1745 to the Jacobite rising, when in truth it took place in the early part of the year. In a foot-note to p. 262 he speaks of Boethius, at p. 273 of Boece. It would have been better to adhere to one form.

THE booksellers who have this week sent us their catalogues are Mr. A. Bennett (interesting), Mr. Glaisher (Remainders), Mr. May (good), Messrs. Sotheran (good), and Messrs. Suckling & Galloway; and also Mr. Downing of Birmingham (fairly good), Messrs. Matthews & Brooke of Bradford, Messrs. George's Sons of Bristol, and Mr. Bryce, Mr. Cameron, Mr. Clay (fairly good), and Messrs. Douglas & Foulis (good) of Edinburgh. M. Charavay has sent an interesting catalogue of autographs to be sold at the Hôtel Drouot on Thursday week.

WE have on our table *History of the United States of America during the First Administration of James Madison*, by H. Adams, Vol. I. (Putnams).—*Lancashire Characters and Places*, by T. Newbigging (Simpkin).—*Letters from a Country House*, by T. Anderton (Simpkin).—*A Young Heart of Oak: Memories of Harry Stuart Boldero*, with a Preface by the Very Rev. D. H. M. Spence, D.D. (Hodder & Stoughton).—*The Growth of German Unity*, by G. Krause (Nutt).—*Greek Conditional and Relative Sentences*, by G. S. Farnell (Seeley).—*A Graduated Course of Natural Science*, Part II., by B. Loewy (Macmillan).—*Preludes and Studies*, by W. J. Henderson (Longmans).—*A Natural Method of Physical Training*, by E. Checkley (Putnams).—*A Handbook of British Commerce*, by P. L. Simmonds (Moffatt & Paige).—*The Powers which Propel and Guide the Planets*, by S. Laidlaw (Kegan Paul).—*The Artillery of the Future, and the New Powders*, by J. A. Longridge (Spon).—*Elementary Agriculture*, by H. J. Webb (Longmans).—*Indigestion*, by T. Dutton, M.D. (Kimpton).—*Age of the Domestic Animals*, by R. S. Huidekoper, M.D. (Davis).—*The Pathology and Prevention of Influenza*, by J. Althaus, M.D. (Longmans).—*Solo*, by E. Rose (Bristol, Arrowsmith).—*Cecil Langton*, by Mrs. Harvey-Jellie (Stoneman).—*Tim Teddington's Shoes*, by A. Giberne ('Home Words' Office).—*Men of Iron*, by H. Pyle (Osgood & Co.).—*Clouds of Black and Gold*, by E. de Séran (Digby & Long).—*In Human Shape*, by A. M. Diehl (Railway and General Automatic Library, Limited).—*The Poet's Audience; and Delilah*, by C. S. Clarke (Cassell).—*A Schoolmaster's Chat*, by Orbilius (Simpkin).—*Sir Ralph's Secret*, by J. M. Cobban (Warne).—*My Clever Young Friends* (Eden, Remington & Co.).—*The Mystery of a Cornish Moor*, by a New Author (Bristol, Arrowsmith).—*Moyarra, an Australian Legend*, by Yittadairn (Petherick).—*Giovio and Giulia*, by C. Scollard (Utica, Smith).—*Life and Immortality*, by C. S. Middleton (Cooper Brothers).—*Sketches from Nature*, by Sheila (Kegan Paul).—*The New Theology*, by J. Bascom (Putnams).—*The Ascension and Heavenly Priesthood of our Lord*, by W. Miligan, D.D. (Macmillan).—*Gleanings in the Hebrews*, by J. Sprunt (Stoneman).—*The Worth of Human Testimony*, by T. Fitz-Arthur (Kegan Paul).—*The Church-Worker*, Vol. X. (C.E.S.S.I.).—*Miscellanies, chiefly Academic*, by F. W. Newman, Vol. V. (Kegan Paul).—*Seekers after God*, by the Rev. F. W. Farrar, D.D. (Macmillan).—*The Cradle of Christianity*, by the Rev. D. M. Ross (Hodder & Stoughton).—*Marius Véha*, by J. d'Oc (Paris, Lévy).—*366 Sprüche*, by D. Sanders (Leipzig, Keil).—*Le Forum*, by L. A. de Lassus (Hachette).—*Introduzione allo Studio della Letteratura*, by

L. Sailer (Milan, Agnelli).—*Le Chemin d'une Passion*, by L. Miral (Paris, Lévy).—*Die Psychologie in Kants Ethik*, by Dr. P. A. Hegler (Williams & Norgate).—and *Étude sur la Théorie du Droit Musulman*, by Savvas Pacha, Part I. (Paris, Marschal & Billard). Among New Editions we have *Handbook of Athletic Sports*, edited by E. Bell: Vol. VI., *Practical Horsemanship*, by Mrs. Kerr (Bell).—*Events to be Remembered in the History of England*, by C. Selby (Lockwood).—*Hindu-Koh*, by Major-General D. Macintyre, V.C. (Blackwood).—and *The Childhood of Religions*, by E. Clodd (Kegan Paul).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Gabriel's (D. T.) Thoughts and Reflections concerning Social, Metaphysical, and Religious Subjects, cr. 8vo. 6/ Hallett's (C. M.) The Gospel and the Home, Readings for Busy People, cr. 8vo. 2/6 cl.  
James's (H.) The Lesson of the Master, The Marriages, &c., cr. 8vo. 6/ cl.  
Thomas's (F. E.) Footprints of the Apostles, or Primitive Light on Catholic Truths, cr. 8vo. 3/6 cl.  
Williamson's (A.) Aspects of Faith and Religion in the Seventeenth Century, 8vo. 3/6 cl.

## Law.

Emden's (A.) Complete Annual Digest of every Reported Case of 1891, royal 8vo. 15/ cl.  
Manson's (E.) Law of Trading and other Companies formed and registered under Companies Act, 1862, royal 8vo. 35/

## Fine Art and Archaeology.

Heales's (Major A.) The Architecture of the Churches of Denmark, 8vo. 7/6 cl.

## Poetry and the Drama.

Aizlewood's (J. W.) Warbeck, a Historical Play in Two Parts, cr. 8vo. 6/ cl.  
Wintringham's (W. H.) The Birds of Wordsworth, Poetically, Mythologically, and Comparatively Examined, 8vo. 10/6

## Music.

Walker's (B.) My Musical Experiences, cheap edition, 6/ cl.

## Philosophy.

Ziegler's (T.) Social Ethics, Outlines of a Doctrine of Morals, cr. 8vo. 3/ cl.

## History and Biography.

Frederic's (H.) The Young Emperor William II. of Germany, cheaper edition, cr. 8vo. 3/6 cl.  
Macdonald (Marshal), Recollections of, edited by Rousset, trans. by Simeon, 2 vols. 8vo. 30/ cl.  
Manning (Cardinal), Memorials of, arranged and edited by J. Oldcastle, 8vo. 2/6 cl.  
Severn (Joseph), Life and Letters of, by W. Sharp, 8vo. 21/ Smith's (H. G.) The Romance of History, 8vo. 15/ cl.  
Yonge's (C. D.) Our Great Military Commanders, cr. 8vo. 6/

## Geography and Travel.

Farthest East and South and West, Journey Home through Japan, &c., by an Anglo-Indian Globe-Trotter, 15/ cl.  
Walters's (A.) Palms and Pearls, or Scenes in Ceylon, 12/6 cl.  
Windt's (H. de) Siberia as It Is, cr. 8vo. 18/ cl.

## Science.

Cooke's (J. P.) Laboratory Practice, cr. 8vo. 5/ cl.  
Davis's (J. F.) Army Examination Papers in Mathematics, Preliminary, with Answers, cr. 8vo. 2/6 cl.  
Desmond's (C.) Electricity for Engineers, cr. 8vo. 10/6 cl.  
Hedges's (K.) Continental Electric Light Central Stations, roy. 8vo. 15/ cl.  
Kittredge's (A. O.) The Metal Worker, Essays on House Heating by Steam, &c., roy. 8vo. 12/6 cl.  
Pearson's (K.) The Grammar of Science, cr. 8vo. 3/6 cl. (Contemporary Science Series.)  
Sloane's (T. O'Connor) Electric Toy Making for Amateurs, 12mo. 4/6 cl.  
Walker's (S. F.) How to Light a Colliery by Electricity, 2/6

## General Literature.

Alan's (M.) Wednesday's Child, cr. 8vo. 6/ cl.  
Bacon (Francis) and his Secret Society, by Mrs. H. Pott, 8/6 Barr's (R.) In a Steamer Chair, and other Shipboard Stories, cr. 8vo. 3/6 cl.  
Barrett's (F.) The Sin of Olga Zassoulch, 12mo. 2/ bds.  
Bellairs's (H. S. K.) Chapters in my Wife's History, cr. 8vo. 3/6  
Britannic Confederation, Papers by Admiral Colomb, Prof. Freeman, and others, edited by A. S. White, cr. 8vo. 3/6  
Conway's (Hugh) A Cardinal Sin, cr. 8vo. 3/6 cl.  
Dickinson's (E.) A Vicar's Wife, cr. 8vo. 6/ cl.  
Dilke (Rt. Hon. Sir C. W.) and Wilkinson's (S.) Imperial Defence, cr. 8vo. 3/6 cl.  
Edwards's (Miss Betham) Half Way, an Anglo-French Romance, cheap edition, 12mo. 2/ cl.  
Gould's (S. Baring) Margery of Quether, and other Stories, 3/6  
Harland's (M.) His Great Self, cr. 8vo. 6/ cl.  
Hume's (F.) The Man with a Secret, cr. 8vo. 2/ bds.  
Mac Donald's (G.) Castle Warlock, cr. 8vo. 3/6 cl.  
Modern Milkmaid (A.), cr. 8vo. 2/ bds.  
Pearson's (K.) The New University for London, a Guide to its History, &c., cr. 8vo. 2/ cl.  
Philips (F. C.) and Fendall's (P.) My Face is my Fortune, a Novel, cr. 8vo. 2/6 cl.  
Reeve's (W.) From Life, cr. 8vo. 3/6 cl.  
Robertson's (Rev. W.) The Martyrs of Blantyre, cr. 8vo. 2/6

## FOREIGN.

## Theology.

Loesche (G.): *Analecta Lutherana et Melancthoniana*, 9m.

## Law.

Audibert (A.): *Études sur l'Histoire du Droit Romain*, Vol. I, 8fr.

## Philosophy.

Jaurès (J.): *La Réalité du Monde Sensible*, 7fr. 50.

## History and Biography.

Heckedorn (Baron): *Guillaume II.*, 3fr. 50.  
Herbé (Général): *Français et Russes en Crimée*, 7fr. 50.  
Saint-Amand (I. de): *Marie Amélie au Palais Royal*, 3fr. 50.

## Geography and Travel.

Schrader (F.): *Quelques Mots sur l'Enseignement de la Géographie*, 1fr.

## Philology.

Abhandlungen W. v. Christ zum 60 Geburtstag dargebracht, 10m.  
Dictionnaire Historique de la Langue Française, Vol. 4, Part 3, 4fr. 50.  
Joseph Opera, ed. B. Niese, Vol. 3, 18m.

## Science.

Denkschriften der k. Akademie der Wissenschaften (Wien):  
Mathematisch-naturwissenschaftl. Classe, Vol. 58, 70m.  
Garnier (C.): *L'Observatoire de Nice*, 60fr.  
Salet (G.): *Agenda du Chimiste pour 1892*, 2fr. 50.

## General Literature.

Caro (Madame E.): *Fruits Amers*, 3fr. 50.  
Cherbuliez (V.): *L'Art et la Nature*, 3fr. 50.  
D'Haussonville (Comte): *Misère et Remède*, 3fr. 50.  
Drumont (É.): *Le Secret de Fourmies*, 2fr.  
Pierron (Général): *La Défense des Frontières de la France*, Vol. 1, 12fr.

## THE 'IDEAL UNIVERSITY.'

THE scientific pursuits of the Professor of Chemistry at University College, Gower Street, have evidently not been conducive to the formation of habits of accuracy. In a letter which appeared in your columns last week the professor has taken exception to two expressions which he alleges are to be found in an article of mine in the current *Nineteenth Century*, and which he places between quotation marks. One of these alleged expressions is a misquotation, twice repeated, and the other is a pure invention of his own. It is possible that the avocations of the professor have been too serious to admit of his attending to such apparent trifles as the use of inverted commas in quotation. But to attribute to a person, with the emphasis of quotation marks, expressions which he never used bears an unpleasant resemblance to dishonesty, and dishonesty is no trifle. The professor's statistics appear to transform the "gaunt solitude in Gower Street"—for that was my expression—into a thriving and populous hive of educational industry, but they are unfortunately so loose and vague that they are simply unintelligible. I may add that when I wrote the article with which the professor is so annoyed, I applied officially for the statistics which he now seems to give, but they were refused. The point of the professor's reference to my candidature for a chair at the college, of which he is so distinguished an ornament, I could not understand till I called to mind what Condé once said to the Cardinal de Retz touching certain very small historians who were given to assigning motives for his actions: "Ces coquins nous font parler et agir comme ils auroient fait eux-mêmes à notre place."

J. CHURTON COLLINS.

February 22, 1892.

PROF. RAMSAY'S attempted refutation "from official sources" of Mr. Churton Collins's description of University College would have been much more to the point if the official figures which he quotes had not been refused to Mr. Collins when he applied for them for the purposes of his article. Indeed, if the official figures are really as satisfactory as Prof. Ramsay would have us believe, the official refusal is wholly inexplicable. I am not so sure that in any case the bare average total—the separate totals for each of the last ten years would, perhaps, be more instructive—Prof. Ramsay supplies is of any very great value without much more detailed information. But when, by adducing the number of undergraduates at Oxford, he endeavours to suggest that these 988 persons on the books of University College are equivalent as students to a similar number of Oxford undergraduates, he at once convicts himself either of ignorance or of disingenuousness. For it is obvious to any one who knows anything about Oxford that such a comparison is not only ridiculous, but positively misleading. If Prof. Ramsay really



wishes the readers of the *Athenæum* to compare University College with the colleges at Oxford, perhaps he will continue his investigations into the official figures at Gower Street and inform them how many students at University College attend lectures for twelve hours a week during a three years' course—and even this is hardly a fair equivalent for the work of an average Oxford undergraduate. The result, I think, will rather surprise the public outside, if not Prof. Ramsay himself. It will, at any rate, afford a fairer standard of comparison, and a more satisfactory means of testing the amount of real university work done every year at University College, than the undefined figures quoted by Prof. Ramsay.

J. SPENCER HILL,  
Hon. Treasurer, Chelsea University  
Extension Centre.

#### WHAT CONSTITUTES AN EDITION?

Oxford and Cambridge Club, S.W., Feb. 22, 1892.

IN 1887 I wrote for Mr. Elliot Stock, the publisher, a little treatise on 'Methods of illustrating Books.' Sending the other day to buy a copy, I was surprised to find that it was entitled a "third edition" and dated 1891. The book when I wrote it in 1887 or 1886 was—so far as my knowledge could make it—brought down to date, but, as you know, the art of picture-making by photography has made wonderful advances in the past five years, and much of what was true in 1887 is now obsolete. So far as I could tell, edition three was identical with edition one, and consequently lamentably behind the times for a book issued last year.

Is it quite fair to the public thus to relabel old books and issue them under new dates? The profit obtained must be very trifling, and purchasers who are misled by the new title-page have a just cause of complaint.

I do not think the practice is a very common one, but it merits reprehension when it occurs.

HENRY TRUEMAN WOOD.

#### THE SPRING PUBLISHING SEASON.

MESSRS. CASSELL & Co.'s list for the spring season includes 'Vernon Heath's Recollections,'—a popular life of Mr. Spurgeon, by Mr. G. Holden Pike,—'The Doings of Raffles Haw,' by Mr. Conan Doyle,—"I saw Three Ships," and other Winter's Tales,' by Q.,—'Smuggling Days and Smuggling Ways,' by Lieut. the Hon. Henry N. Shore, R.N., illustrated by the author,—"La Bella," and Others,' by Mr. Egerton Castle,—a translation by Mr. T. P. O'Connor of 'The Book of Pity and of Death,' by Pierre Loti,—two new volumes of "Cassell's International Series": 'The Little Minister,' by Mr. J. M. Barrie; and 'Sybil Knox,' by Mr. Edward E. Hale,—Vol. VIII. of 'English Writers,' by Prof. Henry Morley: 'From Surrey to Spenser,'—Vol. V. of the new and revised edition of 'Cassell's History of England,'—Vol. VII. of 'Cassell's New Popular Educator,'—'Round the Empire,' by G. R. Parkin,—the yearly volume of *Work*,—in the "Downton" Series, 'Live Stock,' by Prof. Wrightson,—a Scottish edition of 'The Citizen Reader,'—'Our Home Army,' by Mr. H. O. Arnold-Forster,—and 'The Year-Book of Science,' edited by Prof. Bonney.

Messrs. A. & C. Black's new and forthcoming books include 'Black's Handy Atlas of England and Wales, a Series of County Maps and Plans,' edited by Mr. J. G. Bartholomew,—'Early Greek Philosophy,' by Mr. John Burnett,—'Catmur's Caves; or, the Quality of Mercy,' by Mr. Richard Dowling,—'Masks, Heads, and Faces, with some Considerations respecting the Rise and Development of Art,' by E. R. Emerson,—'The Story of a Struggle: a Tale of the Grampians,' by Elizabeth Giskison,—'Born in Exile,' by Mr. G. Gissing,—'Under Two Skies,' by Mr. E. W. Hornung,

—'Under Other Conditions,' a tale, by the Rev. W. S. Lach-Szyrma,—'Life in Motion; or, Muscle and Nerve,' a course of six lectures delivered before a juvenile auditory at the Royal Institution, by Prof. J. G. McKendrick,—'Edinburgh Sketches and Memories,' by Prof. David Masson,—'The Remains of Ancient Rome,' by Prof. Middleton,—'Insurance, a Manual of Practical Law,' by Mr. C. F. Morrell,—'The Johannine Memorabilia of Jesus,' by the Rev. W. W. Peyton,—'The Works of Sir Walter Scott,' new half-crown edition: Novels, 25 vols., Poems, 2 vols., 'Tales of a Grandfather,' 2 vols., and 'Life,' by Lockhart, 2 vols.; 'Waverley Novels,' popular edition, in 25 sixpenny vols., illustrated; Scott's Poems, 3 vols., 'Tales of a Grandfather,' 3 vols., and 'Life,' by Lockhart, 5 vols.,—a new edition of 'The Old Testament in the Jewish Church,' by Prof. Robertson Smith,—'A Manual of Theology,' by the Rev. T. B. Strong,—'Our Life in the Swiss Highlands,' by Mr. Addington Symonds and his daughter, Miss Margaret Symonds,—'Education, a Manual of Practical Law,' by Mr. James Williams,—and 'Ethan-dune, and other Poems,' by the same author.

#### Literary Gossip.

MESSRS. MACMILLAN & Co. will publish on March 27th the new drama by Lord Tennyson, entitled 'The Foresters: Robin Hood and Maid Marian.'

MRS. THACKERAY RITCHIE has in the press a volume of literary portraits of Lord Tennyson, Mr. Ruskin, and Mr. and Mrs. Browning. It will be published by Messrs. Macmillan & Co. under the title of 'The Light-Bearers.'

WE regret to hear of the serious illness of Mr. John Murray. He was somewhat better on Thursday, having passed a quieter night, but his advanced age makes his friends very anxious.

IN the course of the ensuing month Messrs. Macmillan & Co. will publish a work by Dr. Abbott, in two volumes demy 8vo., on 'The Anglican Career of Cardinal Newman.'

IT may interest the readers of the *Athenæum* to know that the poem in *Harper's Magazine* for February signed "Robert Bridges" is not from the pen of the author of the plays and 'Shorter Poems.' Those who are acquainted with Mr. Bridges's work and have read the 'Valentine' in question will not need this information.

MR. ANSTEY, author of 'Voces Populi,' is going to reprint from *Punch* 'The Travelling Companions: a Story in Scenes.' The volume will be illustrated, and will be published by Messrs. Longman.

THE next booksellers' dinner will take place on Saturday evening, March 19th. Mr. Frederick Macmillan will preside, and Mr. Edward Bell will occupy the vice-chair.

UNDER the title of 'Barren Grounds in Northern Canada,' Messrs. Macmillan & Co. will publish in the course of the spring an account of a highly adventurous expedition in pursuit of big game by Mr. Warburton Pike.

BESIDES 'The Marriage of Elinor,' by Mrs. Oliphant, which is just ready for publication, Messrs. Macmillan & Co. will shortly bring out a new three-volume novel entitled 'The Three Fates,' by Mr. Marion Crawford, and a novel dealing mainly with Anglo-

Indian life, entitled 'Helen Treveryan; or, the Ruling Race.' The author, John Roy, is a new writer. In their series of six-shilling novels Messrs. Macmillan & Co. will issue immediately 'The Story of Dick,' a study of country life in the west of England, by Major E. Gambier Parry.

BISHOP CHARLES WORDSWORTH has in the press a work entitled 'Primary Witness to the Truth of the Gospel; to which is added a Charge on Modern Teaching on the Canon of the Old Testament.'

SIR ALGERNON BORTHWICK, BART., M.P., will preside at the festival on May 21st of the Newsvendors' Benevolent and Provident Institution at the Hôtel Métropole. The Dukes of Devonshire and Newcastle, Lord George Hamilton, M.P., Lord Carmarthen, M.P., the Hon. W. F. Smith, M.P., the Dean of St. Paul's, and other gentlemen have already promised to support the chair.

THE Authors' Club is likely to become a realized fact. The scheme has met with much support from literary men, and the number of candidates for membership is said to be considerable. The expenses of starting the club will be provided for by the formation of a limited company, of which the first directors will be Lord Monkswell, Mr. Besant, Mr. Oswald Crawford (chairman), and Mr. Tedder.

MR. MORRIS has begun to print, at his Kelmscott Press, the new edition of the 'Defence of Guenevere,' which he is about to issue in a similar form and style to that of his lately published volume of 'Poems by the Way.' He is also rapidly advancing with the printing of Caxton's 'Recuyell of the Historyes of Troye,' which will be the first book printed in his newly designed black letter, even as it was the first book printed in the English language. Mr. Morris is bestowing upon its adornment all the wealth of his care and skill, and as a consequence his friends believe that the volume will be one of the most beautiful as well as one of the most sumptuous specimens of printing which ever came from an English press.

ENCOURAGED by the success of Canon Atkinson's 'Forty Years in a Moorland Parish' and 'The Last of the Giant-Killers,' Messrs. Macmillan & Co. are about to reissue, in their three-and-sixpenny series, two early books for boys by the same author, 'Walks and Talks' and 'Play Hours and Half Holidays,' in which the writer's wide knowledge of natural history and of various forms of sport is turned to account in describing the doings of certain schoolboys.

THE Bishop and Dean of Salisbury have fixed Wednesday, the 9th of March, for the inauguration of the memorial bust to Richard Jefferies by Miss Margaret Thomas, the Australian sculptor.

MR. REGINALD LUCAS, the private secretary to Mr. Akers Douglas, the Conservative whip, is going to bring out, through Messrs. Warne, a novel called 'Dunwell Farva.'

THE next volume of Mr. Elliot Stock's "Popular County Histories" will be 'Hampshire.' It will be written by Mr. Thomas W. Shore, of the Hartley Institute, Southampton.



MR. FITZGERALD MOLLOY is about to publish, through Messrs. Ward & Downey, a book dealing with various religious beliefs and supplying biographical sketches of their founders and descriptions of their services. The book will not discuss theological problems. It will be called 'The Faiths of the Peoples.'

MR. GEORGE MANVILLE FENN will publish immediately, with Messrs. Ward & Downey, a new novel entitled 'King of the Castle.'

THE REV. J. K. Hewison, editor of Winzet's 'Tractates,' has nearly ready for the press a work on 'The Isle of Bute in the Olden Time,' the first volume dealing with "Celtic Saints and Heroes." It will be illustrated with photo-lithographs and drawings of ancient Celtic churches and monuments.

THE *Leeds Express* has just been transferred to a company by Mr. Alderman F. Spark. Lord Goderich (now Marquis of Ripon), the late Mr. W. E. Forster, M.P., and the late Mr. Edward Akroyd, M.P., of Halifax, started the *Leeds Express* as a threepenny weekly paper, Mr. Lloyd Jones being editor. Its chief object was to advocate State-aided education as opposed to voluntary education, upheld by the *Leeds Mercury*. Mr. Spark joined the paper at the end of 1858, and a few years afterwards he became proprietor with Mr. R. M. Carter, M.P. for Leeds, and subsequently sole proprietor. The *Express* became a penny weekly, and in February, 1867, a daily evening edition at a halfpenny was begun—the first paper of that character established in England.

MR. A. A. MACDONELL, author of 'Camping Out on German Rivers,' has written a treatise on camping out which will appear in Messrs. Bell's "All-England Series." It contains a bibliography of the subject.

MR. MURRAY will publish early in March the eighth edition of Mr. Sydney Buxton's well-known 'Handbook to Political Questions of the Day.' The present edition forms a much larger volume than any preceding one. Among the new subjects dealt with are 'Betterment,' 'Taxation of Ground Rents,' 'Eight Hours Bill,' 'Interference with Hours of Labour,' 'Trade Option,' 'One Man One Vote,' 'Municipal Home Rule for London,' &c.

MESSRS. GAY & BIRD announce an "American Authors' Series" of novels. The first will be a Theosophical novel by A. Van der Naillen, entitled 'On the Heights of Himalay.'

A NOTE or two regarding foreign novels may be welcome. A novel by the Queen of Roumania, bearing the rather Western title of 'Edleen Vaughan; or, Paths of Peril,' is to be issued presently by Messrs. White & Co. Mr. E. A. Vizetelly's translation of 'La Dêbâcle,' which is appearing in the *Weekly Echo*, will be brought out before very long in book form. Mr. Fisher Unwin promises an English version of 'Rose et Ninette.'

WE regret greatly to hear of the premature death of Mr. C. A. Fyffe, formerly Fellow of University College, Oxford, and author of an excellent 'History of Modern Europe.' Reserved and somewhat shy, Mr. Fyffe left upon all who knew him the impression that he was a man of unusual

ability; he was a clear and vigorous writer, and had his life not been cut short he would have made a considerable name for himself. The decease is also announced, at the advanced age of eighty-four, of Dr. Oxenden, formerly Anglican Bishop of Montreal, and the author of various devotional and theological works, many of which had a large sale. A veteran in journalism has passed away in the person of Mr. Thomas Baker, the head of the reporting staff of the *Liverpool Mercury*, with which paper he had been connected for the long period of sixty years. Further, Mr. T. C. Irwin, the Irish author, has died at Dublin in the sixty-seventh year of his age. He contributed to the *Dublin Nation*, the *Dublin University Magazine*, and other Irish periodicals, and he published a volume of poems, chiefly of a legendary character.

MR. W. H. SMITH has by his will bequeathed his business and the premises in the Strand to Mr. W. F. Smith when he attains the age of twenty-five. If, however, he elects not to carry on the business, the other partners are to have the option of purchase without payment for goodwill, and will repay Mr. Smith's capital in a term of years.

MESSRS. HARRISON & SONS, of St. Martin's Lane, have printed for private circulation a complete list of the seventeen hundred signs in their fount of Egyptian type. They are divided into groups—gods, men, women, animals, birds, &c.; and at the end are given, in chronological order, about five hundred cartouches of Egyptian kings. It augurs well for the future of Egyptology that Messrs. Harrison have found it necessary to increase their hieroglyphic fount to this extent.

THE neglect of the English language in the Levant by those who profit by our national protection has long been a discredit. According to the *chronique* of the *Levant Herald* it has led to a dolorous incident. On the death of the Duke of Clarence the representatives of the ancient factory or colony at Constantinople felt it their duty to send an address to the Queen through the embassy. The address came back with the message, which got bruited abroad, that it could not be sent. On its forefront was Majesty spelt with a *g*. The indignation of educated men from the old country was aroused, and even the protected natives have been excited, though it has been matter of doubt with some whether *g* be not as legitimate as *j* in a strange language. At the last advices there was a strong feeling that a meeting should be held to put an end to a representation which has brought the colony into ridicule.

THE new number of Bezold's *Zeitschrift für Assyriologie* will contain an elaborate paper by E. Mahler on a new system of Babylonian chronology, based upon the theory of the existence of a cycle of nineteen years, in which leap-year comes every third year. The author also seeks to prove that the closest connexion exists between the Babylonian and Greek calendars, and that the days of the new moon are the same in each. Prof. Sachau has a short paper on an Aramean inscription engraved upon a Babylonian or Assyrian cylinder seal, and Dr. Budge gives the Syriac text of the legend of the

battle of Alexander the Great against Gog and Magog from MSS. in London and Paris.

A SCHOOL OF POLITICAL SCIENCE has been established at Constantinople, with twenty pupils chosen from among the candidates for the public service.

THE Mechitarists at Venice have been attacked by the epidemic, and one of the severe cases was that of the eminent Armenian scholar Leo Alishan, but according to late advices he was recovering.

THE Swedish critic and lexicographer Dr. Theodor Wisén died at Lund on the 15th inst. He was born in 1835. His elucidations of the text of the Elder Edda are well known to European scholars, and his 'Carmina Norroena,' published from 1886 to 1889, confirmed his position. Wisén was elected to be one of the eighteen of the Swedish Academy in 1878, in the room of Rydqvist.

GERMAN papers report that Brugsch Pasha will shortly start for the Libyan Desert in search of papyri.

It is highly creditable to the Bavarian Government, and especially to Dr. von Müller, the Minister of Culture, that they should have brought forward in the Bavarian Parliament, and carried in the face of some opposition, a proposal for establishing and endowing a Professorship of Byzantine Literature in the University of Munich. This is, we believe, the only chair in Europe by which this subject, as distinguished from the study of the mediæval and modern Greek language, is represented. To some extent this proposal had a personal character, since its aim was to find a fitting post for Dr. Karl Krumbacher, of Munich, whose lately published 'Geschichte der Byzantinischen Litteratur' has formed an epoch in the study of the subject. The creation of the chair coincides with the establishment of a *Byzantinische Zeitung* under the editorship of Dr. Krumbacher, the first number of which will shortly be published.

MESSRS. A. & C. BLACK are about to publish a volume of short stories, entitled 'The Philosopher's Window,' by Lady Lindsay, whose collection of poems was recently well received.

THE Parliamentary Papers this week include Trade and Navigation Accounts for January, 1892 (5*d.*); Returns relating to Alien Immigration from the Continent into the United Kingdom in January (1*d.*); Report on the Trade of France (2*d.*); Declaration between the Governments of Great Britain and Belgium respecting the North Sea Fisheries, signed at Brussels May 2nd, 1891 (1*d.*); and Reports on the Condition of Labour in Italy (6*d.*), Germany (2*d.*), France (2*d.*), Belgium (3*d.*), Russia (2*d.*), and Argentine Republic (3*d.*).

## SCIENCE

### SCHOOL-BOOKS.

An Introduction to the Study of the Elements of the Differential and Integral Calculus. From the German of the late Axel Harnack, Professor of Mathematics at the Polytechnikum, Dresden. (Williams & Norgate.)—English professors, ignorant of German, yet desirous of learning how the calculus is expounded by their Teutonic colleagues, may read this work with interest



and profit. We have not seen the original, and cannot therefore judge of the fidelity of the translation; but, from the general clearness and accuracy of the explanations, we have no doubt that Mr. Cathcart (the translator) has done his work well and conscientiously. Students preparing for examinations in England will hardly find the book sufficient for their needs; but they may often consult it with advantage in cases of difficulty or obscurity.

*An Introduction to the Differential and Integral Calculus.* By Thomas Hugh Miller, B.A. (Percival & Co.)—To give anything like a satisfactory exposition of the principles of both the differential and integral calculus in a small work of eighty-eight pages is manifestly not easy, and we cannot congratulate the author on the success of his attempt. His work is meagre, superficial, and destitute of all originality.

*Progressive Mathematical Exercises for Home Work.* By A. T. Richardson, M.A. (Macmillan & Co.)—A pure piece of book-making. Each exercise consists of three or four simple problems in arithmetic, followed by as many in elementary algebra. We do not say that books of this kind may not have their use; but as there are scores of similar manuals why add to the list?

*The Progressive Euclid.* Books I. and II. By A. T. Richardson, M.A. (Macmillan & Co.)—This deserves much more praise than the author's other work just noticed, and proves Mr. Richardson to be a capable and experienced teacher. The questions and exercises dispersed through the book are generally well imagined and suggestive. Still, with so many other well-written treatises on the same subject, and on pretty much the same lines, we doubt the advisability of adding to the number.

*A First Book of Mechanics for Young Beginners.* By the Rev. J. G. Easton, M.A. (Cassell & Co.)—Mr. Easton's work differs from the generality of text-books in the prominence which it gives to the notion of *units* from the very starting. This is a feature of which we strongly approve. We remember how difficult we found it in our youthful days to grasp the distinction between *weight* and *mass*, because of the obscurity of our text-book on this subject of units. In other respects there appears to be no great difference between this volume and other well-written works on elementary mechanics.

*Elementary Lessons in Heat, Light, and Sound.* By D. E. Jones, B.Sc. (Macmillan & Co.)—This is an excellent work of 282 pages, conscientiously and carefully constructed, with clear explanations and well-executed diagrams. We hope its success may be proportionate to its merits.

#### ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest eastern elongation from the sun on the 31st prox., and will be visible about that time soon after sunset in the constellation Aries. Venus will be a magnificent object in the evening throughout next month, passing towards the end of it from Aries into Taurus; she will be in conjunction with the moon (then a very small crescent) on the evening of the 1st. Mars will be in Sagittarius and not rise until after midnight. Jupiter sets now soon after the sun, and will shortly cease to be visible. Saturn is in Leo, and rises now about 7 o'clock in the evening; he will be in conjunction with the moon on the 13th prox., and in opposition to the sun on the 16th.

Mr. Thomas D. Anderson, of Edinburgh, wrote last week to *Nature* to avow the authorship of the anonymous postcard announcing to Dr. Copeland the appearance of the new star in Auriga. He states that he saw it several times in the week preceding the announcement (the first time probably on January 24th). "Unfortunately," he adds,

"I mistook it on each occasion for 26 Aurigæ, merely remarking to myself that 26 was a much brighter star than I used to think it. It was only on the morning of Sunday, the 31st ult., that I satisfied myself that it was a strange body."

The star has appeared to keep up its increased brightness since attention has been directed to it; and spectroscopists have not been idle in pursuing their investigations upon it. Mr. Lockyer, in a communication to the Royal Society on the 8th inst., stated that "the bright lines K, H, h, and G are accompanied by dark lines on their more refrangible sides," and this phenomenon had also been noticed by Herr F. Kroeger, of Kiel. A similar perception by Prof. Pickering and the other astronomers at Harvard College led to the suggestion that the appearance was due to a collision between two celestial bodies, probably meteor-swarms. "On this supposition," says the professor, "the spectrum of Nova Aurigæ would suggest that a moderately dense swarm is now moving towards the earth with a great velocity and is disturbed by a sparser one which is receding. The great agitations set up in the dense swarm would produce the dark-line spectrum, while the sparser swarm would give the bright lines."

That elaborate performance, Dr. Boeddicker's drawing of the Milky Way from the North Pole to 10° of south declination, as seen at the Earl of Rosse's Observatory at Birr Castle, has been published. Begun in the month of October, 1884, it has occupied the greater part of the author's time and attention until its completion. The scheme being to exhibit the ramifications of the Milky Way as it appears to the naked eye, believed to be a necessary first step to the knowledge of the structure of the sidereal universe, no optical help of any kind has been used in the production of a work which cannot fail, from the care with which it has been executed, to of high scientific value.

#### SOCIETIES.

ROYAL.—Feb. 18.—Sir W. Thomson, President, in the chair.—The following papers were read: 'The Nature of the Shoulder Girdle and Clavicular Arch in Saurpterygia,' by Prof. Seeley,—"On the Origin from the Spinal Cord of the Cervical and Upper Thoracic Sympathetic Fibres, with some Observations on White and Grey Rami Communicantes," by Mr. J. N. Langley,—"On the Relative Densities of Hydrogen and Oxygen," No. II., by Lord Rayleigh.

GEOGRAPHICAL.—Feb. 22.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Messrs. G. Brook, G. Gill, T. Marwood, and M. Rogerson.—The paper read was 'Journeys in Mashonaland and Explorations among the Zimbabwe and other Ruins,' by Mr. J. Theodore Bent.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 17.—Mr. J. W. Grover in the chair.—Mr. Macmichael read some notes on hair curlers of the seventeenth century, used for the preparation of the long ringlets, or "heart-breakers," worn by ladies and the wigs worn by men, a large collection of the clay curlers being exhibited.—Some notes on the ancient signs of London were also read.—Mr. Marriage exhibited a fine example of Egyptian bronze.—The Rev. W. S. Sykes exhibited a remarkable prehistoric hatchet, 14 in. long, formed of calliard, a white slate-stone of the locality. It has recently been found at the Crow's Nest Farm, Lawkland, Settle.—The Rev. Carus V. Collier reported the opening of a barrow at Bradwell, Derbyshire. Three skeletons have already been found within it, two lying on their sides with the knees bent up to the chins. They were surrounded by a low wall, or cist, of flat stones on their edges. Many bones visible in the part not excavated appear to be from older interments.—A paper was read by Dr. A. Fryer on the present condition of the ancient church of Perranzabuloe, Cornwall, which was excavated from beneath a great drift of sand. The ruins are very greatly reduced in height. The paper was illustrated by photographs.—In the discussion which ensued Mr. Loftus Brock and others took part, and Mr. Langdon described the process by which a large portion of the locality has been invaded and covered by sand slowly blown from the sea-shore.—Mr. Park Harrison reported his recent discovery of traces of the old Saxon church now Oxford Cathedral. Some of the shafts of what was believed to be a triforium of Norman date in the south transept are found to be grooved for the

frames of windows, the grooves being continued through the bases and in some of the arches, but not in the capitals, which are probably Norman insertions in what appear to have been some of the earlier Saxon windows of the older church. Several drawings were exhibited.—The Chairman described some objects of antiquarian interest noted in his recent journey to the Azores and America.

SOCIETY OF ANTIQUARIES.—Feb. 18.—Dr. J. Evans, President, in the chair.—Capt. L. Perry and Messrs. S. W. Williams and H. C. Sorby were elected Fellows.—Mr. Rice exhibited a fragment of heraldic glass from Rolvenden Church, Kent.—Mr. F. C. Penrose read a paper on the dates of some Greek temples as derived from their orientation.

NUMISMATIC.—Feb. 18.—Dr. J. Evans, President, in the chair.—Col. F. Warren exhibited some unpublished early Cyprian coins, among which were three silver coins of the successors of Evagoras, B.C. 410-374, and a gold coin of the same king; a gold coin of Nicocles, B.C. 374; and an uncertain gold coin bearing a new form of Cypriot letter.—Mr. Montagu exhibited a gold 1-pond piece, 1892, of the South African Republic, with the head of President Kruger, also two gold coins of Terra del Fuego.—Dr. O. Codrington exhibited a set of zodiacal gold mohurs of Jehangir struck at Agra, in very fine condition. Among them, however, were some specimens known to collectors as "Martini restorations."—Mr. Krumbholz exhibited a selection of sixty-nine thalers of various German states, all of which will probably be shortly withdrawn from circulation and recoined into mark pieces.—Mr. Montagu read a paper on some rare or unpublished Greek coins in his own cabinet, and brought the specimens for exhibition. Among them were beautiful coins of Tarentum, Croton, Naxos, Amphipolis, Melitea in Thessaly, &c.; a unique archaic silver stater, probably from the Santorin hoard, with a cock on the obverse; a Cyzicene stater with a Gorgon head over the tunny; three coins of Methymna in Lesbos; a tetradrachm of Cnidus with a head of the Cnidian Aphrodite; and a very fine and unique gold stater of Alexander Zebina, King of Syria, 128-123 B.C., with the figure of Zeus Nikephoros on the reverse. This interesting coin was struck out of the treasure appropriated by Zebina from the Temple of Zeus at Antioch when, according to Justin, *Jovis solidum ex auro signum Victoriae tolli jubet*.

ZOOLOGICAL.—Feb. 16.—Mr. O. Salvin, V.P., in the chair.—Mr. W. T. Blanford exhibited two heads and a skin of the Yarkand stag, and proposed the name of *Cervus elaphus yarkandensis* for this form.—Mr. Slater exhibited and made remarks on some living specimens of what are commonly called spinning or Japanese mice. He also exhibited and made remarks on some mounted heads of antelopes from Somali-land, amongst which was an example of the recently described Swayne's hartebeeste (*Bubalis swaynei*).—Mr. A. Smith-Woodward exhibited and made remarks on examples of the supposed jaws and teeth of Bothriolepis from the Upper Devonian Formation of Canada.—Papers were read: by Mr. F. E. Beddard, on the chimpanzee "Sally" and the orang "George," lately living in the Society's menagerie, the author's remarks referring principally to the external characters and the muscular anatomy of these anthropoid apes,—from Mr. A. G. Butler, on a collection of Lepidoptera from Sandakan, N.E. Borneo,—by Mr. G. A. Boulenger, on a third collection of fishes made by Surgeon-Major A. S. G. Jayakar at Muscat, east coast of Arabia, amongst which were a specimen of *Histiogaster typus*, a fish described in 'Fauna Japonica,' but not since recognized; and an example of a new species of Box, proposed to be called *B. lineatus*,—from Dr. W. B. Benham, on three new species of earthworms from British Columbia and South Africa, which were proposed to be called *Plutellus perrieri*, *Microchæta papillata*, and *M. belli*,—by Mr. F. E. Beddard, on some new species of earthworms of the genus *Perichæta*,—and from Dr. H. Bolau, on the specimens of *Halietus pelagicus* and *H. branickii* now living in the Zoological Gardens of Hamburg. Coloured drawings of these nearly allied sea-eagles were exhibited.

PHILOLOGICAL.—Feb. 19.—Mr. H. Bradley, President, in the chair.—The Rev. J. Sephton was elected a Member.—The President gave his yearly report on the progress of vol. iii. of the Society's 'New English Dictionary,' which he is editing. About 120 pages of part ii. from "Everybody" to "Extemporise," are in type, but there are no native words in it, and few interesting ones. *Excise* is from Dutch *accijs*, and is first spoken of as "the Dutch practice of excise." *Census* gives rise to *accensare*, to tax; *accensum*, a tax; O.Fr. *acceis*. *Excons* or *excons*, inferior officers of the Yeomen of the Guard, added in 1668, is from Fr. *exempt*. Turning to the develop-



ment of meanings, Mr. Bradley showed that the mere inferiority once implied by *evil*, as in Grindal's "take an evil dinner with me," had died out. To *evince* and *evict* or conquer a country were once used indiscriminately. Then the legal use prevailed, and *evince* meant to get something by pleading, to prove, while *evict* was to turn out by pleading—a man out of his holding, and now the force used for turning him out. *Exaggerate* was first used for "lay great stress on." "The exception proves the rule" was also legal. When a judge says "This rule has such and such exceptions," he means these and no more, so that the rule governs all the cases not excepted. The prevailing use of *excite* is quite modern. The verb *exist* was first used by Shakespeare, though *existence* is in Chaucer, Hoccleve, &c. *Exorbitant* was at first only "out of the track, beyond ordinary bounds," now it is used to express disgust or astonishment. The old *exquisite* fever or erysipelas is not an acute one, but a normal, *exquisitus*, accurately determined. Mr. Bradley dealt also with *exotic*, *explode*, *express*, and then pleaded, against the spelling-reformers who wished to spell in the same way all words similarly sounded, that only colloquial words are known by sound, literary words are known by sight. You now take in a page at a glance, and hit on what you want, without reference to sound. If you respell literary words by their sound your eye must unlearn its old education and get a fresh one, and would often have to retranslate its words into their present spelling to get at their meaning. "The book was red": *red* might be the adjective of colour or the perfect tense of the verb *read*.

**SOCIETY OF ARTS.**—Feb. 23.—Sir P. Cunliffe-Owen in the chair.—A paper 'On the Artistic Treatment of Jewellery: Jewel and Address Caskets,' was read before the Applied Arts Section by Mr. J. W. Tonks. The paper was illustrated by specimens from the South Kensington Museum and from Mr. Tonks's own collection.—A discussion followed the reading of the paper.

Feb. 24.—Prof. W. Anderson in the chair.—Mr. E. Hart, who has recently returned from a tour through Japan, in the course of which, through the kindness of the Government, most of the private as well as the public and temple treasures were opened for his inspection, lectured 'On the Pottery and Porcelain of Old Japan.'

**INSTITUTION OF CIVIL ENGINEERS.**—Feb. 23.—Mr. G. Berkley, President, in the chair.—The papers read were 'On the Bishop Rock Lighthouses,' by Mr. W. T. Douglass, and 'On the Illumination by Gas of Tory Island Lighthouse, county Donegal,' by Mr. D. C. Salmond.

**HISTORICAL.**—Feb. 18.—*Anniversary Meeting.*—The President, Sir M. E. Grant Duff, delivered his inaugural address on the study of history and the desirability of attaching more importance to this subject in the present system of education.

**PHYSICAL.**—Feb. 12.—*Annual General Meeting.*—Prof. W. E. Ayrton, President, in the chair.—The Report of the Council was read by the President, as were also the obituary notices of Prof. W. Weber, late Honorary Member, Mr. W. G. Gregory, and Prof. J. C. Adams.—A list of additions to the library accompanied the report.—Dr. E. Atkinson read the Treasurer's statement, showing a gain of about 240l.—Prof. Van der Waals was elected an Honorary Member.—The following gentlemen were declared to be elected to form the new Council: *President*, Prof. G. F. Fitzgerald; *Vice-Presidents*, Prof. A. W. Rücker, Mr. W. Baily, Prof. O. J. Lodge, and Prof. S. P. Thompson; *Secretaries*, Prof. J. Perry and Mr. T. H. Blakesley; *Treasurer*, Dr. E. Atkinson; *Demonstrator*, Mr. C. V. Boys; *other Members of Council*, Mr. S. Bidwell, Dr. W. E. Sumpner, Major-General E. R. Festing, Mr. J. Swinburne, Prof. J. V. Jones, Rev. F. J. Smith, Prof. W. Stroud, Mr. L. Fletcher, Dr. G. M. Whipple, and Mr. J. Wimshurst.—The Chairman then invited suggestions towards improving the working of the Society.—In response, Prof. S. P. Thompson thought that, as the Society had been established fifteen or sixteen years, and had amply justified its existence, the Members had earned the right to be called Fellows.—Mr. Swinburne suggested that before papers were brought before the meetings they should be read by a member of Council. If suitable they should be printed, and proofs sent to members who applied for them. Mathematical papers could then be taken as read; and the discussions would be more interesting and to the point. It would also be an advantage if communications on kindred subjects could be taken the same day and discussed together. Papers on purely technical subjects should go to the technical societies.—Prof. Ayrton, in reply to Mr. Swinburne, said the members had the matter of papers in their own hands, for, as pointed out in the report of the Council, if they would only send in the papers early

enough, the secretaries would be glad to group them in the way suggested. Referring to Prof. Thompson's remarks, he said he had often thought it would be an advantage to have another class of members in the shape of students, who should hold meetings amongst themselves.—Mr. A. P. Trotter and Dr. C. V. Burton considered it was not desirable to have different grades of membership.—Prof. S. P. Thompson, referring to the communications brought before the Society, said it was not necessary that all should possess great novelty. Descriptions of new arrangements of apparatus, of diagrams, and exhibits of modern instruments were of great interest to members.—The Chairman pointed out that at the early meetings of the Society exhibitions of instruments were frequent, and said the Council would be glad if instrument makers would send apparatus to be shown at the meetings.—The meeting was resolved into an ordinary science meeting, and Messrs. W. R. Bower and E. Edsen were elected Members.—Prof. S. P. Thompson communicated a 'Note on Supplementary Colours,' and showed experiments on the subject.—A paper 'On Modes of representing Electromotive Forces and Currents in Diagrams,' by Prof. S. P. Thompson, was postponed.

**HELLENIC.**—Feb. 22.—Prof. Jebb, M.P., President, in the chair.—Prof. Gardner read a paper 'On the Chariot Group of the Mausoleum,' adopting and enforcing the view of Stark and Wolters that the figures of Mausolus and Artemisia could not have stood in the great quadriga which surmounted the monument. The writer pointed out (1) that Pliny speaks only of a chariot, not of any person in it; (2) that there are reasons both in custom and art why the chariot should be empty; (3) that in any case the two figures we possess could not have occupied the chariot, being far too small in proportion to the horses and the wheel of the chariot; (4) that their attitude is not that of persons driving horses, nor is their drapery at all moved by the wind which the chariot would meet; (5) that in the chariot they would be practically invisible from below, the monument being 140 ft. high, and the heads of the statues almost on a level with those of the horses. The writer suggested that the chariot was a mere decorative architectural work, and that the two statues, by some great artist, stood inside the building.—Mr. A. S. Murray pointed out that the statues and the chariot came from the same bed of stone, and that a depression in the side of one of the figures seemed to have been intended to hold the rail of the chariot.—Mr. A. H. Smith and Dr. Perry also took part in the discussion.—After a reply from Prof. Gardner, Mr. H. B. Walters read a paper 'On the Trident of Poseidon.' In accordance with the theory that many mythological difficulties might be explained as arising from decorative motives misunderstood or developed, the writer's object was to show that Poseidon's trident might be merely an evolution from a different form. In early Greek literature, such as Homer, there was not sufficient evidence on the trident to give an idea of the form it took, nor in early art did we find sufficient remains for our purpose, at least before 550 B.C., by which time the form as we know it was fully developed; but the series of early Corinthian *pinakes*, dating 650–550 B.C., which are now in the Berlin Museum, have numerous representations of Poseidon, which are the earliest existing in Greek art. In these *pinakes* there is a remarkable variety in the form of the trident borne by Poseidon, and its development may be traced by a gradual transition from the lotus flower or bud, which is common in Greek art as the ornament of the sceptre borne by Zeus and other deities. This original form might be accounted for by the fact that in archaic art little difference is made between Poseidon and Zeus, and when a different type for Poseidon became a necessity it was possible that the form the sceptre took in his case, namely, that of the trident or tunny-spear, was suggested by his other common attribute, the tunny-fish. A remarkable parallel to this transition is seen in Oriental art, where a development of the fleur-de-lys or lotos into the Indian trident or *trisula* is in several cases clearly marked.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Saga of Hamlet,' Mr. I. Gollancz.
- Surveyors' Institution, 8.—Adjourned Discussion on Mr. J. W. Grover's Paper, 'An Explanation of the London Water Question.'
- Society of Arts, 8.—'The Uses of Petroleum in Prime Movers,' Lecture I., Prof. W. Robinson (Cantor Lecture).
- Tues. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.
- Shorthand, 8.—'Practical Shorthand,' Mr. W. H. Woodcock.
- Civil Engineers, 8.—Discussion on the Papers by Messrs. W. T. Douglass, on the 'Bishop's Rock Lighthouses,' and D. C. Salmond, 'Illumination of Tory Island Lighthouse.'
- Biblical Archaeology, 8.—'The Book of the Dead, Translation and Commentary of Chapter II. and following,' Mr. P. le P. Renouf; 'Metallic Copper, Tin, and Antimony from Ancient Egypt,' Dr. J. H. Gladstone.
- Zoological, 8.—'On Stridulation in certain Lepidoptera, and the Distortion of the Hind Wings in the Males of certain Ommatophorine,' Mr. G. F. Hampson; 'Retention of Functional Gills in Young Frogs (*Rana temporaria*), with Remarks on the Protrusion of the Fore-Limbs,' Prof. W. N. Parker; 'Contribution to the Classification of Ophiuroids, with Descriptions of some new and little-known Forms,' Prof. F. Jeffrey Bell; 'Observations on an Earthworm possessed of Seven Pairs of Ovaries,' Mr. M. F. Woodward.

- Wed. Archaeological Institute, 4.—'Scandinavian Prim-Stav Calendar,' Mr. A. H. Cocke; 'Archaic Engravings on Rocks near Gebel Silsileh, in Upper Egypt,' Rev. G. I. Chester.
- Society of Arts, 8.—'Spontaneous Ignition of Coal, and its Prevention,' Prof. V. B. Lewis.
- British Archaeological Association, 8.—'Waddington Church, Lincoln,' Mr. E. P. Loftus Brock; 'Roman Pottery found at Doncaster,' Dr. F. R. Fairbank.
- Thurs. Royal Institution, 3.—'Romance in the Middle Ages,' Prof. W. F. Ker.
- Royal, 4.
- Society of Arts, 4.—'Indian Sanitation and the International Congress of Hygiene,' Sir W. J. Moore.
- London Institution, 7.—'Orchestral Music in the Sixteenth Century,' Dr. A. C. Mackenzie.
- Linnean, 8.—'Variations in the Internal Anatomy of the Gamasine,' Mr. A. D. Michael; 'Vitality of Spores in Bacillus,' Mr. A. Swan.
- Chemical, 8.
- Antiquaries, 8.—'Note on the Construction of Horn Crossbows,' Baron de Cosson; 'Horseshoe Custom at Oakham, Rutland,' Mr. J. Evans; 'The Domus Conversorum, or House of Jewish Converts in London,' Mr. W. J. Hardy.
- Fri. United Services Institution, 8.—'Employment of Photography in Reconnaissance,' Lieut. F. J. Davies.
- Geologists' Association, 8.
- Philosophical, 8.—'Yearly Report on the Progress of the Society's "New English Dictionary,"' Dr. J. A. H. Murray.
- Royal Institution, 9.—'The Surface-Film of Water and its Relation to the Life of Plants and Animals,' Prof. L. G. Miall.
- Sat. Royal Institution, 2.—'Matter: at Rest and in Motion,' Lord Rayleigh.

Science Gossip.

MESSRS. LONGMAN announce 'Distinction: and the Criticism of Beliefs,' by Mr. Alfred Sidgwick, author of 'Fallacies.' It will be a statement of the difficulties arising from acceptance of the doctrines of evolution, and especial reference will be made to the question of their removal. Examples will be given of the constant struggle carried on by language against difficulties of expression, the conservative tendency of words, and the effects of idealization and caricature in controversy.

SADONE, where a British garrison has been besieged by Kakhys, is situated on the Burmo-Chinese frontier, about 25° 28' N. latitude and 97° 57' E. longitude. It lies about thirty miles east of Myitkyina, which is the nearest point on the Irawadi river. The best map of the region is one recently prepared by Major J. R. Hobday to illustrate the report drawn up by Lieut. Eliot on his frontier explorations about a year ago.

AMONG the many labours of the late Sir George Campbell should not be forgotten his contributions to anthropology. He early wrote, in rivalry with General Dalton and Sir W. W. Hunter, a work on the comparative vocabularies of India. He was a member of the Council of the Anthropological Institute and one year presided over the Anthropological Section of the British Association.

THE date of the Bakerian Lecture, which was to have been delivered on March 17th, has been altered to March 10th. Prof. James Thomson, who has been appointed Bakerian Lecturer for the present year, has chosen as his subject 'The Trade Winds.'

THE inaugural meeting of the London branch of the Scottish Geographical Society will be held at 20, Hanover Square, on Tuesday evening, March 29th, when an address will be delivered by Prof. James Bryce on 'The Migrations of the Races of Men, considered Historically.'

FINE ARTS

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

WILD BEASTS AND BIRDS OF PREY.—AN EXHIBITION done in PASTELS by J. T. NETTLESHIP, at Robert Dunthorne's, 5, Vigo Street.—Admission, including Catalogue, 1s.

*A Treatise on Heraldry, British and Foreign.* By the Rev. J. Woodward and the late G. Burnett, Lyon King of Arms. 2 vols. (Edinburgh, W. & A. K. Johnston.) (First Notice.)

"FOR a Gentleman honorably descended," says Henry Peacham in 'The Compleat Gentleman' of seventeenth century fame, "to be ignorant of armory and blazonry, argueth in him either a disregard of his own worth, a weakness of conceit, or indisposition to arms and honorable action."



If the modern English gentleman is ignorant of heraldry, it will not be the fault of the writers and publishers of the present generation, for within the last thirty years a considerable number of popular handbooks to this science have been issued from the press. These handbooks are of varying degrees of merit, but there is not one that is free from errors more or less palpable. Good books, it is true, representing an infinity of labour, and by no means to be despised because of mistakes that cannot fail to occur in works of such magnitude, have been brought out to serve as indexes to the heraldic student or historical inquirer—such are armories like that of Sir Bernard Burke, wherein the family is given, followed by the arms that pertain to it, or the still more useful undertaking of Mr. Papworth in his 'Dictionary of Arms,' wherein the arms are blazoned, followed by the family or families to which they have been assigned. Nor is Mr. Elvin's elaborately illustrated dictionary of heraldic terms to be despised. But when books of reference of this character are put aside, it is safe to say that Great Britain has not hitherto produced a work, during the nineteenth century, in any way worthy of that science which has been aptly termed "the shorthand of history"; and this is the more strange as it is altogether indispensable to the due pursuit of family or national history, of topographical or territorial learning, or of any branch of ecclesiology or architecture. The modern English gentleman has too often left his heraldry to his coach-painter or seal-engraver, or has fallen victim to some advertising quack, and this to some extent because no accurate guide could be found. Now, however, this reproach has been removed, for the two volumes before us form a treatise which cannot fail to delight the lover of heraldry, and which may be thoroughly trusted by the novice.

That well-known heraldic enthusiast the late Dr. Burnett, of Edinburgh, was preparing at the time of his death, in 1889, a treatise on the lines of the present volumes. The MS. was placed in the hands of his friend the Rev. J. Woodward, of Montrose, to see through the press; but it was found to be so incomplete that eventually Mr. Woodward redesigned the book, extending its basis so as to make it an introduction to European as well as British heraldry, with the result that more than three-fourths of the 850 pages are the extension of the posthumous treatise of the Lyon King of Arms.

The interesting question of the true date of arms is ably discussed in the second chapter by both authors. Dr. Burnett confirms the view, first put forth with clearness by Mr. Planché in his 'Pursuivant of Arms' in 1850, that heraldry as a science was unknown before the beginning of the thirteenth century, although the bearing of what may be termed distinctive arms can be found in the latter half of the twelfth century. Mr. Woodward further elaborates the conclusions of the Lyon King of Arms, and between them they completely demolish the pretentious claims to a far earlier origin put forward by Mr. Ellis in 1869 in his 'Antiquities of Heraldry.' Dr. Burnett ably argues the question from the negative evidence of early seals, monuments, painted

windows, and rolls of arms, and proves that even well on in the thirteenth century the principle of hereditary arms was not always understood or accepted. His remarks on the transition of personal devices into hereditary arms are of much value, particularly as he follows up the question not only in England and Scotland, but in the Low Countries, France, Spain, Italy, and Sweden. The highly successful Heraldic Exhibition held last summer at Edinburgh (but not referred to in this work) yielded one evidence of early definite arms of special interest. A lovely Book of Hours of the latter part of the thirteenth century, known as the Murthly Manuscript, now the property of the Marquis of Bute, has bound up with it twenty-three full-page miniatures of Scripture subjects of an earlier date. Experts who then examined the little volume considered that these miniatures were not later than 1220. One of these represents the soldiers watching our Lord's tomb. They are four in number, clad in knightly armour, apparently banded, and three of their shields bear the following charges: Gules, two chevronels or; Azure, a fess between three besants; and Gules, a chevron between three besants.

After dealing with the shape of shields, tinctures, and parted coats, the remainder of the first volume (which is the part which will be of most use to beginners) is devoted to the consideration of ordinaries, sub-ordinaries, and animate and inanimate charges. All these divisions are subdivided after an excellent fashion, described with clear precision, and illustrated graphically both in plate and text. These pages are invaluable for the neophyte, yet at the same time the professed herald will delight in them, not only for the definiteness that he loves, but because of the bright and novel bits of European blazonry that come in here and there, and that have hitherto been wanting in almost all our English books of heraldry. We are reminded how the long-continued struggle between the Hungarians and Turks accounts for the introduction into several important Hungarian and Transylvanian coats of the head of a dead Turk; whilst the Austrian Counts of Schwarzenberg use as a quartering with their own arms the following ghastly concession: Or, a raven sable, collared of the field, perched on the head of a dead Turk, and picking out his eye. There are some queer insect coats amid British heraldry, but we cannot rival the Pullici of Verona, who bear Or, semé of fleas sable, two bends gules, over all two bends sinister of the same. The old heralds, who pretended to find in armorial charges the hieroglyphic of the moral character of the bearer, would no doubt have discovered in the Pullici charges the symbols of restless activity and relentless bloodthirstiness! Among inanimate astronomical charges, Mr. Woodward notes that the family of Claps in Flanders have a landscape in a thunderstorm, whilst the Italian Tempesta bears a storm represented more conventionally—Gules, eleven hailstones argent. In German heraldry a charge known as the *neniphar* leaf, resembling a stalkless trefoil, occurs in several important coats, and has been curiously treated in blazonry. This leaf, which is that of an aquatic plant,

is sometimes found described as a heart, sometimes as the boulerol of a sword, and even as the horns of a species of beetle—*Schröterhörner*!

#### THE MAUSOLEUM.

PROF. GARDNER read a paper to the Hellenic Society on Monday to show that the statues of Mausolos and Artemisia did not stand in the chariot on the top of the Mausoleum. According to the *Times* report, he said: "It seems in the last degree unlikely that the Greeks would place human figures in a chariot at a height of 140 ft. from the ground, where they would be practically invisible, at least in detail."

Permit me to direct attention to a paper that Trendelenburg read to the Archäologische Gesellschaft at Berlin in June, 1890. His view was this. According to the current reading, Pliny puts the height at 140 ft., including the chariot-group. But Pliny also says, "Attolitur in altitudinem xxv. cubitis, cingitur columnis xxxvi.; pteron vocavere circumitum," and then adds, "supra pteron pyramis altitudinem inferiorem aequat." There is not a word about any third story: simply *inferiorem*, not *inam* or *mediam*. The height of the building would thus be about 50 cubits, or 75 ft. And that is approximately the height given by Hyginus—namely, 80 ft. So the number 140 appears to be corrupt. CECIL TORR.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 19th and 20th inst. the following, the property of the late Mr. H. Hill. Drawings: H. B. Willis, Cattle in a Landscape, 63*l.* E. Duncan, Oyster Boats under Weigh, 94*l.* Pictures: Degas, Figures at a Café, 180*l.* W. McTaggart, The Bathers, 162*l.* P. R. Morris, The Sons of the Brave, 105*l.*; The First Communion, 210*l.* W. Q. Orchardson, Hamlet and the King, 210*l.* J. Pettie, Scene in Hal o' the Wynd's Smithy, 157*l.* F. Walker, The Old Gate, 115*l.* Sculpture: A Reading Girl and Dog, 26*l.* E. B. Stephens, Ophelia, 40*l.*; Lady Godiva, 36*l.*; Zingari, 42*l.*; The Wrestler, and the Companion, 78*l.*; The Bathers, 40*l.* Sir J. E. Boehm, A Nymph, 37*l.* Another property: G. M. Benzoni, A Veiled Vestal, 75*l.* B. E. Spence, The Favourite, 60*l.* S. Smith (of Rome), Hebe, 71*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following coins last week from the collection of Mr. R. J. Hopkins, including a few pieces from the cabinet of Mr. Alfred E. Copp: Charles I., Oxford Pound Piece, Declaration type, 1642, 13*l.* George III., Pattern Crown, 1817, by Wyon, 15*l.* William IV., Crown, 1831, 13*l.* 10*s.* Charles II., Five-Guinea Piece by Roettier, 1668, 10*l.* 10*s.* Ten-Ducat Piece of the Dutch East India Company, 1728, 12*l.* Joachim Napoleon, *obv.* bust to left, *rev.* legend, &c., 1811, 12*l.* 5*s.* Sir Andrew Fontaine, 1715, by Antonio Selvi, *rev.* Pallas standing among works of art, 10*l.* 10*s.* Frederick William, Margrave of Brandenburg, *rev.* armorial eagle, 11*l.* Henry IV. of France, 1607, 10*l.* 10*s.*

Dr. Joly's Hogarth collection, to the sale of which by Messrs. Sotheby, Wilkinson & Hodge we called attention a short time since, realized 500*l.*

#### Five-Art Gossip.

MR. A. S. MURRAY'S 'Handbook of Greek Archaeology' will be published next week by Mr. John Murray. This is the first attempt in this country to deal in a systematic manner with the art industries of classical and prehistoric times. For nearly half a century a continuous effort has been made, especially in Germany, to group the innumerable facts of Greek archaeology, and to deduce from them general truths, and the time has come when the results of these labours may be dealt with in a scientific manner.



The volume, which is profusely illustrated, includes vase-making both of primitive and later times, metal-working, gem engraving, sculpture in relief, statuary, painting, architecture, &c.

An important work illustrative of the famous Ajanta cave mural paintings is to be produced shortly under the auspices of the Government of India and the Secretary of State. The bulk of the work will consist of 173 imperial folio plates, mostly in chromo-collotype, the accompanying text being from the pens of Mr. John Griffiths and Dr. James Burgess, C.I.E. The illustrations are being produced by Mr. W. Griggs, of Peckham.

THE press view of the fourteenth Spring Exhibition of Modern Pictures at the Atkinson Art Gallery at Southport took place yesterday (Friday).

WE regret to hear of the death of Mr. J. E. Nightingale, F.S.A., well known in the antiquarian world for his work on the church plate of the diocese of Salisbury, the concluding volume of which is on the eve of publication. He was also honoured by the lovers of ceramic art for his history of early English porcelain, and for his discovery of the long-lost china factory of Longton Hall.

THE obituary of the 17th inst. records the death of Mr. Henry Doyle, the third son of Mr. John Doyle, the gentle satirist "H. B.," and the amiable and accomplished brother of the famous "Dicky Doyle." Henry Doyle was born in Dublin in 1827, and, in this following the initiative of his father and elder brother, began to study as an artist at, we believe, Dublin. He attained no marked success, but the technical knowledge he acquired qualified him admirably for the critical functions it was his fortune to perform in later life. In 1862 he acted as commissioner for Rome at the International Exhibition—an office which was not important or laborious, but sufficed to bring him in contact with public men, with whom the charm of his manner and handsome looks told effectively. Three years later, the interval being occupied in art and literary work, Henry Doyle was appointed Superintendent of the Dublin Exhibition; and in 1869 he became Director of the National Gallery of Ireland, *vice* Mr. Mulvany, who died after holding the post for some years. In 1872 Doyle became honorary secretary of the National Portrait Gallery, Dublin. In both these latter offices he was eminently successful in securing at relatively nominal prices, at auctions and otherwise, excellent examples of minor masters of painting, whose works were not in fashion, but whose intrinsic merits Doyle's taste and artistic training enabled him to appreciate without hesitation. In this way he succeeded in raising the Dublin Gallery from a miserable to a respectable position. Had Doyle been spared the way was clear for its future, and he might have been trusted to do wonders. His death, which occurred at his lodgings in South Street, was sudden, and due to disease of the heart.

THAT eminent collector and generous lender of works of art Mr. Robert Stayner Holford died on the 22nd inst., in his eighty-third year, after a long and painful illness. He was the son of Mr. George Peter Holford, of Weston Birt, Tetbury, and early in life inherited considerable wealth from some relatives who were bankers in Gloucestershire. He used to live in Russell Square (Lawrence's house), where, more than forty years ago, he began gathering pictures. The late Mr. Vulliamy built Holford House in Park Lane for him, and Alfred Stevens, whose merits Mr. Holford was one of the first to recognize, did much admirable marble and iron work for his mansion. Mr. Holford's gallery furnished pictures to the Manchester Art Treasures Exhibition, 1857, the British Institution, and, most liberally, to the Royal Academy in 1887, when about fifty of his possessions adorned the walls of Burlington House. Among these were conspicuous a study by Da Vinci for

a head in 'La Vierge des Rochers'; 'A Man's Portrait,' by Rembrandt; two *genre* pictures by A. Van Ostade; a Paul Potter; a Cuyp of rare quality; a Ruysdael; a Hobbema; and a Wouvermans. He lent to the Grosvenor Gallery in 1887 two capital Van Dycks, being the surpassingly fine 'Marchesa Balbi' and the 'Abbé Scaglia.' His 'Philip IV.,' by Velazquez, is very fine. Both his Greuzes are first rate. He owned one of the best private collections of manuscripts and illuminations in England, including a superb Evangelium of about the ninth century, a Psalter of the thirteenth century, and choice volumes of Offices and the 'Institution de l'Ordre de St. Michel en 1476.' Mr. Holford was great in block-books, and his collection of etchings and drawings by Rembrandt and other masters is worthy to be ranked with his pictures. From 1853 to 1872 he was M.P. for East Gloucestershire. He married a sister of Sir Coutts Lindsay.

MESSRS. H. GREVEL & Co. have in preparation a new work, by Capt. A. Hutton, on 'Old Sword Play,' consisting of a series of studies of the swordsmanship of the sixteenth, seventeenth, and eighteenth centuries, with fifty-seven illustrations from the works of Marozzo, Di Grassi, De la Touche, and others.

At a general meeting of the Society of Painters in Water Colours, held on the 18th inst., Miss Clara Montalba and Mr. Richard Beavis were elected Members, and Mr. R. Little and Mr. Lionel Smythe Associates.

In the spring Dr. Dörpfeld will conduct a party of students for a journey of about fourteen days' duration in the Peloponnesus. Under present arrangements a start will be made on the 10th of April from Athens, Argolis will be visited, and then Olympia reached by way of Megalopolis and Phigaleia.

THE excavations now in progress at Selinunte, under the direction of Prof. A. Salinas, have resulted in a very important artistic discovery, consisting of three additional metopes of the archaic period. One of the metopes has for its subject Europa on the bull, the sculpture bearing traces of colour.

THE American School of Athens is about to undertake an excavating campaign at the sanctuary of Juno called Heraion, between Mycenæ and Argos. The Heraion was one of the most important sanctuaries of the Peloponnesus. It was the work of the architect Eupolemos of Argos, and contained on one front the combat of the giants with the gods, and the birth of Jove; and on the other scenes from the taking of Troy. Amongst the offerings of all periods from the Dædalæan to the Roman, Pausanias mentions those of Nero and Hadrian. The same School is concluding negotiations with the Greek Government in order to begin excavations on the site of ancient Sparta, which has hitherto been left almost untouched. It is also announced from Athens that the last difficulties which stood in the way of excavations at Delphi have now been removed, and the inhabitants of the village of Kastri have begun to settle elsewhere. The demolition of the village will begin forthwith.

THE excavations conducted by Dr. Orsi at Pantarno have resulted in the discovery of a considerable amount of native (Sikel) pottery, and also, in one of the tombs, of a Greek vase bearing the so-called Mycenæ decoration. It is somewhat similar in form and ornamentation to the vase from Alikí, fig. 2064 in Baumeister's 'Denkmäler des classischen Altertums' (Furtwängler-Loeschke, 18, 122). The necropolis has also yielded remains of flint and obsidian knives and fragments of bronze swords.

At Athens a statue of Æsculapius was found last week near the Place de la Concorde, in making a tunnel for the prolongation of the Piræus-Athens Railway. Dr. Dörpfeld's excavations in order to find the fountain of

Enneakrounos have now reached the valley immediately below the Pnyx.

M. SEON, French vice-consul at Siwas, has communicated to the Paris Academy of Inscriptions the discovery of a series of Greek inscriptions copied by him, which have enabled him to fix with certainty the site of the ancient city of Sebastopolis. They also furnish important information regarding its constitution.

A WELL-INFORMED Correspondent writes from Rome, regarding our statement in our number for February 13th, "Other portions of the scheme relate to the present private galleries at Rome, and savour strongly of pure confiscation":—

"No interference with *private* galleries is contemplated by the Government. The galleries alluded to are, and have always been, *public* galleries, founded by the ancestors of the present Roman princes 'for the ornament of the city,' and bequeathed to the said descendants with the obligation of keeping them up for the *public use*. With this obligation Prince Sciarra and others have failed to comply, and, not content with closing their doors to the public, have sold some of the most precious contents of these public galleries. Yet when, for instance, Sciarra's creditors wished to seize his gallery, Prince Sciarra himself convinced them that they could not seize a public gallery to pay his private debts. That point legally settled, however, he made haste to secretly dispose of the best of his public treasures for his own needs. In the official reports of the Senate (*Gazzetta Ufficiale*) for November and December, 1891, your correspondent would find Senator Mancini's luminous exposition of the legal position of the Roman galleries, and Prof. Villari's statement how he proposed to settle the question. As for his scheme, it will be time to discuss its merits and defects when it shall be brought before Parliament. Be assured that nothing savouring of 'confiscation' will be proposed. Under the Papal rule, the 'Camarlingo' was charged with the supervision of the public galleries housed in private palaces, and had to see that their contents were preserved intact and kept open to the public. Under the monarchy this thankless office devolved on the Minister of Public Instruction. Of course, the abolition of the law of primogeniture renders the possession of public galleries a white elephant to impoverished princes; that cannot be denied. But, on the other hand, the Government is not in fault if the said princes have chosen to squander their substance in reckless speculation. The story of the Borghese Gallery and the abduction of the famous 'Cesar Borgia' reads like a chapter of a sensational novel. If report speaks truly, the portrait was smuggled out of Rome under the seal of the French Embassy to the Vatican. Prince Borghese, ruined by ill-judged building speculations, has sold his ancestral palace, and removed his public gallery to the damp Casino in the grounds of the Villa Borghese. This removal was illegal, according to the terms on which he held his property. In old times he would have required the sanction of the Camarlingo, now that of the Minister of Public Instruction. But he has defied the law. The precious canvases will certainly be injured by the damp of the Casino, while students and copyists will as certainly suffer from the fever-laden air, to say nothing of the inconvenience of having to go so far to their work. By charging a franc a head for entrance to this public gallery the prince also evades the clause binding him to maintain the gallery 'por la servitù pubblica.' I may add that Prince Torlonia, whose public gallery in his palace on the Corso was held on similar terms to those described at the beginning of this letter, has gracefully rid himself of his white elephant by presenting it to the nation, and considers that he is no loser by the gift. His magnificent collection of sculptures is in his private gallery across the Tiber, and that he can open and shut at his own pleasure."

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Amateur Orchestral Societies' Concerts. Sir Charles Halle's Concerts.  
CRYSTAL PALACE.—Saturday Concerts.

It is frequently asserted, and certainly not without some measure of justification, that orchestral concerts are not remunerative in London; but it is apt to be overlooked that the numerous amateur societies which have recently sprung up occupy the time and attention of many persons interested in



this branch of musical art. On Thursday last week, for example, an extremely interesting performance was given by the Stock Exchange Society, the selection of the programme and its execution being alike commendable. The performance of the first of the novelties, a Funeral March in B flat minor, by Mr. J. F. H. Read, was doubtless due to the fact that the composer is the president of the society. Though conventional enough, the piece is carefully put together, and by no means badly scored. Higher praise than this can be given to the two movements from an Orchestral Suite in A by Mr. William Wallace, a young Scotch composer born at Greenock, the native place of Mr. Hamish MacCunn. Mr. Wallace was for some time a student at the Royal Academy of Music, where his dawning ability was fully recognized. His suite, it is said, was inspired by a study of Ibsen's play 'The Lady from the Sea,' and consists of four movements. Those played on the present occasion were a *largo alla ballata*, intended as a prelude to the third act, and an *allegro giocoso quasi scherzo*, originally the first *entr'acte*. Without entering into details it may be said that the movements are effective, with appropriate Norse colouring, the orchestration for the wood wind and harp being especially felicitous. Further examples of Mr. William Wallace's talent will be welcomed. Interest also attached to the efforts of the solo performers. Miss Lilian Schidrowitz, a clever young violinist, who has studied in England under Herr Ludwig and in Frankfort under Herr Heermann, has mastered the technique of her instrument, and played with intelligence if not with power. Miss Alice Schidrowitz sang Hérold's ornamental *aria* "Jours de mon enfance" with care and taste, making a distinctly favourable impression. Under the direction of Mr. George Kitchen an exceedingly creditable interpretation was given of Gade's terse and tuneful Symphony in B flat, No. 4, a work very rarely thought worthy of a hearing; and Mr. J. F. Barnett conducted his two pleasant "Characteristic Pieces," 'The Flowing Tide' and 'Fair-land.'

On the following Saturday, at the concert of the Strolling Players' Amateur Orchestral Society, Kalliwoda's Symphony in E flat was revived. The works of the Bohemian composer, who was born in the first year of the present century, and died in 1866, are now hopelessly old-fashioned, but we agree with the opinion expressed by Paul David in Grove's 'Dictionary' that they "are free from laboured efforts and ambitious striving after startling effects, are written in a thoroughly musicianly, unpretentious, and unaffected style, easy to understand, pleasing and effective." These remarks apply with appropriateness to the E flat Symphony, which, it may be added, was interpreted with considerable credit under the direction of Mr. Norfolk Megone. A fair amount of justice was also rendered to Cherubini's 'Anacreon' Overture, some movements from Bizet's 'L'Arlésienne' music, and minor items. Messrs. H. Morris, L. Beddome, and A. E. Izard were all satisfactory in a one-movement Trio in B flat, for violin, clarinet, and piano, by Mr. Eaton Fanning; and Miss Zagury and Miss A. Schidrowitz, pupils of Madame Liebhart, sang a duet

from Auber's 'Les Diamants de la Couronne' and other vocal items in a manner which may fairly be described as promising.

Sir Charles Halle concluded his series of six concerts in London on Friday last week, and if report may be trusted he will not bring his Manchester orchestra to the metropolis next winter. That the expenses of an undertaking of this nature almost preclude profit must, of course, be recognized; but the fates have been of late against music, as against everything in the way of popular amusement, and the hope may be expressed that Sir Charles Halle will reconsider his alleged determination, as his performances have certainly afforded much pleasure to a considerable number of amateurs. Last week's concert commenced with a rarely heard, but remarkably genial Symphony in D minor by Haydn, and closed with Berlioz's interesting, though unequal symphony 'Harold en Italie,' both being capably played, the viola *obbligato* in the latter receiving full justice from Mr. Speelman, the principal tenor in the orchestra. Dvorák's Slavonic Rhapsody in D, No. 1, is a somewhat extravagant work, but it was well worth a hearing. Beethoven's not very interesting Triple Concerto, beautifully interpreted by Sir Charles Halle, Madame Néruda, and Signor Piatti, completed the scheme.

Master Otto Hegner was to have made his reappearance at the Crystal Palace last Saturday, but was prevented from so doing by a sudden attack of illness. In his place Miss Adelina de Lara played Schumann's Concerto, without rehearsal, but exceedingly well, certainly raising herself in the estimation of those who heard her. As Mr. Edward German's new Gipsy Suite was placed at the end of the programme, we must take another opportunity of dealing with its merits. It is in four movements, and, according to the descriptive analysis, "the composer has not attempted to make his work in any way classical. It is, indeed, a series of light and characteristic dance movements, intended to illustrate certain phases of gipsy life." The remaining instrumental items in the programme were Beethoven's Symphony in C, No. 1, and Wagner's 'Faust' Overture, the performance of the last-named work being exceptionally fine. Madame Clara Samuël gave an artistic rendering of Mozart's air "Deh! vieni," from 'Le Nozze di Figaro,' and also contributed songs by Macfarren.

#### ROSSINIANA.

FROM INEDITED LETTERS.

I.

FRANCESCO FLORIMO, who during more than sixty years was librarian of the Naples Royal Conservatory of Music and the author of several works, among which is conspicuous the history of the above-named institution, was arbitrarily called "the friend of Bellini." He was, in fact, on extremely intimate terms with the composer of the 'Sonnambula,' but this friendship, though the chief, was not the only one contracted during his long life. He had equally friendly relations with Donizetti, Mercadante, Verdi, and many other great composers, not excluding Wagner.

But with Rossini he was from the very first on cordial terms, and in the correspondence he left behind him there are several letters

from the great author of the 'Barbiere' and 'Guglielmo Tell.' In these letters Rossini speaks of art and of cookery. Some boxes of macaroni sent to him in Paris from Naples by Florimo, and their vicissitudes of travel, form part of this correspondence, and give rise to many gay exclamations and expressions of gratitude to the generous provider of the special food of which the *maestro* was so fond. The latter writes about it all in a merry and amusing way; but naturally what is most interesting is his opinion on art, in speaking of which Rossini enters chiefly into Florimo's 'Metodo di Canto' ('Method of the Art of Singing'), a part of which had been dedicated to him by the author. The *maestro* expresses his admiration of some important ideas concerning the direction taken by singers. On the 20th of April, 1861, he writes to Florimo:—

"The dedication which you offer of your valuable work is too flattering to my *amour propre*, and, in spite of my modesty, which is shy of such honour, I accept it with real pleasure, and thank you infinitely."

On the 23rd of July of the same year he adds:

"Count Lucchese sent me the other day the two volumes of your 'Metodo di Canto,' dedicated to Crescentini *sine*, and the 'Esercizii e Solfeggi' to Rossini *cum*. As you may think, it was extremely pleasing to me to receive your book, which I hope may prevent the decadence of soul-felt song."

Some letters from Florimo to Rossini had miscarried, and on the 21st of May, 1865, the latter writes:—

"My Dearest Florimo,—I cannot express in words the delight I felt on receiving your letter of the 16th inst. The too long silence observed by you, from July, 1864, to the present time, only strengthened the painful notion that my last letter to Naples, of July, 1864, might have been misunderstood by you, and caused your silence towards me. In that letter I did full justice to your 'Metodo di Canto.' The observations which I took the liberty of making about your masterly method related only to its inopportune application at a time of musical barricades!!! which has consigned to the 'Index,' God knows for how long, our rich and lovely Italian song!!!! It delights me, however, to say once more that your valuable work, the result of long experience and sound observation, is destined, I firmly believe, to reconvert the vocal art into the right path, and to revive the practice of singing with *feeling*, without recourse to the nervous muscular modern exaggerations."

After announcing to Florimo that he intended to offer a copy of the work to Auber, the director of the Imperial Conservatory in Paris, in order that he might make use of it in that institution, and "render a sensible advantage to vocal art, which is there also hindered by the modern barricades!!!" Rossini wrote the following letter, repeating much of what he said before about Florimo's method:—

"My Dear and Distinguished Colleague,—I am glad to tell you that I have examined with much interest your 'Method of Singing' published by Ricordi. Although the sentiment of gratitude for the honour you did me in dedicating its Fourth Part to me may bias my judgment, I feel impelled to declare, as being the pure truth, that I find your method the most complete work that I know of the kind; not only done by a master-hand, but also giving evidence of the long experience of one learned in the science, and ardently bent on cultivating, and maintaining in its pristine splendour, an art that was for so long a time the glory of our Italy, and a model for the whole world. To-day vocal art waits at the barricades. The ancient flowery song is replaced by the nervous; the solemn by the howling (once called the French method); and, lastly, the sentimental and affectionate by a passionate hydrophobia! As you see, dear friend, the question nowadays is solely a question of *lungs*! Deep-felt song and vocal luxury are prohibited. Poor mankind!!! Courage, my good Florimo; persist in your good principles, and be sure that generations will come that are more sensitive, more poetical, and less distracted than the present one, and will understand how to profit by your beneficent doctrine, which I think capable of reviving the beautiful art of song of our common country, and which will render your excellent book immortal. In the hope that you believe me competent in all that I have scrawled on these pages, I have the pleasure of reminding you that no one has more affection for you than

ROSSINI."



This severity in judging of the modern mode of song was frequent with Rossini. In fact, in a letter addressed to Cavaliere Ferrucci of Florence (when speaking of a contralto who was in despair about the principal passages in some musical compositions), Rossini calls the vocal transitions of which he disapproved "song declaimed—that is, howled out of time!"

In 1868 he wrote to the same friend that he had always recommended the *spinet* to professors of singing, "as being far preferable to the new and noisy pianofortes in teaching deep-felt song," and added, "If you will go to the theatre you will readily ascertain how the counsels of the Pesarese have been put in practice!! Oh, human misery!!!"

The contempt in which Rossini held the French method of singing is also seen in an anecdote related to me by Barbara Marchisio, who, with her sister Carlotta, sang the 'Piccola Messa Solenne' for the first time in Paris. Both ladies were great favourites with the *maestro*. On the morning of the first rehearsal with the chorus, while Barbara Marchisio was singing the solo of the *terzetto*—"Gratias agimus tibi"—Rossini continually exhorted the basses to sing the accompaniment as softly as possible, and, finally losing all patience, burst out in the terrible words: "Vous chantez comme des Français, c'est à dire comme des cochons." All in the room, with the exception of Rossini, the two Marchisios, and Gardoni, were French.

"I am glad," he writes,

"to tell you that a month ago one of my masses was executed for the second time in the house of my friend Count Pillet-Will. Would you believe it? the learned Parisians have placed me, with regard to this work, among the classics and scientific musicians. Rossini scientific! Rossini classic! Laugh, laugh, dear friend, and Mercadante and Conti (whom please embrace in my name) will laugh with you. If my poor master, Mattei, were still alive, we would say: 'Go! go! This time Gioacchino has not dishonoured my teaching!' Just as he said at the commencement of my operatic career! When you come I will show you my composition, and you shall judge whether Mattei would have been right then or now."

ROCCO PAGLIARA,  
Librarian of the Naples Conservatory.

### Musical Gossip.

THE second concert of Mr. Gompertz and the other members of the Cambridge String Quartet at the Princes' Hall on Thursday last week unfortunately clashed with that of the Stock Exchange Orchestral Society. The programme was interesting, two of the items being Beethoven's rarely heard Quartet in A minor, Op. 132, and Mr. Algernon Ashton's Sonata in E for piano and violin.

THERE is again little to note concerning the Popular Concerts last Saturday and Monday. On the former occasion Mendelssohn's Quartet in E flat, Op. 12, and the same composer's Sonata in D for pianoforte and violoncello, Op. 58, were the concerted works in the programme. Madame Néruda repeated Handel's hackneyed Violin Sonata in D, and Mlle. Eibenschütz played Tausig's transcription of Bach's Organ Toccata and Fugue in D minor, a piece that should not be allowed a place in a classical concert. Mr. Brereton contributed songs by Handel, Brahms, and Schubert.

ON Monday the instrumental portion of the scheme consisted of Dvorák's over-lengthy, but very interesting Quartet in E flat, Op. 51; Mozart's Pianoforte Quartet in G minor; and Weber's Sonata in A flat. The last-named work, of which Mr. Schönberger was the executant, had not been heard at these concerts since 1875. Mr. Schönberger's performance of the first and second movements was somewhat eccentric and unsatisfactory, but he played the minuet and final rondo exceedingly well. Mr. Plunket Greene was admirable in Schubert's 'Gesang des Harfners,' and three songs, apparently of

Slavonic or Magyar origin, arranged by F. Korbay.

ON Monday afternoon, at the Steinway Hall, Mr. Edgar Haddock and Madame de Pachmann essayed the formidable task of playing the first six of Beethoven's sonatas for piano and violin. The performance was highly satisfactory, the *ensemble* being, indeed, unexceptionable. The remaining four sonatas will be played next Monday by the same artists.

AN excellent performance of Prof. Villiers Stanford's oratorio 'Eden' was given, under the direction of the composer, at the Hampstead Conservatoire on Monday evening. The choir and orchestra, if not irreproachable, were, on the whole, very praiseworthy, and, as a matter of course, full justice was rendered to the principal solo parts by Miss Anna Williams, Mr. Iver McKay, and Mr. Henschel.

MESSRS. LONGMAN announce 'A Child's Garland of Songs,' gathered from 'A Child's Garden of Verses,' by Mr. R. Louis Stevenson, and set to music by Prof. Villiers Stanford.

HEER JOACHIM was announced to make his first appearance in England this season at Sir Charles Halle's Manchester concert on Thursday evening, his principal solo being Max Bruch's new Violin Concerto in D minor, No. 3. Other items in the programme were Schubert's Unfinished Symphony in B minor, and for the first time Saint-Saëns's symphonic poem 'La Jeunesse d'Hercule.'

VARIOUS reports, for the most part erroneous, are being made with respect to the demand for places at the next series of performances at Bayreuth. For the information of those who propose to attend, it may, therefore, be as well to state that no further applications can be entertained for the first four performances, on July 21st, 22nd, 24th, and 25th. Messrs. Chappell & Co. inform us that the demand is far in excess of any former year.

WE have already afforded our readers an outline of the arrangements made by Sir Augustus Harris for his series of German operas at Covent Garden this season. Wednesdays will be set apart for these performances, that day of the week not being required for the subscription season of Italian and French opera. No prospectus will be issued, and it will be unwise to lay much stress on unauthorized reports; it is certain, however, that the season will be several weeks shorter than that of last year, the subscription being only for fifty nights. The only addition to the repertoire definitely fixed at present is Mr. Isidore de Lara's 'Light of Asia,' and the list of artists for the Franco-Italian series will probably be much the same as before.

As Herr Richter has engagements at the Vienna Exhibition and also at Bayreuth, he will be only able to conduct six concerts in London this season, instead of nine as in other years. It is hoped, however, that he may be able to return for a supplementary series in the autumn.

### CONCERTS, &c., NEXT WEEK.

- |        |                                                                                                                           |
|--------|---------------------------------------------------------------------------------------------------------------------------|
| MON.   | Mr. Edgar Haddock's Beethoven Recital, 3, Steinway Hall.                                                                  |
| —      | Royal Academy of Music, Students' Chamber Concert, 3, St. James's Hall.                                                   |
| —      | Mr. J. C. Ames's Pianoforte Recital, 8, Hampstead Conservatoire.                                                          |
| —      | Popular Concert, 8, St. James's Hall.                                                                                     |
| TUES.  | Miss Jeanne Levine's Concert, 8.30, Steinway Hall.                                                                        |
| WED.   | Royal Choral Society, 'The Redemption,' 8, Albert Hall.                                                                   |
| —      | London Ballad (Sacred) Concert, 8, St. James's Hall.                                                                      |
| THURS. | Finsbury Choral Association, Dr. Gidstone's 'Constance of Calais' and Dr. Mackenzie's 'Dream of Jubal,' 8, Holloway Hall. |
| —      | Post Office Concert, 'Elijah,' 8, St. James's Hall.                                                                       |
| —      | Subscription Concert, 8.30, Princes' Hall.                                                                                |
| FRI.   | Mlle. Otta Browy and Mr. Christensen's Concert, 8, Steinway Hall.                                                         |
| SAT.   | Popular Concert, 3, St. James's Hall.                                                                                     |
| —      | Crystal Palace Concert, 3.                                                                                                |

### DRAMA

#### THE WEEK.

ST. JAMES'S.—'Lady Windermere's Fan,' a Play in Four Acts. By Oscar Wilde.  
AVENUE.—Afternoon Representation: 'Deborah,' a Play in Five Acts. By Langdon Elwyn Mitchell.

IN his new comedy Mr. Wilde shows himself a revolutionary and an iconoclast. Deriding and upsetting stage traditions, he makes sport with the fragments of the idols he has thrown into the dust. Sufficient success attends his experiment to commend it to some to whom innovation is not necessarily gain. If there is a rule with regard to dramatic composition which has won undisputed acceptance, it is the axiom that the spectator of a comedy, sitting himself in the light, shall be diverted with the struggles and misapprehensions of those who are in the dark. This idea Mr. Wilde sets at naught. So zealously does he guard the secret on which his intrigue is based, that surmise on the part of the audience is long baffled. In the end, even, he only, so to speak, whispers it, and of the fifteen characters on the stage, two only at the close know the truth. For the blaze of illumination, the metaphorical coloured fire which attends the ordinary *dénoûment*, Mr. Wilde substitutes a crepuscular light, far into which the keenest cannot pierce. He leaves again—a dangerous task in England—the determination of many matters to the imagination of a public that desires in its diversions the least possible amount of intellectual exercise. The mystery cultivated is the more remarkable as it lends an air of positive brutality to actions which, were the truth known, would be seen to be not too improbable for dramatic fiction. Lady Windermere discovers that her husband has been disbursing large sums of money upon an adventuress with whom in the aristocratic circles in which she lives his name is currently coupled. His answer to this is to insist upon an invitation being sent to the dance which she is giving in one of the most closely guarded *salons* of London. When the wife, with some indignation, declines, he himself in her name sends an invitation. Here, surely, is an unpardonable outrage. The guest thus bidden arrives, and monopolizes her host in a fashion that all but justifies the departure of the heroine from a home which seems hers no longer. Lady Windermere quits her home, not for the house of her relatives, but for that of an avowed lover. A change now comes over the scene. The adventuress and supposed rival is converted into an angel of mercy. Learning the desperate game the outraged wife is playing, she follows her, and by eloquent appeal induces her to return to her home, her way back into which she has prepared. At the sacrifice of her own reputation she shields that of the woman who but lately regarded her as an enemy. Having accomplished this act of heroism, Mrs. Erlynne, as the adventuress is called, takes her departure, with no word of explanation as to the cause of her original offence against taste and breeding or her subsequent self-abnegation. Keys to her conduct are in her own possession and that of Lord Windermere, and ultimately in that of the audience. The explanation when obtained is fairly simple. It at least, with the power of make-believe indispensable to



an audience, renders all conceivable. What the secret is there is no need to tell. As Mr. Wilde elects to guard it and considers it indispensable to the enjoyment of his play, let it rest. A curious termination is, however, reached when the heroine departs dishonoured and degraded in all eyes except those of the woman whose married happiness her appearance has compromised.

The construction is neat and ingenious, and the scene in which the fugitive wife is saved from the penalties of her rashness, though it has been anticipated in a play previously produced at the same house and in a comedy recently given in America, is theatrically effective. The chief attraction lies in the dialogue. This is smart, epigrammatic, flippant, cynical. Some really good things, and many things that sound good, but will scarcely bear examination, are said. Not a few of the diamonds are paste. Like paste, they are more effective for stage purposes than genuine stones. Full praise is accorded 'Lady Windermere's Fan' in saying that the audience only ceased to laugh in order to applaud, and that there was not a dull moment. In respect of characterization the play puts in few claims. It is a clever picture, with no more accentuation than is necessary to success of phases of modern life.

'Lady Windermere's Fan' is perfectly mounted and well played. Mr. Alexander has little to do, and does it well; Mr. Nutcombe Gould is excellent; Miss Lily Hanbury plays better than she has previously played, and may very possibly become an actress; and Miss Marion Terry, though a little perplexed with the character she takes, seems likely fully to realize it. Mr. B. Webster, Mr. Vincent, and other actors contribute to a creditable performance.

'Deborah' is crude and unsatisfactory, if not wholly devoid of promise. Its materials, fairly satisfactory in themselves, are maladroitly used; the action—except at one point—drags; and the termination is less inefficient than incomprehensible. As a picture of life in the Southern States when the successful invasion of the North had bred hope in the minds of the slaves and apprehension in those of the masters, it is clever, and the more commonplace types of character are recognizable. There is, however, a dearth of incident, and the two principal characters are unintelligible. A hero who, after striking his father and drawing his sword upon him for the sake of his mistress, abandons her to bleed to death or be burnt while he devotes his energies to carry off, Æneas-like, from the flames his father, her murderer, is only more mysterious than an outraged heroine who heads a servile rebellion, and then allows herself to be its sole victim. The characters meanwhile drift on and off the stage in a manner both purposeless and puzzling. Mr. Mitchell's play contains some good stuff. It needs, however, something more than compression. Its concluding scene should be remodelled and the whole should be quickened. Vigorous stage-management would do something to sharpen the action, which is now slow. Avoiding the temptation to melodrama which the character furnishes, Miss Marion Lea makes the heroine a slim, seductive girl whose burning passions are hidden behind melancholy and complaint. With her warm

temperament, African in part, is contrasted the meek, forgiving disposition of a blond rival, played by Miss Beatrice Lamb. Mr. Fulton, Mr. Melford, and other actors take part in the representation.

#### COLERIDGE AND 'WALLENSTEIN.'

To the current number of *Blackwood's Magazine* Sir Theodore Martin contributes a translation of Schiller's 'Camp of Wallenstein,' which worthily fills the hiatus left by Coleridge. In his introductory note Sir Theodore has fallen into some little confusions of detail which it may be as well to correct. Brandl's 'Life of Coleridge' (a book full of blunders) is quoted for a statement that Coleridge omitted the 'Camp' because "the short lines puzzled him as much as the broad humour, and he did not want to become prosaic." Had Sir Theodore referred to Coleridge's "Preface of the Translator" (1800) he would have found the apology for having abandoned the advertised intention of translating the 'Camp.' Coleridge makes none for omitting also 'An Essay on the Genius of Schiller,' promised in the same advertisement. Of the 'Camp' he says:—

"It is written in rhyme and in nine-syllable verse, in the same *lilting* metre (if that expression may be permitted) with the second Eclogue of Spencer's Shepherd's Calendar. This Prelude possesses a sort of broad humour, and is not deficient in character; but to have translated it into prose, or into any other metre than that of the original, would have given a false idea both of its style and purport; to have translated it into the same metre would have been incompatible with a faithful adherence to the sense of the German, from the comparative poverty of our language in rhymes; and it would have been unadvisable from the incongruity of those lax verses with the present taste of the English Public. Schiller's intention seems to have been merely to have prepared his reader for the Tragedies by a lively picture of the laxity of discipline, and the mutinous dispositions of Wallenstein's soldiery. It is not necessary as a preliminary explanation. For these reasons it has been thought expedient not to translate it."

In giving these reasons Coleridge may have been sincere enough; but there was another. He was sick of his work long before he had finished the 'Death of Wallenstein.' The translations had occupied him for more than the apocryphal "six weeks in a lodging in Buckingham Street, Strand," named to Gillman. The work was begun at Lamb's and finished at Dove Cottage (Wordsworth's), from which he writes on the 21st of April, 1800, "To-morrow morning I send off the last sheet of my *irksome, soul-wearying labor*, the translation of Schiller"; and again on the 1st of November following:—

"Immediately on my arrival in this country [Lakes] I undertook to finish a poem which I had begun, entitled 'Christabel,' for a second volume of the 'Lyrical Ballads.' I tried to perform my promise, but the deep unutterable disgust which I had suffered in the translation of the accursed 'Wallenstein' seemed to have struck me with barrenness."

Sir Theodore Martin thinks

"the true reason is probably to be found in the small sum, only 100*l.*, which it is now known was paid to Coleridge for his labours, and in a very natural misgiving as to this part of Schiller's work being acceptable to the then prevailing English taste. [These last words almost Coleridge's own, as quoted above.].....[The 'Wallenstein'] fell dead from the press, caused serious loss to Mr. Murray, its publisher."

I do not think it is known what was the sum paid to Coleridge for the translation of 'Wallenstein,' and am inclined to believe that Sir Theodore may be confusing it with Mr. Murray's offer of 100*l.* for a translation of 'Faust.' The publishers of the 'Wallenstein' were Messrs. Longman. All italics above are mine.

J. D. C.

#### Dramatic Gossip.

MR. A. W. DUBOURG will shortly publish in this country and in America a play founded upon the story of Angelica Kauffman, her love episode with Sir Joshua Reynolds, and her subsequent romantic marriage with a valet. Messrs. Bentley & Son will be the London publishers. This will surely be the first time that Sir Joshua has been embodied in dramatic guise.

'THE BOHEMIAN,' the new drama of Mr. Louis N. Parker, which now constitutes the *pièce de résistance* at the Globe, is not without merit. So strained is, however, its story and so inconceivable are the motives of its principal characters, it fails greatly to impress the audience. Some comedy situations, well presented by Mr. Allan Aynesworth as a curate, are very pleasant, but cannot lift the piece. Miss Florence West and Mr. Lewis Waller are seen to little advantage in more serious characters.

THE entertainment at the Court, in which 'A Pantomime Rehearsal' is the principal feature, is, it is said, likely to be continued, negotiations for a fresh tenure of the theatre being in progress.

IN a miscellaneous programme at the Criterion on Tuesday afternoon Mr. Arthur Bouchier and Miss Edith Chester appeared in Mr. Bouchier's adaptation 'The Loquacious Husband,' and Mr. Wyndham and Miss Mary Moore played in 'A Happy Pair.' Mr. Colnaghi and Mrs. Langtry were also seen.

THE performance of 'Fast Asleep' announced for last Wednesday afternoon at the Criterion has been postponed until Wednesday next.

THREE one-act pieces, respectively entitled 'Out of the World,' 'Only a Model,' and 'Mistress Peg,' were produced on Tuesday afternoon at the Vaudeville. One and all are crude and unsatisfactory, and were acted in amateur fashion.

THE next performance of the Independent Theatre will take place on March 2nd at the Royalty Theatre. We some weeks ago mentioned the pieces.

AN adaptation from the Norwegian by Mr. Edward Rose, entitled 'The Plowdens,' is among promised novelties.

WE hear with regret of the death of Mrs. Nye Chart, during many years manager of the Brighton Theatre. She was formerly known as an actress under the name of Rollasson.

WE have received from Dr. Philipp, of Naples, the following letter:—

"In your number of the 30th of January you make mention of a farce, lately produced at the Comedy, by Messrs. G. R. Sims and Cecil Raleigh, called 'The Grey Mare,' as 'a fairly whimsical, new, and ingenious piece of the flimsiest order.' Some time ago the *St. James's Gazette* gave a notice of the same play, calling it 'original.' Now it is neither 'new' nor 'original,' as its whole plot (naturally I know about nothing else) has been taken from a German comedy by Roderich Benedix, rather popular some twenty-five years ago, called 'Das Lügen' ('Lying'). The truthful hero is also a physician in the German version; he tells a lie a single time, giving out that he has ridden out on a 'grey mare' ('Schimmel' in German). Upon this innocent fib the whole plot, with all its complications, is based. Now as the English law is very stringent in demanding that everything produced in Germany and introduced into England should bear the distinctive mark, 'Manufactured in Germany,' I should advise Messrs. Sims and Raleigh to affix the same ticket to their spurious ware."

TO CORRESPONDENTS.—W. W. T.—A. M.—E. R.—G. M.—G. F. R. A.—W. V. B.—received.  
W. G. C.—We cannot undertake to answer such questions.  
No notice can be taken of anonymous communications.

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No. 3358.

SATURDAY, MARCH 5, 1892.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, March 19, at 1 o'clock** (by order of the Executors), the Valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS of FREDERICK LEHMANN, Esq., deceased, late of Berkeley-square, including Marlow Ferry, The Fumongery Shop, and Coachman and Cabbage, by F. Walker, A.R.A.—Portraits of Robert Browning, Wilkie Collins, James Fyfe, and Peter Reed, Esq., by Rudolph Lehmann; also Early Rembrandt in the Pontine Marshes, and other Works of the same Painter—The Old Story, by the Cardinal's Servants, and Eleven other Works by F. Heilbuth—and Examples of

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of the late FREDERICK LEHMANN, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that in consequence of the death of the late FREDERICK LEHMANN, Esq., they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, March 19, at 1 o'clock** (by order of the Executors), the Valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS of FREDERICK LEHMANN, Esq., deceased, late of Berkeley-square, including Marlow Ferry, The Fumongery Shop, and Coachman and Cabbage, by F. Walker, A.R.A.—Portraits of Robert Browning, Wilkie Collins, James Fyfe, and Peter Reed, Esq., by Rudolph Lehmann; also Early Rembrandt in the Pontine Marshes, and other Works of the same Painter—The Old Story, by the Cardinal's Servants, and Eleven other Works by F. Heilbuth—and Examples of

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **MONDAY, March 21, at 1 o'clock** precisely (by order of the Executors), the Valuable COLLECTION of MODERN ENGRAVINGS and ETCHINGS of JOSHUA H. HUTCHINSON, Esq., late of Lancaster Gate, deceased, including fine Engravings after Sir J. Reynolds, Sir E. Landseer, R.A., Sir J. E. Millais, R.A., and others by S. Cousins, R.A., English and Foreign Etchings, &c.; also other fine Proof Engravings and Etchings from different Private Collections.

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SATURDAY, MARCH 5, 1892.

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THOUGH one edition would have sufficed, students of Carlyle will be glad to have brought within their reach these notes of lectures delivered by him more than half a century ago, and hitherto only known from Prof. Dowden's extracts. Neither students nor stray readers, however, must be misled by the editors' title-pages. Having lectured on German literature to an audience collected for him by Miss Harriet Martineau in 1837, Carlyle repeated the experiment with a second and more sketchy series in 1838, and in the two following years he lectured on the 'Revolutions of Modern Europe' and on 'Heroes and Hero-Worship,' which last series in due course furnished the substance of his volume with that title. But he did not consider either of the other three sets of discourses worth writing out and preserving, and we may assume from Miss Kate Perry's reference to one of the 'Heroes' lectures that his extempore talk in all cases differed both from what he had intended to say and from what he would have cared to put on record. "After his hour was over," Miss Perry wrote to Sir Henry Taylor, "he said, 'I find I have been talking to you all for one hour and twenty minutes, and not said one word of what is down on this sheet of paper—the subject-matter of our lecture to-day.'" Welcome, therefore, as are the notes which were taken by the late Mr. Thomas Chisholm Anstey of the lectures he listened to in 1838, and which are here brought to light, they supply only a second-hand and a condensed report of utterances that Carlyle would doubtless have called second rate. It is only now and then that we get more than an echo of the Carlylean style of thought or expression. Mr. Anstey's notes, which are evidently a careful epitome of the dis-

courses, and as accurate as he could make them, are so interesting that we must be sorry he or some other reporter was not also present at the first and third series—of which nearly all trace is lost. Yet it would be unjust to hold Carlyle responsible for the crude judgments and clumsy statements put forward in his name.

The contents of these volumes are not all, or in very large proportion, crude and clumsy. When fair allowance is made for their defects, they serve to give us much insight into Carlyle's own culture, and his wide acquaintance with literature at the middle period of his life, when he had concluded most of his miscellaneous reading, and had scarcely settled down to the special labours of which his 'Cromwell' and his 'Frederick' were the chief outcome. Some of the subjects here touched upon are more fully and forcibly handled in his essays in the *Edinburgh Review* and *Fraser*. Upon others his observations are fresher, and these are particularly interesting. If Mr. Anstey's reports may be trusted, he talked nonsense about Homer, and of the "writings" of Socrates he is made to say that they "seem to be made up of a number of very wire-drawn notions about virtue"; he was barely just to Virgil, and less than just to Horace and all the other Romans, save Tacitus; but he had an insight into "the troubadour school," and there are flashes of genius in his appreciative remarks on Dante and Cervantes. There is something to be learnt, too, from his notices of Shakspeare, Milton, Swift, and other Englishmen. Here is a Carlylean thrust at Milton: "He has no delineations of mind except Satan, of which we may say that Satan was his own character, the black side of it."

The texts of the two volumes are almost identical, Mr. Karkara's being taken from Mr. Anstey's original MS., and Prof. Greene's from two transcripts of it, one of them being the copy in the possession of Mr. Dowden. Both editors have been so painstaking in identifying Carlyle's references and in quoting parallel or similar passages from his own or others' writings that it would be ungracious to find fault with the naïve criticisms on which they occasionally venture. No harm is done, for instance, when Mr. Greene accords high rank to Dr. Momerie among "theologians and logicians," or explains in a note, two pages long, how gunpowder is "the *editio princeps* of a classical gospel preached to moderns, harmonizing and conflicting in the most intricate manner with the teachings of other uncontroverted gospels, which appeal likewise to the passions of fear, greed, or vanity."

*The Autobiography of Isaac Williams, B.D.*  
Edited by the Ven. Sir George Prevost.  
(Longmans & Co.)

THE day must inevitably come when books on the Oxford movement will cease to repay their publishers. At present, however, the output shows no signs of diminishing, and Sir George Prevost's contribution to the history of that great controversy deserves to find readers, for, though hardly important, it is certainly not superfluous. Isaac Williams played a not inconspicuous part in the ecclesiastical upheaval; his tract on 'Reserve in Religious Teaching' awoke by

its mere title the wrath of the Evangelicals; his candidature for the Professorship of Poetry in 1841-42 was made the occasion of a pitched battle between the old school and the new, to the signal discomfiture of the latter. Besides, his personal character was evidently of the highest; he was pious, sincere, knew himself, and possessed much shrewd insight into his neighbours. At the same time a sense of humour might have saved him from setting down, even in an undress autobiography, written for the instruction of his children, that in his Harrow days he read Byron, and "the subtle poison of his books did me incalculable injury for many years; the more so as the infidelity was so veiled in beautiful verse and refined sentiment." The result of the malign influence of the bard and the agnosticism of the school was a resolution that his sons should be educated at home. Nevertheless, notes the editor, they were eventually dispatched to Marlborough, Winchester, and elsewhere.

The chief justification for the appearance of this unpretentious volume lies, however, in Isaac Williams's intimate friendship with more considerable men than himself. He seems, in fact, to have acted as a common centre for confidences. It was to him that Keble read the MS. of the 'Christian Year,' to him that Newman confided some of his earliest doubts. Their dispositions are set forth in these pages with much penetration; and though several of the conversations recorded evidently preserve rather the spirit than the words of the speakers, there is no reason for doubting the substantial fidelity of his portraits. Williams had particular veneration for John Keble's serene and beautiful nature; throughout he desired to inspire the movement with the "steady sobriety of the Kebles," and so to give it a more practical turn. Of the genesis of Tractarianism Williams supplies a curious account in the shape of a talk with Hurrell Froude in the Trinity gardens, which was begun by the latter with—"Isaac, we must make a row in the world. Why should we not? Only consider what the Peculiars [Froude's nickname for the Low Church party] have done with a few half-truths to work upon! And with our principles, if we set resolutely to work, we can do the same." The longing for a "row" is quite in keeping with Froude's flashy expansiveness; and here is another sketch which is evidently true to life. Williams relates how, on some undated occasion, Pusey said, smiling to Newman and wrapping his gown around him, as he used to do,—

"'I think you are too hard upon the "Peculiars," as you call them; you should conciliate them. I am thinking of writing a letter myself with that purpose.' (Or, rather, I think it was of printing a letter which had been the result of private correspondence.) 'Well,' said Newman, 'suppose you let us have it for one of the Tracts?' 'Oh, no,' said Pusey, 'I will not be one of you.' This was said in a playful manner, and before we parted Newman said, 'Suppose you let us have that letter of yours, which you intend writing, and attach your own name or signature to it? You would then not be mixed up with us, or be in any way responsible for the Tracts.' 'Well,' Pusey said, at last, 'if you will let me do that, I will.' It was this circumstance of Pusey's attaching his initials to the tract that furnished the *Record* newspaper and the Low Church party with his name, which



they at once attached to us all. And, indeed, that conciliating tract on Baptism seemed to aggravate them more than the rest."

The great secessionist is, of course, the most notable figure in the volume, and Isaac Williams had peculiar opportunities for studying Newman's character from the early days when an Evangelical divine "looked grave and displeased at the mention of Keble of Oriel being my friend, and said it would be a great thing for me to know that most promising and excellent person there, Mr. Newman." Though wisdom after the event is always to be questioned, the autobiographer is probably correct when he describes himself as having been long troubled with a fear that Newman would take some line of his own. Both Williams and Miss Keble desecrated in him "a want of balance and repose of soul," and the writer significantly records the confession to Henry Wilberforce, shortly before the latter joined the Church of Rome, "*My temptation is to scepticism.*" There can be little doubt that the inference is correct, viz., that it was a desire to bury a restless intellect beneath a firm and continuous bed of dogma that drove the future cardinal from the Establishment. Isaac Williams recollects, with justifiable satisfaction, that

"there does not appear to have been any who associated with Newman on terms of equality, either from age, or position, or habitual daily intercourse, or the like, who have followed his example in seceding to the Roman Church..... The seceders were persons who looked upon him at a slight distance, or mixed with him on feelings of inferiority as younger or less intimate, and especially such as 'sat under him,' to use a popular sectarian expression, such as Oakeley, Manning, Ward, Faber, and perhaps a hundred or more of others."

Williams, who thought that he had detected the way Newman was going long before the appearance of Tract No. 90—among the suspicious circumstances was his refusal to marry a Miss Jubber (!), an unbaptized pastrycook's daughter—courageously parted company with his old friend as soon as he obtained verbal confirmation of his suspicions. That his conduct was both honest and judicious is proved by the renewed warmth of their later relations. Several letters, dated "The Oratory, Birmingham," from Newman to his "dearest Isaac," are given at the end of this little book, and in one of them occurs the remarkable admission:—

"The Anglican Church has been a most useful breakwater against scepticism. The time might come when you as well as I might expect that it would be said above, 'Why cumbereth it the ground?' but at present it upholds far more truth in England than any other form of religion would, and than the Catholic Roman Church could."

Altogether the small tome of 180 pages is well worth perusal.

*The Platform: its Rise and Progress.* By H. Jephson. 2 vols. (Macmillan & Co.)

HAD Mr. Jephson so sifted and condensed his material as to fill with it one volume instead of two, his book would have been more readable and more satisfactory as a review of "the position and power and functions of the platform as an institution

of government in this kingdom." Being, as he says, "the first history of the platform which has ever been written," he had excuse for wishing to make it as complete as possible; but he is hardly correct in likening himself to an engineer by whom "there are special difficulties to be surmounted in constructing a new road in an unexplored country." The political history of England during the past century and a quarter has been dealt with in hundreds of volumes, large and small, and the lessons which it teaches—or which the several authors think should be learnt from it—have been abundantly set forth. Mr. Jephson has done good service in selecting from these volumes, and from newspapers as well, the passages that illustrate the origin and expansion of the modern institution which he regards as a "Fifth Estate," more important and powerful than any of the other four. He has, however, confused rather than elucidated his theme by attempting to add another to the swarm of political histories. He might fairly have given his readers credit for some acquaintance with the movements for parliamentary reform from Beckford's day and Wilkes's downwards, with the Chartist and Anti-Corn Law and other agitations, and, had he done that, his sketch of the stages by which the right of public meeting has been established and more and more utilized would have gained in clearness and compactness. In writing a history of the platform, as in writing histories of the press or the pulpit, or any other channel or agency for the guidance and enforcement of public opinion, it is a mistake to overload the particular topic with generalities.

The word "platform" only began about seventy years ago to be used in describing the place from which speakers address meetings, and its application, or limitation, to "the spoken expression of public opinion outside Parliament," in which sense Mr. Jephson employs it, is of quite recent date. The older metaphors were "hustings," "scaffold" or "stage," "tribune," "rostrum," or "forum." But the only objection that can be taken to Mr. Jephson's anachronism in assigning "the birth of the platform" to 1760 is that it was "born," or at any rate began to exist, long before then. Although, as he says, "the Revolution of 1688 was effected without its instrumentality or the slightest recourse to its aid," Mr. Jephson, if he looks for them, will find traces of public gatherings and oratorical efforts to promote political agitations in the chronicles of Stuart, Tudor, mediæval, and even earlier times. The platform, however, like the press, assumed new shape and acquired fresh vigour soon after the accession of George III., and the change was closely connected with the disposition then shown by political agitators to take greater advantage than formerly of the venerable right of petition against grievances. Dr. Johnson wrote wittily in 1770 in "The False Alarm":

"The progress of a petition is well known. An ejected placeman goes down to his county or his borough, tells his friends of his inability to serve them, and his constituents of the corruption of the Government. His friends readily understand that he who can get nothing will have nothing to give. They agree to proclaim a meeting; meat and drink are plentifully pro-

vided; a crowd is easily brought together, and those who think that they know the reason of their meeting undertake to tell those who know it not. .... A speech is then made by the Cicero of the day; he says much, and suppresses more, and credit is equally given to what he tells and what he conceals. The petition is read and universally approved..... Names are easily collected. One man signs because he hates the papists; another because he has vowed destruction to the turnpikes; one because it will vex the parson; another because he owes his landlord nothing; one because he is rich; another because he is poor; one to show that he is not afraid; another to show that he can write."

Petitions to the king or to Parliament from persons "in public meeting assembled" became plentiful, and members of the House of Commons or candidates for seats often addressed the constituents, not only from the hustings set up at election times, but also on other occasions. Mr. Jephson points out that the stormy meetings held in London and elsewhere, especially in the cider counties, to protest against the Cider Tax in 1763, established an important precedent. Lord Bute, according to a contemporary historian, "was wounded to the quick by a resolution to carry the voice of the people to the throne without his intervention"; and when, under pressure from without, the Act was repealed in 1766, "this first victory was celebrated with every tumultuous demonstration of joy." Encouraged by Chatham, Burke, Fox, and other statesmen, as well as by agitators like Wilkes, the platform became so formidable that it could not be kept within bounds by the Riot Act and the ordinary appliances for keeping order, and in 1795 free speech was suppressed for a while by the Act "for the more effectually preventing seditious meetings and assemblies." That, however, merely aggravated the dreaded evil, just as a like policy towards the press quickened defiance of the Libel Act and the Stamp Act. The right of public meeting was won back and assured in the reign of George IV., and since that time the platform has steadily gained power and influence.

Mr. Jephson brings down his history—which is nearly as much a history of Radical movements in general as of the platform—to the general election of 1885. If he sees grounds for awarding to the Liberal party, and especially its most advanced members—men like Cobden and Bright—the chief credit for the development that has been secured, he is able to show that Conservatives have sanctioned the change, and profited by it. In the "autumn campaign" of 1885 thirty-eight great speeches were made by Lord Salisbury and his colleagues, while Mr. Gladstone and his friends were responsible for forty-seven, and Lord Salisbury thus summed up the results of the "campaign":—

"It has given the country an opportunity of hearing both sides of the question, and of forming their deliberate judgment thereupon..... I do not believe in the policy of plastering over difficulties and trying to avoid dangers by reticence. The only chance we have in this country is fair, free, open discussion; and if I am told that we have brought before the country subjects which, but for us, would not have been brought before them, I say all the better. The sooner they discuss them, the better they will be able to judge upon them. The only thing we have to fear is a hasty



uninformed judgment, and the longer they are able to discuss them, the more thoroughly these questions are agitated in their view, with the more confidence we may assure ourselves of the sound judgment that will ultimately be arrived at."

The platform, as Mr. Jephson states in his concluding chapter, had at first only what Mr. Bagehot called an "expressive" function, that is, "it was first used by the people for the purpose of describing their condition or circumstances, or expressing their feelings." To that were added, in due course, a "discussing" function and a "controlling" function, the latter being exercised in two ways—"one by putting the candidate through a public political examination on the platform, and exacting pledges from him as to his future conduct in Parliament if elected; the other by bringing pressure to bear on the representatives in Parliament." Mr. Jephson does not share the fears entertained by John Stuart Mill and others, that the platform may become tyrannical or an agent of tyranny. He holds that there is safety in education and good leadership, and that the platform is in itself the best protection against all dangers, as it is an ideal school, both for the fostering of political intelligence among the masses, and for the training of trustworthy and efficient rulers. The word "demagogue" possesses no terrors for him.

Though some readers may not agree with all his conclusions or care for all his digressions, his book is a respectable contribution to the study of an important phase of political history.

*A Dictionary of Hymnology.* Edited by John Julian, M.A. (Murray.)

THE criticisms passed on the compositions of various hymn-writers, whose biographies form one special feature of the book before us, are of a sober and discerning character; and many readers who have suffered at times under painful but popular effusions will sympathize with one of the contributors who speaks of "success compelling attention, where literary merit has failed to do so." But it is not mainly for criticisms on composition that recourse will be had to such a portly volume as this dictionary. Those who are most interested in a book of this encyclopædic character will easily realize its dimensions when it has been described as somewhat smaller in bulk than 'Crockford's Clerical Directory.' It is in thickness equal to one of the volumes of the 'Dictionary of Christian Antiquities,' edited by Drs. Smith and Cheetham, but a thought taller. It consists of xii+1,616 pages, whereof 1,306 comprise the bulk of the dictionary; the rest are filled by a brief introduction, list of contributors, list of Latin and English manuscripts, and explanations of abbreviations. Major G. A. Crawford's cross-reference index of first lines of hymns in various languages, closely printed in double columns, occupies two hundred pages; the index of authors, translators, editors, &c., takes fifteen pages of four columns each; and both indexes have a considerable supplement of afterthoughts or accessions which have arrived during printing. These, no doubt, are partly due to the length of time which must necessarily

elapse after the first sheets of so large a work are struck off and before the last are ready—twelve years in the present instance. Thus an opportunity is found for a sketch of the fresh contributors to the latest appendix to 'Hymns Ancient and Modern'; a record of the date of Cardinal Newman's death is added, with other information tending to bring the volume up to the present date. The type (large and small alike) is singularly clear; and typographical errors are extremely few, so far as we can see. A false accent on p. 136 and one or two misprints in the Greek headings to the pages are barely noticeable. An occasional slip may be detected, as when it is said (p. 547) that the famous 'Irish Book of Hymns' "is being edited by Dr. J. H. Todd." On p. 644, however, reference is made to "his untimely death." The editor of the supplement to Harland's hymns was Lady Victoria Evans-Freke, now Lady Carbery, not Lady Victoria Wellesley (pp. 340, 1520). It must not, however, be inferred that such errors as these are numerous; nor do they interfere with the general utility of the book. The one serious omission which is noticeable is that of the psalm or hymn "Quicumque vult." A version of this is mentioned incidentally on p. 345, but an article, however brief, or at least a notice in the index, was to be desired.

Let us pass from these slight defects to give such a description as is possible of the scope and contents of the dictionary. To mention first what occurs under the last letter of the alphabet. The articles here are ten in number, and may be described as follows:—

1. "Zage nicht wenn sich der Himmel." Here the reader is told the source of this German hymn, and reference is given to an English translation of it "in common use," and to another by Miss Borthwick.

2. Zeller, Christian Heinrich. A brief biographical notice; the first lines of two hymns of his composition, and their history and English versions; the origin of a tune called "Dix" in 'Hymns Ancient and Modern.'

3. "Zeuch ein zu deinen Thoren." A Whitsuntide hymn by P. Gerhardt, "probably written during the Thirty Years' War." Three English versions in common use and three others are noticed.

4, Zihn, Johann Friedrich; 5, Zinzendorf, Christian Renatus; and 6, Zinzendorf, Nicolaus Ludwig, have likewise their biographies given and their hymns recounted. The last of these, a Moravian, has six or seven columns devoted to his compositions, with more to follow in the appendix.

7, "Zion stands by hills surrounded," by T. Kelly; and 8, Ζοφεῖς τρικυμίας, by St. Anatolius, familiar to us through Dr. Neale's version "Fierce was the wild billow." These two articles are from the pen of the editor, Mr. Julian; those which have preceded them under letter Z having been contributed by Mr. Mearns, the sub-editor, who in like manner writes the article devoted to Zwick (Johann), a sixteenth century divine of Lutheran tendencies. The dictionary (as distinct from the supplement) concludes with a notice of a celebrated Easter sequence of Adam of St. Victor, "Zyma vetus expurgetur." This last is one of the composite articles,

whereof there are many in the volume. In this instance the editor enumerates, and in part describes, six English translations, while Mr. Mearns supplies the bibliography and the liturgical particulars, together with some critical remarks by Clichtovæus and Archbishop Trench, and gives references also to Mr. Digby Wrangham (himself a contributor to this dictionary) and Dr. Neale.

From this specimen, or rather from such a brief summary as has been given, the reader will perceive that the labours of the editor and sub-editor have been gigantic. "Ex pede Herculem—et Atlanta!" But it is not enough to describe what articles the editor and his able assistant have undertaken single-handed. Our picture will be incomplete unless we indicate, in addition to the personality of Hercules, what Rosencrantz has called "his load too." Let it not be concluded from this that the other contributions are heavy, but merely that the effort of bearing them all in mind and in hand must have been a formidable strain. Mr. Julian has undertaken—and has carried out his undertaking—to provide an account not only of the hymnody of English-speaking countries, but the *orbis fidelibus notus*, the entire round of "Christian hymns of all ages and nations," and their history and origin.

A few of the principal titles merely enumerated with the names of the writers will suffice at once to show the extent of the design and the character of the completed book. "Early English Hymnody" is by Prebendary H. L. Bennett, of Lincoln (who contributes also articles on "Primers," "Psalters," "Public School Hymnals," as well as several biographies). "Roman Catholic (English) Hymns" are treated of by Mr. J. C. Earle, and further information will be found under "Primers" and "Children's Hymns," as well as under the head of "Breviaries" and "Latin Hymnody." The Rev. W. R. Stevenson, editor of the 'Baptist Hymnal,' writes on "Baptist Hymnody," and contributes among other articles "Italian Hymnody" (in appendix), a treatise on "Syriac Hymnody," and a noteworthy excursus on "Foreign Missions." The secretary of the United Kingdom Alliance furnishes a sketch of "Temperance Hymnology." The article on "Home Missions," promised on p. 759, we have failed to find. Similarly "Hospitals," "Invalids," "Sailors and Soldiers," all promised on p. 331, have hitherto eluded our search. The editor himself gives us "Congregational," "Inghamite," and "Irvingite Hymnody," "Collects, Epistles, Gospels," &c., in verse ("Prayer, Book of Common"), "Litanies, Metrical," two apparently exhaustive articles on the "New Version" of Tate and Brady, and (partly in Appendix I.) the "Old Version" of Sternhold and Hopkins, as well as an article on "Irish Hymnody." Welsh hymnody is sketched by the Rev. W. G. Thomas, and Scottish by the Rev. James Mearns. The notice of the Countess of Huntingdon's collections is by Mr. Brooke, who treats also of "Children's Hymns" and "Graces, Metrical." "Moravian Hymnody" is by Mr. W. T. Brooke, who contributes likewise the interesting article on "Adeste Fideles." Methodist hymnology is treated systematically by Mr. G. J. Stevenson; English



Presbyterian by the Rev. W. Rigby Murray, of Manchester; and Unitarian by the Rev. V. D. Davis, of Liverpool. There is also an account of the hymns of the Plymouth Brethren by the Rev. W. Smith, of St. Luke's, Hull. From South Africa Dr. J. A. Hewitt sends a communication on "Dutch Hymns" in time for the appendix. The hymns of France are noticed in an article by Prebendary Bennett; those of Germany by Dr. Schaff, of New York. "American Hymnody" is from the pen of Prof. Bird, of Lehigh, U.S.A.; "Bohemian" is Rev. J. T. Mueller's. Some of the more noticeable biographies are contributed by Canon Overton ("Wesley Family," "J. M. Neale," "Is. Williams") and some by Dr. Grosart ("E. Spenser," "F. Quarles," and "G. Wither"). Readers may like to satisfy their own curiosity on the question, What, if any, is our debt for sacred poesy to George Herbert, John Bunyan, Joseph Addison, Robert Burns, Wordsworth, Lord Tennyson, Dr. O. W. Holmes, and Mr. T. Hughes? The tune of the "Old Hundredth" (p. 44), the history (legendary and scientific) of "God save the Queen," the Bishop of Salisbury's learned article on the "Te Deum," pp. 1119-30 (not "1234"), 1547-8, with Mr. Birkbeck's account of its musical setting, Mr. Helmore's treatise on "Carols," and the editor's paper on the melody of the Hebrew *yigdal*, "Leoni" (p. 1149), all deserve special notice. There are serviceable articles also on "Greek Hymnody," by Canon Bennett (who follows, however, Neale's error in ascribing the hymn "Only-begotten" to Justinian), and on "Latin Hymnody" by Mr. Chambers, where a table of neumes and other early musical notation is supplied. Useful indexes by Mr. F. E. Warren and the editors are given under the heads of "Breviaries," "Hymnarium," "Sequences," and "Latin (Translations from the)," besides the invaluable cross-reference indexes which have been mentioned above.

As regards work now in progress, reference is made (p. 1053) to Mr. Weale's collection of sequences in his 'Analecta Liturgica.' Such things are constantly cropping up. For example, a new sequence, "Per unius ortum floris," may be found in the 'Temporale' of the Westminster Abbey Missal now issued under Dr. Wickham Legg's editorship for the Henry Bradshaw Liturgical Text Society; and we may hope that the English harp is not finally unstrung. Meanwhile Mr. Julian has deposited his collection of MSS., books, pamphlets, &c., in the library of the Church House in Dean's Yard; and it is to be hoped that the volume which he has edited so ably and perseveringly may find a place on many a shelf and table in Great and Greater Britain, where it will be the standard authority for at least a quarter of a century, and after that time will (we hope) hand on the name of its editor (as the name of another successful lexicographer has been handed on) to other editions in the future.

*Letters of James Smetham.* With an Introductory Memoir. Edited by Sarah Smetham and William Davies. (Macmillan & Co.)

JAMES SMETHAM, so far as he is known to the public at all, is known as the

writer of an essay on Blake, reprinted from the *London Quarterly Review* in the appendix to Gilchrist's 'Life of Blake.' Yet it was as a painter that Smetham toiled for twenty or thirty years after the recognition that never came. A rare, shy nature, a man of great gifts, with a strange capacity for failure, he chased an impossible ideal somewhat waveringly. "What you lack," wrote Rossetti, always his close friend and sympathizer,

"is simply ambition, i.e., the feeling of pure rage and self-hatred when any one else does better than you do. This in an ambitious mind leads not to envy in the heart, but to self-scrutiny on all sides, and that to something, if anything can. You comfort yourself with other things, whereas art must be its own comforter or else comfortless."

The criticism is one which Smetham has himself met, in his own way—a way which reveals the man—in a fragment quoted in the introductory memoir. "I think," he writes,

"I am a little sympathized with as a painter who 'has not got on somehow'; whereas in my own secret heart I am looking on myself as one who *has* got on, and got to his goal—as one who if he had chosen could have had a competence, if not a fortune, by this time; but who has got something a thousand times better, more real, more inward, less in the power of others, more immutable, more eternal, and as one who can afford a sly wink to those who know him, which wink signifies that he is not so sure that he is not going to do something comfortable in an outward and artistic sense after all."

Now in this there is evidently a certain fallacy—the unjustified assumption that an artist who has aimed nobly at great things and failed in achieving them could, had he felt so disposed, have conquered the world with ease on its own level. The fancy is one that solaces many a defeated man, but it is in most cases, and apparently it was in Smetham's, only a fancy. There is no disguising the fact that a particular knack is required for those facile successes which may be despised by those who have succeeded greatly, but scarcely by those who have only made fine endeavours. At least, if they are despised for themselves, let it be from a height which disdains competition with such trifles, not with an air that says, "I could have done it all much better myself, only I would not." But at the same time Smetham no doubt did deliberately throw away some of his chances of success as a painter by, as Rossetti says, "comforting himself with other things," or, more exactly, including other things in his scheme of culture, certainly in too liberal a spirit for a man of his particular temperament. His friend Mr. William Davies tells us, in his introductory memoir, that Smetham's view of life

"lay in the clear apprehension that the main purpose and object of it, the only real and essential one, was educational in the widest sense of the term; that the soul was born into this world in order that it might be expanded, elevated, and perfected to the divine standard. Towards this end the mechanism of his life was arranged, and his more serious attention wholly directed. (All contributed to this, and it formed the key to the right understanding of his life course). Even his art became to him but a means towards the attainment of this lofty purpose."

For himself, doubtless, in a measure he gained what he sought; and it is for those who adopt schemes of culture to consider

whether the gain to the individual can be held to compensate—to more than compensate—for the loss to the outward expression of the soul in art. Smetham, in one of his letters, puts the case very effectively in a contrast between the narrow, commonplace, industrious life of Wilkie—with his onestreak of genius in a nature otherwise essentially common—and his own vague career, outwardly so unsuccessful, inwardly so full of ideal light. "Beyond this depth," he says, "I see nothing deeper in Wilkie's soul; and I seem to hear an echo, faint and watery, as in a cold old mossy well, 'Well! what more would you have?' It is this 'what more' that is the key, the cross, the crown of my whole history from that year 1843 until this present time."

Perhaps, after all, Smetham has left behind him nothing so really excellent—certainly nothing so expressive of his delicate, glowing, and sensitive individuality—as these letters now collected by his widow. It was characteristic of him that he gave the best he had to give, not to the public, but to his friends. Urged into print, now and again, with difficulty, he was ever generous in those wonderfully suggestive letters, written upon so curious, so admirable a plan. To quote again from Mr. Davies:—

"From his early manhood he maintained a more or less regular correspondence with his tried friends in the usual letter form; but this was not found adaptable to all occasions. He devised another. It consisted of several sheets of note-paper, each sheet cut horizontally into three slips, which were then stitched together in a pamphlet form. He generally kept some half-dozen of these in his pocket-book, and when a thought arose which he considered worth noting, it was pencilled down in one or another of them; it might be whilst waiting for a train at a railway station, on the top of an omnibus, walking in the street, or sitting by the fire; thus they gradually got filled up, and were then posted to their destination."

Never was a better plan devised for self-expression: it combines the convenience of the commonplace book with the zest of actual correspondence. And so in these letters we find a somewhat new kind of literature, something as charming as it is unique. "If you stop your diligence in writing to me because you are afraid of being too personal," he writes one day,

"learn that you labour under a mistake. I never did let this stop me in writing to you, and (though I have, I trust, got past certain phases of insideness) I never mean it to stop me. It may not be good in books written for the world to crowd in too much of the Ego, but I have thought out the essence of private friendship, and I learn that one of its sweetest essences is the mutual and unforbidden outpouring of the perilous stuff which 'haunts the worn heart and will not let it rest': duets in the Psalm of Life. One nightingale warbles in the moonlighted dell—as Keats heard it warble—sad, and long, and solemn, and penetrating, like Ariel crying to the winds out of the compression of the pine tree; and, when the song is ended for the time, a distant trill comes from a deeper grove. 'And I also—also—' it begins, and light echoing music-billows tumble against the silver crags, trickling away in the gurgle of a hidden stream."

Another day it is of his delight in English hedgerows that he will write, and this is the picture:—

"I suppose I ought to wish to go with you to Rome and Venice, and that it is the duty of painters to go when they can seems pretty



clear. But, really, I feel so very happy among our English hedgerows, and find such inexhaustible and transcendent delight in the English flowers, and birds, and trees, and hills, and brooks, and, above all, in the wondrous sweet English faces and charming English ways, that nothing but a sense of duty will ever drive me to Rome and Venice. My difficulty is to appreciate our little back-garden—our copper beech, our weeping ash (a labyrinth of dropping lines in winter, a waving green tent for my babies in summer), our little nailed-up rose trees and twisting yellow creepers, whose names I have been told a hundred times, but shall never get off by heart."

Then, again, it will be a visit to some friends—the shrewd, amusing characterization of the whole Ruskin family, for instance; or it will be a book he has been reading—as in the fine, eloquent interpretation of 'Wuthering Heights,' or the incisive fragment on 'The Ring and the Book'; or some bit of fantastic fun will have a letter all to itself; or, again, some deep religious problem will exercise him, or some strange riddle of destiny, as in that letter on the individual soldier and the "great abstract entity" of war—a letter which recalls, with so interesting a difference, the meditative speculation of Hawthorne's Septimius over the soldier he has shot in battle. And then we shall come upon a single pregnant sentence like this one, with its fine effect of style:—

"Who were Heman, Chalcol, Darda, but moral thinkers, genuine men, sleeping under the stars, and revolving, revolving, revolving, till truth came by midnight—simple, pure, white, like a visiting angel—and dwelt with them?"

But we shall not look at these letters from the right point of view unless we bear in mind this curious passage on one of the later pages:—

"I suppose I ought to reckon (and do reckon) to day's intellectual enjoyment perfect. Painting, painting in water-colours, point by point, an Arcadian vale, with a shepherd and nymph, with all the sensations (probably) of Theocritus. I don't forget or undervalue this element of life. But fancy Theocritus a Methodist Class Leader, inwardly examining his conduct, his heart, his 'way,' and not able to be satisfied with many things in it,—and the father of six children whose 'conversion' is to him the principal thing. But this was the fact; the one a running accompaniment of the other. Theocritus, 'piping down the valley wild,' catching every breath of Nature, its glooms, its exhilarations, its pensiveness, its haunted influences—comes as near, perhaps, to my typical and professional mental state as need be."

"Theocritus a Methodist Class Leader!" There we come upon one of those strange contradictions, those variations of the ideal, which make Smetham so interesting a problem, which made him so unsuccessful a man. His class-meeting, in which he expounded the Bible to a few of his uneducated neighbours, was to him of at least as much importance as the practice of his art. His religious feeling was both deep and subtle; he saw that the artist and the saint are but two different expressions of the same principle. Yet he refused to see that, on this very showing, the saint should be at his devotions—at his class-meeting, if you will—and the artist at his easel. He attempted, in this and many other matters, a compromise; if to his own satisfaction, then by what right do we take upon our-

selves to complain? In his letters, at all events, he did for once something entirely successful; they are the finest sort of record of the man, a noble, an inspiring record, and they are, as letters, perhaps among the best ever written.

#### NOVELS OF THE WEEK.

*Chronicles of Westerly.* By the Author of 'Culmshire Folk.' 3 vols. (Blackwood & Sons.)

*Mrs. Dines' Jewels.* By W. Clark Russell. (Sampson Low & Co.)

*Mariam.* By Horace Victor. (Macmillan & Co.)

*Adventures of a Fair Rebel.* By Matt Crim. (Chatto & Windus.)

THE author of 'Culmshire Folk' has once again taken the public into his confidence, and produced three readable volumes of table-talk; they hardly constitute a novel. There is not much concentration in the story, and about half way through his narrative the writer almost abandons the pursuit of Lavinia's fortunes, though we have every right to regard that charming and womanly character as originally cast for the heroine. She and her major are left for the loves of Georgie Collyrium and her curate. It would seem that these two characters grew upon the author, and that a love of paradox prompted him to display the innate goodness which he found in what seemed at first unpromising materials—a discovery often made in real life, but rarely utilized successfully in fiction. As presented in these pages the process is eminently natural, and the uncouthness of the Rev. Joseph Tinkler, and the roughness, almost coarseness, of the doctor's daughter, are condoned for the sake of the unselfish simplicity of the one and the genuine good-heartedness of the other. One of the best points in the bishop, a well-imagined and complex character, is his sagacity in the promotion of a man who is called by all the world "a good soul," which Georgie herself regards as a doubtful compliment:—

"It really means that a person has either a bad figure or a bad constitution or is ill of the epidemic called poverty, each of which is supposed to be counterbalanced by 'a good soul.' In his case it is the figure only; and it is not every girl that can pick and choose.....He is as honest as the day."

That Georgie grows to be proud of her bargain says much for her sound sense. When Westerly society is surprised by the arrival of Tinkler's sister, so "astonishingly well bred," it is "the greatest proof of the regard in which he is held" that no one asked what she was—"fearing that he would rather not tell, and knowing that he would tell the truth." When Kate is left a mother by her soldier husband, society is less charitable, at least as represented by Mrs. Hush and Mrs. Fungus. The former lady is well described as having two objects in life: "to preserve her complexion, and to keep her distance, or to make others keep theirs, which was practically the same thing." The latter's instinctive caution—"I never knew her to be short of a threepenny bit on Sunday"—induces her to consult the bishop's wife, a good woman, who does her best for Kate by finding out the truth. The author sings the praises of cynicism; but

he is no cynic, though a shrewd judge of human nature. A cynic could not have drawn Major Bynge-Hudson, R.E., one of the best portraits of a gallant, religious, tender soul that we have seen of late. The dash of fanaticism cannot deduct from the heroism which must always be more or less non-critical. The soldier servant Tyson is as lifelike a figure as his master. Indeed, all the soldiers in a lively book are sympathetically treated.

It has become almost a commonplace in criticisms of Mr. Clark Russell's books to dwell with praise upon the power and truth of his descriptions of things nautical; and rightly so, for we have no other writer capable as he is of reproducing in words that keen, fresh feeling of the ocean breezes and that sense of limitless freedom which are almost unattainable except on board ship. Nor will his new novel do anything to detract from his fame in this respect. The voyage of the Southern Cross as far as the equator is most convincingly told, and even the confirmed landlubber finds himself taking an interest in main-topsails and reefs, in the Bay of Biscay, and almost in sea-sickness itself; while the portraits of Capt. Sparshott, the sea-dandy, and of the saloon passengers, with their petty jealousies and fatuous talk, are exceedingly lifelike. But unfortunately the story on which all this hangs does not deserve such high praise. It is meant to be a mystery, but it is a tolerably obvious mystery from the beginning, and the *dénouement* is decidedly feeble. Still it is, perhaps, ungracious to grumble, for the book cannot fail to give genuine pleasure. Really, though, there is no excuse for such barbarisms of language as "vocational confrontation." Mr. Clark Russell ought to know better than to perpetrate such an atrocity.

If, as would seem likely, 'Mariam' be Mr. Victor's first novel, he is to be congratulated on his venture, for he is a writer who shows excellent promise. The story of this twenty-one days' voyage on a pilgrimage from Bussorah to Jeddah is most excitingly told; and the vivid description of Arab ways and life is worthy of all praise. The incident of the rising on board and of its speedy suppression may be singled out as told with especial vigour. The principal characters also stand out well. Lanson, the hero, is a fine character, and his successful resistance to an almost overmastering temptation is powerfully described. Ismar, the fatalist in theory, who does not flinch in action, and the charming heroine, Mariam, are equally pleasing. But while there is much to praise in Mr. Victor's book, one or two points decidedly require correction. His style wants a considerable amount of chastening, and he has some affectations which grate on the reader; for example, he is too fond of the expression "Now look you." He also insists rather wearisomely on the voluptuous curves of Mariam's person and on the "luscious sweetness" of her lips. Then sentences like "And he laughed as he thought of the simple innocent way in which he had exposed himself to the influences that she rained on him derived from her love" (without commas) are mere nonsense. It is only fair, though, to say that he can describe nature well if he chooses, as may be seen



in his description of a sunrise over the sea on p. 304.

The 'Adventures of a Fair Rebel' is a typical story of "our war" in America. A fair rebel is beloved by a gallant officer from the North—he is wounded, and she proves to be an efficient nurse. There are some exciting scenes when Federals and Confederates get close to each other; and there is plenty of mixed patriotism and loyal negro talk, such as was comparatively fresh and novel twenty years ago.

#### OUR LIBRARY TABLE.

WE regret that Madame de Novikoff should have lent the weight of a preface to *Siberia as It Is*, by Mr. H. de Windt (Chapman & Hall), because the author professes to do that which he has not done, namely, contradict Mr. Kennan's able work lately reviewed by us. The author does not directly state that Mr. Kennan has imposed upon the British public in his account of the treatment of political exiles and political convicts by the Russian Government; but Mr. de Windt quotes, apparently with approval, a statement by an official of the Prisons Department in St. Petersburg to the effect that Mr. Kennan has deliberately lied. The Inspector-General of Russian Prisons, a young man of fashion in St. Petersburg, is made to say, "The credulity of the English has always amused me. .... They will believe an American journalist. .... so far as our Russian penal system is concerned. What authority have they for the truth of these so-called Siberian atrocities, save that of the *Century Magazine*?" After Madame de Novikoff's preface, and this statement of the Russian Prisons Department at the commencement of the work, we expected to find that Mr. de Windt had at least made some attempt to contradict Mr. Kennan. But the only point at which Mr. de Windt seems at any time to have come into direct controversy with Mr. Kennan as regards matters of fact leads to an apology by Mr. de Windt to Mr. Kennan, whose facts remain entirely unshaken. Some of those who read rapidly may think that the volume now before us forms an answer to Mr. Kennan. Those who read more carefully will find that it is nothing of the kind. The writer of the present notice has himself traversed Siberia and seen something of the political prisoners there, and has, like Dr. Lansdell and Mr. de Windt, seen no horrors; but this is merely negative evidence, and should not carry weight against the direct statements of Mr. Kennan, which have not as yet been disproved.

*The Romance of History*, by Mr. Henry Greenhough Smith (Bentley & Son), contains a deal of the former and very little of the latter. The author possesses a rapid, gushing style and an abundant supply of somewhat threadbare illustrations, with which aids he has succeeded in compiling a distinctly readable series of biographical sketches. That on Casanova is a clever dishing up of the charlatan's curious memoirs; and little fault is to be found with the lives of Benyowsky and Lithgow, whose quasi-fabulous Odysseys must be accepted as they stand, from want of disproof. But surely in the case of Vidocq, convict and police spy, some attempt might have been made to discriminate between what are evidently different versions of the same escape. Mr. Smith is most to seek when he descends from the mythical to circumstances supported by independent authority. Thus in his account of Tamerlane he retains the exploded story of Bajazet's confinement in the iron cage, though it is generally accepted as having arisen from a mistranslation of a word meaning "litter." Of course, too, there is a certain picturesqueness in attributing the later extravagances of Masaniello to poison. At the same time we doubt if a drug producing the effects of permanent

madness is known to toxicology, and at least the author should not have wholly ignored the common-sense explanations that the demagogue's brain was turned either by the suddenness of his rise or by starvation induced by the fear of some deadly concoction. One of the most provokingly slight notices in the volume is that on Prince Rupert, and for Mr. Smith Prof. Gardiner has written altogether in vain so far as military affairs are concerned. The notice of Marino Faliero is by no means ill constructed; but a very bald version is given of the pungent original "Marini Falieri dalla bella moglie: altri la gode ed egli la mantiene." In the paper on Bayard, Mr. Smith's application of the titles "Lord" and "Sir" to Frenchmen is grotesque; "Therouane" is commonly known as Terouenne, and "Gand" as Ghent. It occurs to us that his object may have been to set forth in all their crudity the sorts of legends that collect about abnormal men; but, if so, his book would have been the better for a prefatory note.

*Legendary Fictions of the Irish Cells*. By Patrick Kennedy. (Macmillan & Co.)—Among the almost innumerable collections of Irish folk-lore which have appeared during the past two years we gladly welcome a reissue of this charming book. Such of the tales as were taken verbatim from the mouths of the peasantry have a delightful freshness of diction and abound in picturesque touches. The quaint errors of language, too, are worth preservation in an age wherein the board schoolmaster is abroad. Probably no Irish farm-wives now use the word "serenade" for *saunter*, or "marvel" for *marble*, but probably few can express themselves with the picturesque vigour of the narrators of these tales. "They caught the wind that blew before them, and the wind that blew behind them did not catch them," says one; and another relates an irresistibly comic story of a magic flute, too long for quotation, wherein a poor "baste" of an enchanted wolf was "sittin' on his currago ready to faint." This is a most convincing story; we quite believe in the peasant hero, the princess, the magic flute, and the terrible wolf, "the size of a yearling heifer, that used to be serenading about the walls of Dublin," and are quite happy when Gilla wins his princess, and "got some man, like Pat Mara of Tomenine, to larn him the principles of politeness, fluxions, gunnery and fortifications, decimal fractions, practice, and the rule of three direct, the way he'd be able to keep up a conversation with the royal family." Some reference to belated education is usually made at the end of tales wherein peasant valour wins the fair princess, and another narrator concludes the charming adventure of his blithe hero with the hope that "he spent two or three years getting the edication of a gentleman. I don't think that a country boy would feel comfortable striving to find discourse for a well-bred young lady, the length of a summer's day, even if he had the 'Academy of Compliments' and the 'Complete Letter-Writer' by heart." All the stories are not in this light vein; there are tales of ghosts and sorceries and "fetches" which seem to delight the young people; but elders will be more taken with the simple yet fantastic tales in which asses and dogs and cats and birds chat with easy familiarity with their owners.

THE County Council elections which take place this day impart a special interest of the moment to a *History of the First London County Council*, by Mr. William Saunders, a member of that body, published by the National Press Agency. Mr. Saunders's book is thoroughly complete, containing an excellent introduction and a report of the debates, with a good index, and may be commended to all those who desire to learn anything of the County Council work.

MESSRS. SAMPSON LOW & Co. publish *The Life and Career of the Right Hon. Sir John A. Macdonald*, by Mr. Mercer Adam, which,

spite of a somewhat windy dedication, is an improvement on the work by Mr. Collins, of which it is an extension and continuation. The greater portion of the book is much too uncompromising a defence of the whole policy and position of its hero to form history; but it will doubtless be widely bought in Canada, and in the course of time will constitute, with works upon the other side, the base of history. It is not an easy volume in which to find the things we want, and possesses no proper index.

IN *The Commerce of Nations*, one of the most recent of the series of small volumes on "Social Questions of To-day" (Methuen & Co.), Prof. C. F. Bastable has restated with remarkable freshness and force the arguments in favour of free trade. His plan, very well and compactly worked out, is to present an historical survey and to sum up the teachings of experience with no more appeal than is necessary to the laws or hypotheses of political economy. He declines to regard "the free trade movement" "as if it began and ended with Cobden," and he rightly holds that "a few years can after all be but one stage—a highly important one, it is true—in a movement that must in its entirety occupy centuries." He is, therefore, more lenient than are members of the Cobden Club to the protectionist arrangements now adopted by most European governments, the United States, and our own colonies. His open-mindedness, and his readiness to excuse them for being more backward than England in recognizing the economic truths in which he firmly believes, render all the more weighty his contention that, times and places being ripe for it, a policy of complete free trade is the best for each and every nation and for all the other nations with which it has dealings. He adopts Dudley North's dictum, uttered two hundred years ago, that "the whole world as to trade is but as one nation or people, and therein nations are as persons"; but he shows that this ideal can only be reached by degrees. His sketch of the rise and overthrow of the "mercantile system" in England and of the Customs reforms that culminated in 1860 is instructive; and there is more to be learnt from his fuller review of the American, European, and colonial tariffs which have been framed and reframed within the past quarter of a century, and of the various economic and non-economic pleas put forward in their defence. His temperate yet trenchant criticism of these pleas deserves consideration by all who are inclined to look with favour on the modern developments or modifications of the old protectionist doctrine, which are known by such names as fair trade, reciprocity, and commercial union. It goes far to prove his cautious statement that, "whatever be the difficulties of particular phases of the tariff question, the balance of argument is, on the whole, irresistibly on the side of free trade."

WE are not greatly enamoured of Mr. Hamilton Fyfe's *Annals of our Time*, of which the edition for 1891 is published by Messrs. Macmillan & Co., although it may be found convenient by those engaged on daily papers. The author's attempt has evidently been to make the volume very brief; but the result of his extreme brevity is that it is little except an index. This, of course, it is, and it will help any one to find in the files of the papers the things he really wants.

MESSRS. WHITTAKER & Co. publish *Dod's Parliamentary Companion* for the present session, which has been revised with a view to the avoidance of the errors which have sometimes crept into this useful handbook. Mr. Goschen is still described as a Liberal Unionist, which is probably a correct description, inasmuch as it is difficult to class persons in any other way than that in which they class themselves. It might, perhaps, be better to adopt some uniform description for each class, as, for example, for the



Liberal Unionists, some of whom are styled "A Liberal and Unionist," and others, as, for example, Sir Henry James, "A Liberal opposed to Mr. Gladstone's Home Rule scheme." On the other hand, the ordinary party Liberals are some of them described as "A Liberal," some, as, for example, Sir William Harcourt, a little unnecessarily, as "A Liberal and supporter of Mr. Gladstone's Home Rule Bill." The best test, however, of the value of such a work is the extent to which it is used as compared with others, and 'Dod' is the indispensable companion of the member of Parliament.

The India Office List for 1892 seems as well executed as usual. We are still inclined, however, to complain of the colours of the map, which draw a distinction between some and others of the native states under our protection which it is impossible to defend. Baluchistan, for example, is coloured as a foreign country, in which even Lus Beyla is, apparently, a spot in alien hands. Surely the yellow colour of protected states should be extended over the whole of Baluchistan. We notice that no attempt is made to specially colour the French stations. 'The India Office List,' like the 'Foreign Office List,' is mainly, in fact, a list—that is, a series of short biographies of the living persons who are or have been employed under the Government of India. It is a question whether the plan of the 'Colonial Office List,' which gives the best account to be found anywhere of the colonies, although the list part of it is imperfect, might not be applied to India, and advantageously combined with the list part of the present 'India Office List.' Messrs. Harrison are the publishers.

The Official Year-Book of the Church of England (S.P.C.K.) contains an immense amount of information and reflects credit on its editor, Mr. Burnside, who has evidently taken a great deal of trouble.—*The Clergy Directory* (J. S. Phillips) is one of the cheapest handbooks published; but if we were the publisher, we should not put an advertisement on the cover. Otherwise the book deserves hearty praise.

MR. SMART'S *Bibliography of Matthew Arnold* (Davy & Sons) appears to be a most painstaking piece of work. So far as we have examined it, it seems to be accurate. We have detected only one omission.

AMONG the new editions on our table is one of *Le Morte Darthur*, Sir E. Strachey's excellent and handy reprint in the "Globe Series" (Macmillan & Co.). Sir Edward has wisely revised his introduction by the light of the researches of Dr. O. Sommer.—*The Justice's Note-Book* (Stevens & Sons), the late Mr. Wigram's well-known volume, has reached a sixth edition under the care of Mr. A. H. Bodkin.

THE Abbé de Broglie publishes through MM. Plon, Nourrit & Co. *Le Présent et l'Avenir du Catholicisme en France*, an excellent reply to M. Taine's criticisms of the position of the Roman Catholic Church in modern or revolutionary France. Some portions of the author's defence of the Church apply to other creeds than the Roman Catholic, and very closely to the Church of England. The least successful part of the volume is that in which the author undertakes to answer M. Taine's argument that the real strength of the Church should be measured by the number of her communicants, inasmuch as her other nominal members cannot really be full both of faith and of good works. Taine shows that the number of communicants in France is very small and is decreasing, and the Abbé de Broglie is unable to make a good reply. As regards this country, we take it that a portion of M. Taine's strictures would apply, from the number of communicants being very small; but, on the other hand, we fancy that it would be found that the number is increasing steadily.

We have on our table *Peeps at Portugal*, by M. O'Connor Morris (Harrison & Sons),—

*George Square, Glasgow*, by T. Somerville (Glasgow, Mackinlay).—*The Trade Policy of Imperial Federation*, by M. H. Hervey (Sonnenstein).—*An Intermediate Book of French Composition*, by H. F. Stewart (Percival).—*Digest XIX. 2: Locati Conducti*, translated, with Notes, by C. H. Monro (Cambridge, University Press).—*Chaucer's Canterbury Pilgrimage Epitomised*, by W. Calder (Blackwood).—*An Introduction to the Theory of Value*, by W. Smart (Macmillan).—*Photography applied to the Microscope*, by F. W. Mills (Hiffe & Son).—*Musical Don'ts* (Bristol, Arrowsmith).—*A B C of the Swedish System of Educational Gymnastics*, by H. Nissen (Davis).—*Women and their Work*, by V. Karsland (Low).—*Health and Hurry*, by W. H. Kesteven (Diprose & Bateman).—*Poverty: its Genesis and Exodus*, by J. G. Godard (Sonnenstein).—*Some Lankisher Sayings*, by Tum o' Dick o' Bobs (J. Heywood).—*Freaks of Fanaticism and other Strange Events*, by S. Baring Gould (Methuen).—*Successful Business-Men*, by A. H. Japp, LL.D., and F. M. Holmes (Virtue).—*A Bird's Nest* (Warne).—*Peter: a Cat of One Tail*, by C. Morley ('Pall Mall Gazette' Office).—*Countess Erika's Apprenticeship*, translated from the German of O. Schubert by Mrs. A. L. Wister (Lippincott).—*The Lost Diamonds*, by F. Marryat and C. Ogilvie ('Ludgate Monthly' Office).—*Little Miss Joy*, by E. Marshall (Shaw).—*The White Hat*, by F. Mason (Simpkin).—*A Gang of Pickpockets*, by W. Henderson (J. Heywood).—*Bobby*, by Vesper (Low).—*From out the Past*, by Jessie Armstrong (Houlston).—*and Home Acting for Amateurs*, by N. Parker, First Series (Warne).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Findlay's (G. G.) *The Epistles of the Apostle Paul*, 12mo. 2/6  
Fowler's (Rev. G. H.) *Things Old and New, Sermons and Papers*, cr. 8vo. 5/6 cl.  
Goodman's (G.) *The Church in Victoria during the Episcopate of the Right Rev. C. Perry*, 8vo. 10/6 cl.  
Guernsey's (L. E.) *A Lent in Earnest*, cr. 8vo. 3/6 cl.  
Huntingdon (Countess of) and her Connection, edited by Rev. J. B. Figgis, 12mo. 2/6 cl.  
Moore's (A. L.) *From Advent to Advent, Sermons*, cr. 8vo. 6/6  
Pierson's (A. T.) *Divine Enterprise of Missions*, cr. 8vo. 4/6 cl.  
Ryle's (H. E.) *The Canon of the Old Testament*, cr. 8vo. 6/6  
Wakefield's (Bishop of) *Knowledge of God, and other Sermons*, cr. 8vo. 3/6 cl.

## Law.

- Browne's (F. G.) *Concise Precedents under the Companies Acts, 1862-1890*, cr. 8vo. 10/6 cl.

## Fine Art and Archaeology.

- Cook's (T. A.) *Old Touraine, the Life and History of the Famous Châteaux of France*, 2 vols. cr. 8vo. 16/6 cl.  
Middleton's (J. H.) *The Lewis Collection of Gems and Rings in Possession of Corpus Christi College, Cambridge*, 6/6  
Murray's (A. S.) *Handbook of Greek Archaeology*, 8vo. 18/6 cl.  
*Poetry and the Drama.*  
Nicholson's (J. G. F.) *Love in Earnest, Sonnets, Ballads, and Lyrics*, 12mo. 3/6 half-parchment.  
Piner's (A. W.) *The Hobby Horse, a Comedy in Three Acts*, 16mo. 2/6 cl.

## Music.

- Ethical Songs with Music, cr. 8vo. 2/6 cl.  
Matthews's (J. E.) *Manual of Musical History*, cr. 8vo. 10/6

## History and Biography.

- Axon's (E.) *Bygone Lancashire*, 8vo. 7/6 cl.  
Bradshaw's (H.) *The Statutes of Lincoln Cathedral*, edited by C. Wordsworth, Part I, 8vo. 12/6 cl.  
Browning's (O.) *The Flight to Varennes, and other Historical Essays*, cr. 8vo. 6/6 cl.  
Fitzpatrick's (W. J.) *Secret Service under Pitt*, 8vo. 14/6 cl.  
Graetz's (Prof. H.) *History of the Jews*, edited by B. Löwy, Vols. 3, 4, 5, 8vo. 10/6 each, cl.  
Jessopp's (Rev. A.) *The Coming of the Friars*, cheaper edition, cr. 8vo. 3/6 cl.  
Marsh's (J. B.) *St. Paul's Cross, the Most Famous Spot in London*, imp. 16mo. 3/6 cl.  
*Geography and Travel.*  
Warner's (C. D.) *The American Italy (Our Italy)*, 10/6 cl.

## Philology.

- Lessing's Lookoon, edited, with English Notes, by A. Hamann, 12mo. 4/6 cl.  
Milton's Samson Agonistes, edited by A. J. Wyatt, 2/6 cl.  
Song of Dermot and the Earl, edited, with Literal Translation and Notes, by G. H. Orpen, 12mo. 8/6 cl.  
Sophocles, the Plays and Fragments, with Notes by R. C. Jebb: Part 5, *The Trachiniae*, 8vo. 12/6 cl.

## Science.

- Hopton's (W.) *Conversations on Mines in Welsh*, cr. 8vo. 5/6  
Lydekker's (R.) *Phases of Animal Life, Past and Present*, 6/6  
Shaw's (J.) *Epitome of Mental Diseases for Practitioners and Students*, cr. 8vo. 6/6 cl.  
Sisley's (R.) *A Study of Influenza*, 8vo. 3/6 cl.  
Ward's (H. M.) *The Oak, a Popular Introduction to Forest Botany*, cr. 8vo. 2/6 cl.

## General Literature.

- Black's (W.) *A Princess of Thule*, Uniform Edition, 2/6 cl.  
Crosbie's (G. V.) *Observations on the Emancipation of Industry*, cr. 8vo. 2/6  
Doyle's (A. Conan) *The Doings of Raffles Haw*, cr. 8vo. 5/6 cl.  
Fitzgerald's (S. J. A.) *The Wonders of the Secret Cavern*, 2/6  
Hale's (E. E.) *Sybil Knox, or Home Again, a Story of To-day*, cr. 8vo. 7/6 cl.  
Harris's (J. C.) *A Plantation Printer, the Adventures of a Georgia Boy*, cr. 8vo. 5/6 cl.  
Jackson's (H.) *Zeph, a Posthumous Story*, 16mo. 2/6 cl.  
Loti's (P.) *The Book of Pity and of Death*, translated by T. P. O'Connor, cr. 8vo. 5/6 cl.  
Lucas's (R.) *Dunwell Parva*, cr. 8vo. 3/6 cl.  
Lucy's (H. W.) *Faces and Places*, cr. 8vo. 3/6 cl. (Whitefriars Library.)  
Marshall's (A.) *Elements of Economics of Industry*, 3/6 cl.  
Naillen's (A. Van der) *On the Heights of Himalay*, 3/6 cl.  
Oliphant's (Mrs.) *The Marriage of Elinor*, 3 vols. cr. 8vo. 31/6  
Pool's (J. J.) *Woman's Influence in the East*, cr. 8vo. 6/6 cl.  
Russell's (W. C.) *Alone on a Wide, Wide Sea*, 3 vols. 31/6 cl.  
Sergeant's (A.) *An East London Mystery*, 2 vols. cr. 8vo. 31/6  
Sienkiewicz's (H.) *With Fire and Sword, an Historical Novel of Poland and Russia*, 8vo. 7/6 cl.  
Sinnott's (A. P.) *The Rationale of Mesmerism*, cr. 8vo. 3/6 cl.  
Through To-day, cr. 8vo. 5/6 cl.  
Williamson's (Mrs. F. H.) *A Child Widow*, 12mo. 2/6 bds.  
Wills's (C. P.) *His Sister's Hand*, 3 vols. cr. 8vo. 31/6 cl.  
Wood's (R. A.) *English Social Movements*, cr. 8vo. 4/6 cl.

## FOREIGN.

## Theology.

- Andréa (H. V.) : *Das Buch Jesaja*, übers. u. erklärt, 5m.  
Ott (E.) : *Die Rhetorica Ecclesiastica*, 2m. 30  
Wichelhaus (J.) : *Mitteilungen aus den Vorlesungen üb. das Alte Testament*, Part 3, 3m. 60.

## Fine Art.

- Vigant : *Ma Collection d'Escrime, Dessins de F. Régamey*, 10fr.

## History and Biography.

- Batiffol (P.) : *L'Abbaye de Rossano*, 7fr. 50.  
Bled (V. du) : *La Société Française avant et après 1789*, 3fr. 50.  
Grupp (G.) : *System u. Geschichte der Cultur*, 2 vols. 10m.

## Geography and Travel.

- Gaffarel (P.) : *Histoire de la Découverte de l'Amérique*, 2 vols. 18fr.  
Ginisty (P.) : *De Paris au Cap Nord*, 8fr.  
Millet (R.) : *La Serbie*, 5fr.  
Ordinaire (O.) : *Du Pacifique à l'Atlantique par les Andes Péruviennes*, 4fr.  
Rougon (F.) : *Smyrne, Situation Commerciale et Economique*, 12fr.

## Bibliography.

- Burger (K.) : *Monumenta Germaniae et Italiae Typographica*, Part I, 25fr.

## Philology.

- Euricius Cordus, *Epigrammata*, hrsg. v. K. Krause, 2m. 80.  
Meyer (G.) : *Albanesische Studien*, Part 3, 2m.

## Science.

- Congrès Scientifique des Catholiques, 1891, 8 vols. 20fr.

## General Literature.

- Maillard de Marafy (Comte de) : *Dictionnaire de la Propriété Industrielle*, Vol. 5, 40fr.

## MISS CLOUGH.

CAMBRIDGE received a sudden shock last Saturday when it heard of the death of Miss Clough, for although she had been ill for some little time, and, indeed, no hopes were entertained of her recovery, the fact was only known to her intimate friends. She leaves a great gap in the University. The education of women at Cambridge is so important a factor in the place, women play so large a part in lecture and examination rooms, as competitors with the undergraduate and pupils for the don, that we are apt to forget that the movement is still young, and that it owes its rapid development and success to the genius and tact of those who watched over its early years. Never was a wiser step taken for the cause he had at heart than when Mr. Henry Sidgwick asked Miss Clough to take charge of the first boarding-house for Cambridge students in 1871. To all who met her she seemed ideally adapted for the post. No visionary scheme would have found encouragement with that venerable lady, with the white hair, grave eyes, and firm but kindly mouth. She appeared at once as a tender mother to the girls committed to her charge, a bold innovator in the paths where innovation was safe, and a wise counsellor where tact and caution were required. Newnham was probably more difficult to manage than Girton; the elements were more heterogeneous and the course of study was less determined. Girton elected to model itself after an ordinary college, Newnham to chalk out a line of its own. Yet there are now three halls at Newnham, and they will soon be joined by a fourth. Miss



Clough will always be remembered with Mr. and Mrs. Henry Sidgwick as one of the founders of the higher education of women, and one of the pioneers of a movement the results of which lie far in the future. It is perhaps less generally known that Miss Clough took a deep interest in the training of teachers, and that the Cambridge Training College owes much to her initiative and constant sympathy.

#### WHAT CONSTITUTES AN EDITION?

Berlin, Feb. 29, 1892.

I SEE to my great surprise in your number of the 13th inst., in an advertisement of "Trübner's Oriental Series," a "second edition" of the English translation of my 'History of Indian Literature.'

I think it due to my literary reputation to state here with publicity that I know nothing at all of this alleged "second edition." As the first edition appeared fourteen years ago (in 1878), certainly I would not let a "second edition" appear now without the necessary additions and improvements.

The fact is that the late Mr. Trübner, without giving me the slightest previous notice—even contrary to our written stipulations, which spoke only of 750 copies—got the first edition stereotyped, so that he was enabled at any time to furnish himself with an unlimited number of copies.

Very probably the present "second edition" owes its origin to this easy procedure—is not even a real fresh reprint, but only a new product of the old stereotype forms. In any case I have nothing to do with it at all, and I decline any responsibility for such alterations from the first edition as may be found in it.

PROF. DR. A. WEBER.

#### THE UNIVERSITY OF MELBOURNE.

Melbourne, Jan. 11, 1892.

AFTER long hesitation, and with a full appreciation of the liability of the step to misconception, I have decided to ask you to publish this letter.

There has already appeared, or there will shortly appear, by the usual means of communication, a notice inviting applications from suitable candidates for the professorship of Law in the University of Melbourne. The vacancy has arisen through my resignation of the chair. I have resigned because, after an experience of nearly three years, I have come to the conclusion that it is far better to face the risk and loss which such a step involves than to attempt to work any longer under a system eminently calculated to destroy both happiness and usefulness.

There will (I believe) be nothing in the advertisement to show that the position offered differs in any substantial way from what is usually understood by a professorship in the United Kingdom. On the contrary, the position will be made to look as much like an university professorship as possible. But I know positively that not only I, but several others who have in recent years accepted professorships in the University of Melbourne, have felt ourselves victimized when we learned the real facts of the case. And though an overstrained feeling of loyalty to the institution with which they are connected has hitherto prevented my colleagues from formally publishing their dissatisfaction in the market from which the supply of teachers is mainly drawn, it seems to me that I have a duty towards my fellow graduates in England which forbids me to allow my successor to break up his home and travel to the other side of the world without some hint of the fate in store for him.

Let it be clearly understood that I am not going to make sweeping charges against people in general. On the contrary, I claim that my relations with my colleagues, my students, and the general public of Victoria have been of the

most pleasant, not to say gratifying character. And even if the many flattering expressions of regret which I have received since the fact of my resignation became known have been exaggerated by friendly sympathy, I can yet feel sure that I leave behind me many well-wishers.

Unfortunately the sympathy and support received from these quarters have been powerless to avert an evil which circumstances have rendered possible—perhaps inevitable. When the University of Melbourne was founded, some forty years ago, there being no teachers or students in existence, it was necessary to vest the government of the projected institution in a specially created body of laymen, known technically as "the Council." This body was, as I firmly believe after reading the papers connected with the founding of the University, intended to be only a temporary convenience, to last until, in the natural order of things, a self-administering university, of the type familiar in the mother country, should develop. In fact, the formerly absolute powers of the Council were curtailed in 1881; but, owing to political combinations in Parliament, the reformers of that period were unable fully to realize their hopes, and the Council are still left with power sufficient not only to do immense mischief within the law, but also in many cases to defy the University statutes.

The Council consist of twenty persons, for the most part successful professional men or Government officials, very busy with their own affairs, entirely inexperienced in university management, and often quite ignorant of the affairs of their own University, without literary or scientific distinction, some of them not even possessing a degree, rarely visiting the University, and holding monthly meetings in a room at the Law Courts. If I were to say that, in spite of their obvious disqualifications, the Council persist in meddling with every petty detail of management, and appear to aim deliberately at excluding the teaching staff (which possesses a proper organization for administering the University) from all share in the administration, and this with a discourtesy which savours strongly of the manners of a parish vestry, I might be accused of vague rhetoric. I propose, therefore, merely to enumerate, in the baldest way, a few of the actions of the Council which have come under my observation. Some of these actions are positively illegal, others merely mischievous. To English university men the recital will speak for itself.

1. The Council have appointed representatives of the University at congresses of savants without so much as consulting the teaching staff.
2. They have, *mero motu*, altered the details of subjects prescribed by the teaching staff for the work of the year.
3. They have interfered between the teaching staff and the students in disciplinary matters specially committed by statute to the teaching staff.
4. They have encouraged frivolous appeals from examiners.
5. They have granted *ad eundem* degrees in defiance of the protest of the teaching staff, whose recommendation is by statute essential to such grant.
6. They have attempted to prevent professors from appearing on a public platform in support of a movement wholly unconnected with the University.
7. They have set aside the recommendation of a professor for a lectureship in his department (after going through the formality of consulting him) in favour of a candidate who happened to be the son of a prominent member of the Council, and who had to be dismissed the next year for non-performance of his duties.
8. They have altered the terms of a contract upon which a professor came out from England, against his emphatic protest.
9. They have (through their treasurer) re-

proved a professor who had the temerity to obtain a grant from the Government for university buildings, after they had themselves failed to obtain it.

10. They have declined the offer of the head of the teaching staff to attend their meetings for the simple purpose of giving information.

11. They have endeavoured to emphasize their system of government by asking for power to appoint a provost or other official, who, whilst being merely a servant or secretary of the Council, should have disciplinary control over the teaching staff as well as the students.

Needless to say that this policy, if policy it can be called, results in endless jealousies, scandals, and recriminations. It is especially trying for a man who has just left the pleasant atmosphere of an English university, with full hopes of unhampered usefulness in his new position, to find himself on his arrival enrolled in a body of suspects, whose work is stimulated by the exhilarating breezes of official jealousy. And I think it is time that the lengthening string of unsuspecting victims sacrificed to this modern Minotaur should receive a distinct warning.

I may add that I expect to be in England by the middle of March, and that I shall be very willing to supply any further information desired by intending candidates. My address will be King's College, Cambridge.

EDWARD JENKS.

#### THE SPRING PUBLISHING SEASON.

AMONG the books in active preparation at the Clarendon Press are the following:—In theology: The third number (containing St. Luke) of St. Jerome's Latin version of the New Testament which the Bishop of Salisbury and Mr. H. J. White are editing,—'A Hebrew and English Lexicon of the Old Testament,' by Dr. F. Brown, Canon Driver, and Dr. Briggs,—Dr. Hatch's 'Concordance to the Septuagint,'—Part I. of Mr. Gwilliam's edition of 'The Peshito Version of the Gospels,'—and 'Legenda Angliæ,' edited by Dr. C. Horstmann. In philology: 'Notes on the Nicomachean Ethics of Aristotle,' by Mr. J. A. Stewart,—'Thucydides, Book I.,' edited by Mr. W. H. Forbes,—'Plutarch's Lives of the Gracchi,' edited by Mr. G. E. Underhill,—'Cicero, de Oratore, Book III.,' edited by Prof. Wilkins,—'Virgil, Georgics III., IV.,' edited by Mr. C. S. Jerram,—'Cicero, pro Milone,' edited by Mr. A. B. Poynton,—Part IX. of 'Thesaurus Syriacus,' edited by Dean Payne Smith,—Part II. of Prof. Ethé's 'Catalogue of the Turkish, Hindûstânî, and Pushtû MSS.,' and Dr. S. Baronian's 'Catalogue of the Armenian MSS.,' in the Bodleian,—'A Collo-type Reproduction of the Ancient MS. of the Yasna, with its Pahlavi Translation, in the Bodleian, the Four Hundred Quatrains, Tamil Text, with Translation,' &c., by Dr. Pope,—'Specimens of Mediæval French,' edited by Mr. Paget Toynbee,—Part I. of Mr. Sweet's 'New English Grammar,'—Prof. Skeat's edition of Chaucer,—Miss Peacock's of Bunyan's 'Holy War,'—Mr. Craik's 'Selections from Swift,'—'Twelve Facsimiles of Old English MSS.,' edited by Prof. Skeat,—and 'A Primer of English Etymology,' by the same author. In history: 'Origines Islandiæ,' by the late Mr. Vigfusson and Mr. York Powell,—'Lancaster and York: a Century of English History,' by Sir James H. Ramsay,—Vol. III. of Prof. Freeman's 'History of Sicily': 'The Athenian and Carthaginian Expeditions,'—Vol. I. of Mr. E. J. Payne's 'History of the New World called America,'—'French Revolutionary Speeches,' edited by Mr. Morse Stephens,—'The Land Revenue Systems and Tenures of British India,' by Mr. B. H. Baden Powell,—and 'The Contract of Sale in Roman Law,' by Mr. J. B. Moyle. In general literature: 'Johnson's Letters,' edited by Dr. Birkbeck Hill,—'Catalogue of Rawlinson MSS. (D.) in the Bodleian,' by Mr. Macray,—'Two of the Saxon Chronicles



Parallel,' a revised text, edited by Mr. C. Plummer, 'Geography of Africa South of the Zambesi,' by Mr. Parr Greswell, and 'Hymns and Chorales for Colleges and Schools,' selected and edited by Mr. Farmer. The Press also promises some more volumes of the "Sacred Books of the East," sundry additions to the series of "Anecdota," and further volumes of "Rulers of India."

Mr. Edward Arnold's list for the spring publishing season includes 'A Book about the Garden and the Gardener,' by S. Reynolds Hole, Dean of Rochester, a new edition of 'A Little Tour in Ireland,' by an Oxonian, illustrated by John Leech, Omárah's 'History of Yemen,' edited from the MS. in the British Museum by Mr. H. C. Kay, 'Education from a National Standpoint,' by Alfred Fouillée, translated by W. J. Greenstreet, M.A., 'The Name above Every Name, and other Sermons,' by Canon Charles D. Bell, 'Men of Might: a Series of Short Biographies for Sunday Readings,' by Mr. A. C. Benson, M.A., and Mr. M. T. Tatham, M.A., and 'The Story of our Continent: an Outline of the Geography and Geology of North America,' by Prof. Shaler.

Messrs. Oliphant, Anderson & Ferrier's spring announcements include the following new works of fiction: 'The Old Order and the New,' by Ella Stone, 'Falconer of Falconhurst' and 'A Pair of Pickles,' by Evelyn Everett Green, 'The Wooing of Christabel,' by Mrs. Elizabeth Neal, 'Tatters,' by Hermione, also three new volumes of their "Popular Shilling Series," entitled 'A Vain Sacrifice,' by Mrs. J. K. Lawson; 'In Rosby Village,' by Mary Hampden; and 'Millicent's Mistake,' by Sarah Selina Hamer.

Messrs. Mathews & Lane's new and forthcoming books include 'The Earth Fiend,' a ballad made and etched by Mr. W. Strang, with eleven etched plates, 'Sight and Song (Poems on Pictures),' by Michael Field, 'In the Fire, and other Fancies,' by Miss Effie Johnson, with frontispiece by Mr. Crane, 'The Book of the Rhymers Club,' 'Quatrains,' by Mr. Wilsey Martin, 'English Poems,' by Mr. R. Le Gallienne, 'Silhouettes: a Book of Verses,' by Mr. Arthur Symonds, 'A Lost God,' by Mr. F. W. Bourdillon, and 'Poems,' by Mr. Oscar Wilde, with cover and title designed by Mr. C. Ricketts.

Messrs. Lawrence & Bullen will shortly publish a collection of essays by Mr. Walter Crane, under the title of 'The Claims of Decorative Art,' an edition of the Greek text of Anacreon, with Thomas Stanley's translation, adding eleven full-page illustrations by Mr. J. R. Weguelin, and an introduction by Mr. A. H. Bullen, a volume of short stories by Miss Clementina Black, 'Miss Falkland, and other Stories,' 'Essex: High-ways, By-ways, and Water-ways,' written and illustrated by Mr. C. R. B. Barrett, and (in the "Muses' Library") the 'Poems of Andrew Marvell,' edited by Mr. G. A. Aitken.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the library of the late Mr. Joshua H. Hutchinson this week. The books sold well, and the following are the principal prices realized on the first two days: Sainte Bible, traduite par M. Le Maître de Saci, 12 vols., with arms of the Duchesse de Berry on the sides, Paris, 1789, 28*l.* Bishop Burnet's History of his Own Time, 5 vols., with extra illustrations, 1814, 26*l.* Byron, English Bards and Scotch Reviewers, illustrated, 1809, 11*l.* 5*s.* Dibdin, Bibliographical Decameron, 1817, 13*l.* 5*s.*; Tour in France and Germany, 1821, 16*l.*; Tour in the Northern Counties, 1838, 26*l.* 10*s.* Dickens, Pickwick Club, with extra illustrations, 1887, 17*l.* 10*s.* Garriek, Private Correspondence, 2 vols., 1831, 24*l.* 5*s.* Howitt, Visit to Remarkable Places, enlarged into four volumes, with extra illustrations, 1840, 21*l.* 5*s.* Jackson, Treatise on Wood

Engraving, inlaid and illustrated, 23*l.* 10*s.* La Fontaine, Contes et Nouvelles (Fermiers Généraux edition), 17*l.*; Fables Choies, 4 vols., Paris, 1755, 23*l.* Sacre et Couronnement de Louis XVI., with arms of Pope Pius VI. on the sides, 30*l.* 10*s.* Manning and Bray, History of Surrey, 3 vols., 1804, 22*l.* 10*s.* L'Heptameron, 3 vols., 1780, 21*l.* W. Morris, Earthly Paradise, large paper, 1868, 12*l.*

#### Literary Gossip.

OWING to the Crown having acquired Nos. 4 and 22, Took's Court for the extension of the Patent Office, the printing and publishing departments of the *Athenæum* will at Lady Day be removed to new premises erected for the purpose in Bream's Buildings, Chancery Lane, next door to the *Field* and the *Queen*. The *Athenæum* has been printed at Took's Court since 1830, in which year its publishing office was at 5, Catherine Street, Strand (held under a lease from the notorious Molloy Westmacott); subsequently it was transferred to Wellington Street, and in 1885 it was united, for convenience' sake, with the printing office at Took's Court.

THE late Mr. Clifford Lloyd left among his papers a completed narrative of his official struggles with the Land League while acting as a special resident magistrate in the west of Ireland in the years 1880-82. The prominent part which Mr. Lloyd took in the endeavour to restore the authority of Government, especially in arresting and breaking up the Kilmallock and other branches of the League, made his conduct a subject of much controversy at the time, and his own account of his dealings with the Leaguers should have interest both political and historical. His work 'Ireland under the Land League' will be published by Messrs. Blackwood & Sons.

MR. RUDYARD KIPLING and his bride, Max O'Rell and his wife and daughter, sail from San Francisco on the 31st of March by s.s. Monowai, the former for Honolulu, on his way to the Samoa Islands, the latter for Sydney, to give 250 lectures in the Australasian colonies.

CANON AINGER, Mr. G. H. Boughton, A.R.A., Mr. Edmund Gosse, Mr. Lockyer, Mr. Mowbray Morris, and Mr. Quilter-Couch are to be present at the booksellers' dinner on the 19th inst.

MR. WALTER SCOTT will immediately publish, for Mr. Joseph Skipsey, a volume of 'Songs and Lyrics.' The edition, on hand-made paper, is limited to 250 copies. In this volume is collected the work which has been regarded as most characteristic of the author, besides a considerable number of new pieces which will here appear for the first time.

WE regret to hear of the death of Mr. Edward Daniell, for many years the well-known bookseller in Mortimer Street, which occurred on the 25th ult. after a short illness. Born in February, 1807 (on the same day, we have been told, as Longfellow), he commenced business on his own account in the year 1826 or 1827, and thus was almost, if not quite, the "father" of the London second-hand book trade. His 'Annuals,' issued regularly for many years, at a period when booksellers' catalogues were far fewer than at present, attracted considerable interest, especially as Mr. Daniell added notes of an

original character. He also published a few illustrated books. In spite of his close attention to business he yet found time to take a somewhat prominent part in political and social questions, and wrote several pamphlets, generally under a *nom de guerre*, on various subjects of the day. His picturesque and well-known figure will be missed from the sale-rooms, where, until the last year or two, he was a constant attendant. An upright man, a good friend, and a wise adviser, he will be generally regretted.

MR. EGERTON CASTLE is bringing out a revised edition of 'Schools and Masters of Fence from the Middle Ages to the Eighteenth Century.' It will be included in "Bohn's Artists' Library." The stories by Mr. Castle in the volume which Messrs. Cassell announce are collected from *Temple Bar*, the *Cornhill*, and other magazines.

A CORRESPONDENT writes:—

"The inclusion of Gresham College (which I predicted some time ago) in the charter of the Teaching University will necessitate a definite distinction between the university professoriate and the collegiate teachers. It will no doubt be considered due to the existing professors of the colleges concerned to make them all professors of the university. But in the future, the university being undenominational, its professors will have to be appointed without any declaration of Church membership. As regards divinity, there is no reason why there should not be Anglican, Roman Catholic, and Nonconformist professors attached to the university; but it would be absurd to have Anglican, Roman Catholic, and Nonconformist professors of Latin or mineralogy. If they are in the future to be denominational, they should be college lecturers, not university professors. Such an arrangement would make it possible to have denominational colleges in connexion with an undenominational university. This, however, may safely be left to the Council of the university when founded, and should not hinder the passing of the charter."

THE forthcoming volume of 'The Poets and Poetry of the Century,' edited by Mr. Alfred H. Miles, is devoted to women poets. It includes articles on Sara Coleridge, Emily Brontë, Isabella Harwood, and Miss Blind, by Dr. Garnett; on Mrs. Browning and George Eliot, by Mr. Ashcroft Noble; on Lady Nairne, Mrs. Hemans, L. E. L., Miss Ingelow, and Mrs. Webster, by Mr. Mackenzie Bell; and on Miss Rossetti by Mr. Arthur Symonds. Articles are also contributed by Mr. J. H. Ingram, Miss Emily Hickey, and others.

SOMETHING like a hundred and seventy thousand copies were printed of the February number of the *Idler*.

*Sala's Journal* will be a quarto of twenty pages, stitched in a yellow wrapper, which is adorned with a portrait of the founder of the magazine. Mr. Sala, we may add, will preside at the readers' annual dinner at the Holborn Restaurant on April 9th.

THE two new volumes of Mr. B. F. Stevens's 'Facsimiles of Manuscripts in European Archives relating to America' are devoted to the commission sent to America in 1778 for the purpose of effecting a reconciliation with the revolted colonies, and contain the official correspondence of the Commissioners—the Earl of Carlisle, William Eden, and Governor Johnstone—with the Secretary of State for the American Department, giving the details of their pro-



ceedings in the execution of their difficult trust. The official letters of the Commander-in-Chief in America, Sir Henry Clinton, to the same Secretary of State during the term of this commission, are included, to show the military events of the same period.

MR. FISHER UNWIN has in the press and will shortly publish an English version of Quevedo's *picaresque* novel of 'Don Pablo de Segovia (el Buscon),' with numerous characteristic illustrations by the famous Spanish artist in black and white, Daniel Vierge. Mr. Joseph Pennell contributes a preface, and Mr. H. E. Watts an introduction treating of Quevedo and his works and the history of *picaresque* literature.

MR. H. W. WILLIAMS, the head of the firm of H. W. Williams & Co., proprietors of the *Cambrian*, died at Swansea on Monday last. The Swansea *Cambrian* was the first newspaper published in Wales. The first number was issued in 1804.

THE annual report of Messrs. Cassell & Co., Limited, shows a sum of 38,466*l.* as applicable to dividend purposes. An addition of 2,500*l.* is made to the reserve fund. The dividend for the year is at the rate of 10 per cent., with 425*l.* carried forward.

A VOLUME of short stories by the late Mr. Balestier, 'The Average Woman,' is to be issued with a memoir of the writer by Mr. Henry James.

YET another series! This time a set of lives of "Great Educators," published by Mr. Heinemann. The announcements that look most promising are 'Abelard; or, the Origin and Early History of Universities,' by Prof. Compayre, of Toulouse; 'Pestalozzi,' by Mr. J. G. Fitch; and 'Froebel,' by Mr. Courthope Bowen.

MR. WALTER CRANE writes from St. Louis, U.S., regarding our notice of the new issue of his sister's translation of 'Grimm's Household Stories':—

"Let me say, in reply to your amiable critic's remarks, that I had no knowledge that a new edition was coming out, and therefore have had no opportunity to revise the work in any way. I may add that my sister died before the work was published. I have no knowledge of German, and I made headings from the stories as I found them in English, without reading them critically."

GREAT preparations are being made in several cities on the Continent for the celebration of the Comenius centenary on the 28th inst. The Comenius-Gesellschaft, whose seat is in Berlin, offers a prize for the best "Festsprach" on Comenius. Joh. Pelisek has published a people's drama, 'Comenius-Festspiel für die Volksbühne,' which will probably be played in some places during the centenary.

WE owe an apology to Mr. Aaron Watson for having repeated last week without examination the statement that the *Leeds Express* was the first evening daily paper issued at a halfpenny. Mr. Watson proved three years ago in these columns that his own paper, the *Shields Daily Gazette*, is the first.

A CORRESPONDENT points out a mistake frequently made in quoting the title of Locke's essay 'Concerning Human Understanding' as an 'Essay on the Human Understanding,' and gives the following instances. They make up a curious list:—

Prof. Adamson's 'Logic' ('Encyc. Brit.'), p. 791.

'Philosophy' ('Chambers's Encyclopædia'), p. 128.

Mr. Sully's 'Outlines of Psychology,' p. 365.

Prof. Clark-Murray's 'Handbook of Psychology,' p. 209 (foot-note).

Prof. H. Sidgwick's article on 'Philosophy at Cambridge,' *Mind*, April, 1876, p. 239.

Hartmann's 'Philosophy of the Unconscious,' Engl. trans., vol. i. p. 16.

Prof. Earle's 'English Prose,' p. 287.

Bowen's 'Modern Philosophy,' p. 11.

*Open Court*, September 4th, 1890, p. 2489.

Review of Fraser's 'Locke,' *Spectator*, November 1st, 1890; and in *Literary World*, July 11th, 1890.

'David Grieve' (Mrs. Humphry Ward), vol. i. p. 132.

It gives Locke credit for precisely the sort of confusion that he would have particularly disliked.

AFTER the present March issue, which completes the first volume of the new series of *Literary Opinion*, that magazine will be published by Messrs. Methuen & Co. Mr. Patchett Martin will continue to edit it, but various changes are in contemplation, chief among which is an addition of twenty pages of reading matter, devoted to original articles and sketches on literary subjects.

DURING the ensuing Sommer-Semester a new chair is to be created at the University of Berlin for East European, more especially Russian history.

IT is proposed to print the registers of the parish of Dalston, in Cumberland, which begin for baptisms, marriages, and burials in 1570, and are perfect, with some trifling lacuna, up to the present time. The work will be under the immediate supervision of the Rev. James Wilson, editor of the 'Monumental Inscriptions of Dalston,' &c., who will, as it proceeds, collate the entries in the registers with the corresponding transcripts in the bishop's registry. Four quarterly parts will make a volume, which will be furnished with an index.

THE Parliamentary Papers this week include Trade Reports on the Agricultural Condition of the Argentine Republic (1*d.*), and on the Finances of Denmark (1*d.*); Report on the Emigrants' Information Office for the year ended December 31st, 1891 (1*d.*); and Correspondence respecting the re-occupation of Tokar by the Egyptian Government (4*d.*).

## SCIENCE

### RECENT PUBLICATIONS.

Richard Wiseman, Surgeon and Sergeant-Surgeon to Charles II.: a Biographical Study. By Surgeon-General Sir T. Longmore. (Longmans & Co.)—Wiseman was the best surgical writer of the reign of Charles II. The first edition of his book 'A Treatise of Wounds' appeared in 1672, and a second, revised and enlarged by the author, in 1676. It bears the imprimatur of the Bishop of London, duly signed by the Rev. William Wigan, Vicar of Kensington, his chaplain. Surgeons were then controlled by the bishop and by the company of Barber-Surgeons. At the hall of this company in Monkwell Street Wiseman was bound apprentice to Richard Smith in 1637. When he had learnt his art he took service on board a Dutch man-of-war and afterwards in the fleet of Spain, and was present in several naval battles. That he soon became a careful surgeon may be inferred from the fact that he was not too ready to operate:—

"Among the Cruisers in private Fregats from Dunkirk it was complained that their Chirurgeons were too active in amputating those fractured members, as in truth there are such silly Brothers who will brag of the many they have dismembered, and think that way to lie themselves into credit. But they that truly understand Amputation and their Trade will know how villainous a thing it is to glory in such a work."

In 1644 he served with the king's troops in the west of England. He was at the sieges of Weymouth and of Taunton and at the battle of Worcester, attended the young king, and followed him abroad. After the Restoration he was made first surgeon in ordinary and then serjeant-surgeon to the king. He had a large practice, but, his health being at times bad, he had to stay indoors, and employed his leisure in writing his treatises on surgery. They contain many interesting glimpses of the daily life and state of London in his time, as where he discusses the climate of the suburban villages:—

"Air is a great help in our Cure: in the cold ones (patients) it ought to be moderately heating and attenuating, in the hot ones cooling; in neither over-much piercing, as that of *Hampstead* is, in which sort of Air there is always something esurine and acid; but rather mild and gentle, as that of *Kingsington*, upon which supposition of gentleness, the farther removed from the smoke of the City the better. I shall mention one Observation which I leave to your judgment, whether it ought to be attributed to the smoke of the City, or Northern blasts from High-gate. It was in a Patient of Dr. *Tho. Cox* and mine, diseased and wasted even to skin and bone: we removed him to *Knightsbridge*, where, after in some weeks, he had a little recruited his strength, and was eased of his Cough, which had been very grievous to him; we removed him..... to a Lodging near *Kings-Gate* in *Holbourn*, which stood backwards and Airy enough, the windows opening to the Fields. Upon lying there but two nights he relaxed to such a degree, that if I had not removed him the third day I verily believe he could not have survived the fourth; but at *Knightsbridge* he again recovered, and some weeks went well away to his Parents in the Country."

Wiseman died at Bath in 1676, and was buried at St. Paul's, Covent Garden, London. The frontispiece of the book is an autotype of a fine miniature of Wiseman by Cooper, now in the possession of the Duke of Rutland. Sir T. Longmore has investigated the details of Wiseman's life with great care, and has cleared up several doubtful points. The biography would have been still more valuable if a fuller account had been given of Wiseman's practice and of his important position in the history of surgery in England. Several appendices of original documents are added, with a somewhat imperfect biography of Sir Alexander Fraser, one of Charles II.'s physicians.

*Steam-Boiler Construction: a Practical Handbook for Engineers, Boiler-Makers, and Steam-Users.* By Walter S. Hutton. (Crosby Lockwood & Son.)—Mr. Hutton is already well known as the author of two practical handbooks, namely, 'The Works Manager's Handbook' and 'The Practical Engineer's Handbook,' which the present volume is intended to supplement. The handbook is divided into six sections, each headed by a list, in large type, of the principal subjects treated of in the section; and the main topics in the several sections are preceded by black-letter headings, so that the subject-matter of each page is readily noted. Accordingly, reference to any special point is made easy—so essential a matter in a handbook—and is, moreover, further facilitated by a full table of contents and a copious index. The book opens with considerations relating to heat, the heating power of various fuels, the nature and products of combustion, the firing of boilers, and mechanical stoking; and it is satisfactory to note that the author considers that the emission of smoke can be prevented by proper care with a well-regulated supply of air. In the second section, the influence of chimneys on the draught, the effect and value of a forced draught, the heating and evaporation of water, the evaporative powers of boilers, and priming are discussed.



The third and fourth sections deal with the efficiency, strength, and construction of boilers; whilst the fifth section contains descriptions of the various types of boilers. The concluding section is devoted to safety-valves and other fittings of boilers, incrustation and corrosion of boilers and their prevention, the advantages of heating the feed-water, evaporative tests, and, lastly, boiler explosions. The life of a steam boiler depends upon its materials, manufacture, and feed-water, the fuel used, and the care taken of it; but, under favourable conditions, boilers have been recorded to have worked continuously from fifteen years for water-tube boilers, up to forty years for egg-ended boilers, and twenty-four years in the case of locomotive boilers, though the average life of the latter class of boilers is stated to be only ten years. The book contains a number of illustrations and a great variety of tables; it is written in a simple, concise, practical style, and is full of useful information; and it deserves the same favourable reception from practical men which has been accorded to the author's previous handbooks.

*The Optics of Photography and Photographic Lenses.* By J. Traill Taylor. (Whittaker & Co.)—The practical nature of this treatise is indicated by a mere perusal of the headings of the chapters; e.g., "Distortion: its Nature and Cure," "Testing Lenses," "The Deterioration of Lenses by Light," "Mounts and Cells," "Lens Grinding," "On the Cure of Existing Distortion," are titles which promise a thoroughly practical treatment of the subject, which is satisfactorily fulfilled. The book is avowedly written for *workers* with lenses, not for manufacturers; and this large and increasing section of the community should be thankful to Mr. Traill Taylor for a book which is at once simple in its scientific explanations, and sufficiently exhaustive in its treatment of the subject from a practical point of view to warrant the assertion made in the author's preface of his belief that "no lens in use at the present day has been omitted."

*The Photographer's Diary and Desk-Book, 1892.* (Perken, Son & Rayment.)—Besides the ordinary information to be found in diaries, this volume contains directions for various new photographic processes, formulæ for dry plates and developers, notes on novelties in photographic apparatus, &c. The leaves of the diary are faced with sheets of blotting-paper with advertisements of photographic novelties, and the volume thus combines convenience with information.

#### ASTRONOMICAL NOTES.

DR. J. PALISA discovered another small planet at Vienna on the 14th ult. Herr Berberich has found by later calculations (*Ast. Nach.* No. 3077) that the one observed by Dr. Palisa on the 20th of January and by Dr. W. Luther at Hamburg on the 21st (see our "Notes" for the 13th ult.) was not, as supposed, the planet registered on Dr. Max Wolf's photographic plates in November and December, but was, in fact, the planet Urania, No. 30, discovered by Dr. Hind so long ago as July 22nd, 1854. As, therefore, the "photographic" planet has not yet been observed with the eye, Prof. Krüger considers that it cannot be reckoned as secured, so that not it, but Dr. Palisa's last discovery on the 14th ult., will be reckoned as No. 324.

The new star in Auriga, attention to which was first directed by the Rev. Dr. Thomas D. Anderson, of Edinburgh, appears now to be fading. Mr. H. Sadler found it on the 22nd ult. to be decidedly fainter than 26 Aurigæ. Further observations of its spectrum, or rather spectra, have been published. Dr. Huggins has kindly sent us an abstract of a paper communicated by him and Mrs. Huggins to the Royal Society, from which we extract the following:—

"The most noticeable feature to the eye of the star's spectrum was the great brilliancy of the

hydrogen lines at C, F, and G, together with three lines on the red side of F; but the point of greatest interest was obviously that each bright hydrogen line was accompanied by a strong absorption line towards the blue. Comparison with the lines of terrestrial hydrogen, while confirming the obvious presumption that the star lines were really those of hydrogen, showed at once a large motion of recession of the bright lines, and a motion of approach of a similar order of magnitude of the hydrogen which produced the absorption. A photograph which we have taken since gives the star's spectrum as far in the ultra-violet as about  $\lambda$  3,200. On this plate we see not only the other hydrogen lines at  $h$  and  $H$ , but also the series beyond, which is characteristic of the white stars, bright with dark absorption lines on the blue side."

Dr. H. C. Vogel, Director of the Astrophysical Observatory at Potsdam, says that the spectrum consists, in fact, of two superposed spectra, of which one contains essentially only bright lines, as the dark lines of the other spectrum are not illuminated. He then speaks of the displacement of the two spectra with reference to each other, which is very considerable, and cannot arise from a gaseous eruption in the direction of the visual ray on the supposition of only one body being concerned, because the bright lines are displaced with reference to the dark in the direction of the red, so that the glowing gases must be moving away from us, whilst otherwise they would be moving towards us. As the result of a measurement taken on the 15th ult., Dr. Vogel estimates that the star whose spectrum shows the bright lines is moving away from the earth at the rate of about three hundred miles per second.

The largest spot ever photographed at Greenwich since the record at the Royal Observatory began in 1873 was that which was observed from the 8th to the 18th ult. in the southern hemisphere of the sun, and found to be nearly 100,000 miles in length. This will probably come into view again within a few days, after being carried by the sun's rotation round his further side.

The Report of the Superintendent (Capt. McNaire) of the U.S. Naval Observatory, Washington, for the year ending June 30th, 1891, has been received, and contains a record of continuous work with all the instruments during the period embraced by it. The 26-inch equatorial has been under the charge of Prof. Asaph Hall, who has occupied himself in completing his observations of double stars, and in reducing and collecting those observations into a catalogue, which is nearly accomplished. A new investigation is to be made of the periodical errors of the screw of the micrometer; this, together with some observations for the flexure and position of the instrument, will close operations with it until after its removal to the new site. The buildings in course of erection for the new observatory are not completed, and it does not appear likely that the removal will be effected until about the month of July in the present year.

The Forty-sixth Annual Report (for the year ending October 31st, 1891) of the Director of the Harvard College Observatory, Prof. E. C. Pickering, has been issued, and contains, as usual, a record of continued work of various kinds. With the meridian circle the observation of stars in the southern zone from  $9^{\circ} 50'$  to  $14^{\circ} 10'$  south declination has advanced towards completion. The east equatorial has been employed on observations partly photometric and partly micrometric, while the principal work done with the west equatorial has been the study by Argelander's method of the changes in the light of the variable stars of long period. Photographic observations, provided for by the Henry Draper memorial, have been carried on continuously, generally throughout every clear night, and with the aid of three telescopes. Full advantage has also been taken of the Boyden fund; and though the attempt to secure a suitable location for an observing station on

Wilson's Peak in Southern California proved unsuccessful, an expedition sent out to Peru, under the direction of Prof. W. H. Pickering, left Cambridge in December, 1890, and established a station about three miles north-west of Arequipa, where a thirteen-inch equatorial was mounted and observations commenced. The station is somewhat more than 8,000 feet in height, and has a nearly cloudless sky during a large part of the year. It is hoped that after a time photographic as well as visual observations will be obtained there. The expense being greater than was anticipated on account of the necessity of erecting a stone dwelling-house for the observers, it has been found needful to draw upon the future income of the fund for the purpose.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for November and December, 1891. The principal contents are accounts of the solar spots and other phenomena observed up to the end of last year; but the November number also contains accounts of the total lunar eclipse on the 15th of that month, as observed at Rome, Milan, and Palermo, and the December number an investigation by Prof. Millosevich of the orbit of the small planet Unitas (No. 306), which was discovered by him at Rome on the 1st of March, 1891.

#### GEOGRAPHICAL NOTES.

COUNT HOYOS, owing to family reasons, has retired from the expedition which is shortly to start for Mount Kenia under the scientific leadership of Lieut. von Höhnelt. The other members of the expedition are Baron Pfaffenhofen and Mr. Astor Chandler, an American gentleman who has already gained some experience of African travel in the course of a visit to the Kilimanjaro. After having made a careful survey of the Kenia region Lieut. von Höhnelt proposes to cross the countries of the Masai and Galla to Logh on the Jub. In addition to the usual surveying instruments, he will take with him a photo-theodolite, an instrument equally well adapted for geodetic and astronomical measurements, and invaluable for taking panoramic views of mountain regions.

The *Verhandlungen* of the Berlin Geographical Society publishes papers by Dr. Schweinfurth, who deals with the unity in the floras of Yemen and Northern Abyssinia, and by Dr. Theodor Wolf, on the Andes of Equator, which are actually between ten and twenty miles further away from the Pacific coast than is shown on our most recent maps.

The diary kept by the second Earl of Minto at Zermatt in 1830 (when he made an ascent of the Breithorn) has recently come to light. It is hoped that permission will be obtained for the publication of portions of it in the *Alpine Journal*.

Among the candidates for the vacant librarianship of the Royal Geographical Society are, we understand, the following: Mr. G. G. Chisholm, Dr. H. R. Mill, Mr. Ling Roth, Dr. Schlichter, Dr. D. Sharp, F.R.S., and Mr. Stephen Wheeler.

Referring again to the map in the 'Statesman's Year-Book,' we may say that Mr. Keltie in tracing the frontier of Afghanistan differs from Col. Younghusband in giving the Yashil Kul Lake to Afghanistan, which the Colonel assigns to China. Kara-kul Col. Younghusband gives to Russia.

Mr. Stanford has sent us his excellent map of the County of London, exceedingly *à propos* at the present moment, and also his useful map of the metropolitan railways, tramways, and other proposed changes. The terrible gash Sir E. Watkin's projected railway would make is painfully obvious. May the scheme be defeated!



## SOCIETIES.

**ROYAL.**—Feb. 25.—Dr. J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Preliminary Note on Nova Auriga,' by Dr. Huggins and Mrs. Huggins; 'Note on the New Star in Auriga,' by Prof. Lockyer; 'On the Organization of the Fossil Plants of the Coal-measures,' Part XIX., by Prof. W. C. Williamson; 'On Biologic Regions and Tabulation Areas,' by Mr. C. B. Clarke; and 'Observations on the Structure, Relations, Progressive Development and Growth of the Electric Organ of the Skate,' by Prof. Ewart.

**GEOLOGICAL.**—Feb. 19.—*Annual General Meeting.*—Sir A. Geikie, President, in the chair.—The Secretaries read the reports of the Council and of the Library and Museum Committee for the year 1891.—The Chairman presented the medals and premiums, and read his anniversary address.—The following were elected Officers and Council for 1892: *President*, W. H. Hudleston; *Vice-Presidents*, Prof. T. G. Bonney, L. Fletcher, Dr. G. J. Hinde, and Prof. J. W. Judd; *Secretaries*, Dr. H. Hicks and J. E. Marr; *Foreign Secretary*, J. W. Hulke; *Treasurer*, Prof. T. Wiltshire; *Council*, Prof. J. F. Blake, Prof. T. G. Bonney, J. W. Davis, R. Etheridge, L. Fletcher, Prof. C. Le Neve Foster, Sir A. Geikie, A. Harker, Dr. H. Hicks, Dr. G. J. Hinde, W. H. Hudleston, Prof. T. McKenny Hughes, J. W. Hulke, Prof. J. W. Judd, J. E. Marr, H. W. Monckton, C. Reid, J. H. Teall, W. Topley, Prof. T. Wiltshire, Rev. H. H. Winwood, Dr. H. Woodward, and H. B. Woodward.

Feb. 24.—Mr. W. H. Hudleston, President, in the chair.—Mr. W. J. E. Binnie was elected a Fellow; and Prof. G. Lindström, Stockholm, a Foreign Member.—The following communications were read: 'The Raised Beaches, and "Head," or Rubble-Drift, of the South of England: their Relation to the Valley-Drifts and to the Glacial Period; and on a late Post-Glacial Submergence,' Part II., by Dr. J. Prestwich; and 'The Pleistocene Deposits of the Sussex Coast, and their Equivalents in other Districts,' by Mr. C. Reid, communicated by permission of the Director-General of the Geological Survey.

**SOCIETY OF ANTIQUARIES.**—Feb. 25.—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Capt. C. R. Day, Messrs. J. R. Cobb, F. D. Griffith, A. G. Temple, and W. P. Baildon.—Mr. W. H. St. John Hope, by permission of Mr. Blias, exhibited a silver-gilt mace, one of a pair that once belonged to the old borough of Chipping Norton. The shaft dates from the incorporation of the town in 1606; the head is of the peculiar type in vogue during the Commonwealth, with royal arms and other details of the Restoration.—Dr. Brushfield communicated some descriptive notes on East Budleigh Church, Devon, with special reference to a curious combination of squint and rood staircase.—Mr. Franks read a paper on two quaint pictorial packs of English playing cards bearing designs referring to the South Sea Bubble. He also exhibited facsimiles of a number of packs of cards of a like nature.

**ROYAL SOCIETY OF LITERATURE.**—Feb. 24.—The Master of St. John's College, Cambridge, V.P., in the chair.—Mr. J. Offord, jun., read a paper 'On Recent Discoveries of Classical Literature.' This paper was devoted to a summary of the various manuscripts containing works or fragments of works that have been brought to light since the discovery of the Herculaneum papyri and the Syrian manuscripts from the Coptic libraries in Egypt.—The Chairman, Dr. Phené, Mr. E. G. Highton, Dr. Weymouth, Mr. J. W. Bone, and Mr. P. W. Ames also spoke.

**LINNEAN.**—Feb. 18.—Prof. Stewart, President, in the chair.—Mr. S. Edwards was admitted, and Messrs. C. Chilton, F. A. Skuse, and J. Humphreys were elected Fellows.—The President exhibited specimens of *Cystocelia immaculata*, an orthopteran insect from Namaqualand, in which the female is far more conspicuously coloured than the male (which is unusual), and the stridulating apparatus of the male differs in certain important details from that of other species.—A discussion followed on stridulation in insects and the various modes of producing it, in which Messrs. C. Breeze, E. M. Holmes, and B. D. Jackson took part.—The President also exhibited some specimens of a crustacean, *Ocypoda ceratophthalma*, and communicated some interesting information thereon.—A paper by Prof. Groom was then read 'On Bud-Protection in Dicotyledons,' and, in his unavoidable absence, the author's views were expounded by Mr. B. D. Jackson.—Mr. W. T. Thistelton-Dyer communicated a paper, by Herr F. Stephani, entitled 'A Revision of Colenso's New Zealand Hepaticæ.'

**ENTOMOLOGICAL.**—Feb. 24.—Mr. F. Du Cane-Godman, President, in the chair.—Mr. W. C. Biddell

and Mr. D. S. Steuart were elected Fellows.—The President referred to the loss the Society had recently sustained by the death of Mr. H. W. Bates, who had twice been its President; and he also read a copy of the resolution of sympathy and condolence with Mrs. Bates and her family in their bereavement, which had been passed by the Council at their meeting that evening.—Mr. F. C. Adams exhibited a monstrous specimen of *Telephorus rusticus*, taken in the New Forest, in which the left mesothoracic leg consisted of three distinct femora, tibiae, and tarsi, apparently originating from a single coxa; he also exhibited specimens of *Ledra aurita*.—Mr. G. A. J. Rothney sent for exhibition a series of specimens of two species of Indian ants (*Myrmecaria subcarinata*, Sm., and *Aphanogaster barbarus*, L., var. *punctatus*, Forel), which had recently been determined for him by Dr. Forel. He also communicated notes on the subject, in which it was stated that *Myrmecaria subcarinata*, Sm., was not uncommon in Bengal, and formed its nests by excavating the earth round trees, and throwing it up in mounds of fine grains. The author also stated that both sexes of this species swarmed early in the "rains," from about July 7th to July 10th. Of the second species—*Aphanogaster barbarus*, var. *punctatus*, Forel—Mr. Rothney observed that it, like the bee *Apis dorsata*, seemed to have a great partiality for the gardens and buildings of the old Mogul emperors in the North-West Provinces and in the Punjab, the bee disfiguring the arches and roofs with its huge nests, and the ant frequenting the gardens and steps.—The Hon. W. Rothschild communicated a paper 'On a Little-Known Species of Papilio from the Island of Lifu, Loyalty Group.' The paper was illustrated by a beautifully coloured drawing of the male, variety of the male, female, and under-side of the species.

**INSTITUTION OF CIVIL ENGINEERS.**—March 1.—Sir B. Baker, V.P., in the chair.—It was announced that seven Associate Members had been transferred to the class of Members, and that fourteen candidates had been admitted as Students.—The monthly ballot resulted in the election of three Honorary Members, three Members, and forty-four Associate Members.

**SOCIETY OF ARTS.**—Feb. 29.—Sir F. Abel in the chair.—The first of a course of Cantor Lectures 'On the Use of Petroleum in Prime Movers' was delivered by Prof. Robinson, of University College, Nottingham.

March 2.—Sir F. Bramwell, Bart., in the chair.—A paper 'On Spontaneous Combustion of Coal and its Prevention' was read by Prof. V. Lewes, and was followed by a discussion.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—March 1.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by Mr. Renouf in continuation of his former papers on the Egyptian Book of the Dead, 'Translation with Transliteration of the Second and Following Chapters.'—Dr. J. H. Gladstone read a paper 'On Metallic Copper, Tin, and Antimony from Ancient Egypt.'

**ARISTOTELIAN.**—Feb. 22.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. E. Underhill read a paper 'On Theories of Pleasure,' the object of which was to show that Aristotle's definition of the feeling as a whole defying all further analysis, which is itself complete at any moment of time, and which accompanies and tends to augment the exercise of any of the faculties, whether bodily or physical, in their normal state, was the best statement of the nature and conditions of pleasure to which any psychology had as yet attained. The importance of a correct theory of pleasure was, the reader maintained, demonstrated by J. S. Mill's failure logically to deduce his Utilitarian system from erroneous principles as to pleasure and desire. On the other hand, the correctness of the Aristotelian theory was proved not only by the fact of its being reproduced in its main features by various modern philosophers (e.g., Hamilton, Spencer, Leslie Stephen), many of whom seemed to have arrived at the same results quite independently, but also by its applicability to solve many of the problems and paradoxes of modern psychology and ethics, e.g., the object of desire, the relativity of pleasure and pain, and the ultimate criterion and end of moral conduct and character.—The paper was followed by a discussion.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Portrait Painters,' Mr. H. Blackburn.  
— Royal Institution, 5.—General Monthly.  
— Engineers, 7½.—'Electrical Traction and its Financial Aspect,' Mr. S. Selton.  
— Victoria Institute, 8.—'Serpent Worship and the Venomous Snakes of India,' Sir J. Fayer.  
— Institute of British Architects, 8.—'Election of a Royal Gold Medalist: Ballot for New Members.'  
— Society of Arts, 8.—'The Uses of Petroleum in Prime Movers,' Lecture II., Prof. W. Robinson (Cantor Lecture).  
— Aristotelian, 8½.—Meeting at Cambridge. Symposium, 'Is the Distinction between "is" and "ought" Ultimate and Irreducible?' Prof. Sidgwick, and others.

- Tues. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
— Colonial Institute, 8.  
— Civil Engineers, 8.—'Petroleum Engines,' Prof. W. C. Unwin.  
— Photographic, 8.  
— Anthropological Institute, 8½.—'Continuity of the Palaeolithic and Neolithic Periods,' Mr. J. A. Brown; 'East Central African Customs,' Rev. J. Macdonald.  
Wed. Entomological, 7.  
— Geological, 8.—'Drift Beds of the North Wales and the Mid-Wales Coast,' Mr. T. M. Reade; 'New Railway from Grays Thurrock to Romford: Sections between Upminster and Romford,' Mr. T. V. Holmes.  
— Society of Arts, 8.—'Experiments on the Durability of Modern Pigments,' Mr. A. P. Laurie.  
— Huguenot, 8.—'Incidents of Huguenot History in the Reign of Queen Anne,' Mr. F. P. de Lablitière.  
— Folklore, 8.—'The Pied Piper of Hamelin,' Mrs. Gutch; Short Papers and Notes.  
Thurs. Royal Institution, 3.—'Romance in the Middle Ages,' Prof. W. P. Ker.  
— Royal, 4½.  
— London Institution, 6.—'The Diamond,' Mr. F. W. Radler.  
— Electrical Engineers, 8.—'Discussion on "Some Experimental Investigations on Alternate Currents," "Oil as an Insulator,"' Prof. Hughes.  
— Mathematical, 8.—'On the Analytical Theory of the Congruency,' Prof. Cayley; 'The Simplest Equivalent of a given Optical Path, and the Observations required to Determine It,' Dr. J. Larmor; 'Notes on Dualistic Differential Transformations,' Mr. E. B. Elliott.  
— Antiquaries, 8½.—'On a Portrait of a Lady by Lucas de Heere, with some Account of De Heere and his Works,' Mr. L. H. Cust.  
Fri. United Service Institution, 3.—'Pigeons for Land and Sea Service, with Examples from Recent Experiments,' Mr. W. B. Tegetmeier.  
— Physical, 5.—'Thermodynamics and the Action of Light on Silver,' Mr. H. M. Elder; 'Choking Coils,' Prof. J. Perry.  
— Civil Engineers, 7½.—'Manufacture of Oil-Gas at the Holloway Works of the Great Northern Railway Company,' Mr. J. B. Ball (Students' Meeting).  
— New Shakespeare, 8.—'William Hunnis,' Mrs. Stopes.  
— Astronomical, 8.  
— Royal Institution, 9.—'Japanesque,' Mr. F. T. Piggett.  
Sat. Royal Institution, 3.—'Matter: at Rest and in Motion,' Lord Rayleigh.

## Science Gossip.

The Clarendon Press announces the 'Mathematical Papers of the late Prof. Henry Smith,'—'Plane Trigonometry without Imaginaries,' by Mr. Nixon,—'A Treatise on Electricity and Magnetism,' by Prof. Clerk Maxwell,—'A Manual of Crystallography,' by Mr. Story-Maskelyne,—'Elementary Mechanics,' by Mr. A. L. Selby,—and 'Epidemic Influenza,' by Dr. F. A. Dixey.

The inhabitants of Annaberg, in the Saxon Erzgebirge, are reported to have decided on the erection of a monument to the memory of the famous arithmetician Adam Riese on the occasion of the four hundredth anniversary of his birth, which falls this year. Riese, who was born near Bamberg, but who lived and died at Annaberg, was the founder of modern arithmetic in Germany, where the phrase "Nach Adam Riese" has become proverbial for the correctness of arithmetical problems. According to some authorities he was born in 1489.

## FINE ARTS

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST.—Illustrating Fifty Years of Her Majesty's Reign. Patron, H. M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

## A Treatise on Heraldry, British and Foreign.

By the Rev. J. Woodward and the late G. Burnett, Lyon King of Arms. 2 vols. (Edinburgh, W. & A. K. Johnston.)

(Second and Concluding Notice.)

THE second volume of this valuable work deals with cadency or differencing, marshalling, augmentations, heraldic marks of illegitimacy (of exceptional interest and variety), badges, and external ornaments, such as crest, wreath, coronet, and supporters. Another chapter treats of flags, banners, and standards, whilst a final miscellaneous section gives an interesting summary of national arms. This treatise professedly eschews not only the fables and fancies of early heralds, which have been quoted and regquoted *ad nauseam* in the usual handbooks, but also explains that it cannot find space for any further illustrations of the curiosities of the science. Much, however, that is both curious and amusing is encountered in its pages, particularly in the second volume. Of the entire lack of true heraldic feeling which characterized the armory of the last



century and of the first half of the present, the epergne given to Lieut.-General Smith by his friends at Bombay is a delicious example, for the heralds actually gave him this piece of plate as a crest! Imagine General Smith going into battle with an epergne on the top of his helmet! In the selection of supporters for new peers the College of Arms has brought in a new fashion which Mr. Woodward very rightly ridicules, namely, the clogging these modern supporters with escucheons pendent from the neck in a way which would make free motion impossible to the real beast, or ornamenting the same in such a way as to render a true animal an impossibility. To charge the bodies of Lord Eversley's talbots with the mace of the Speaker of the House of Commons is an incongruity which is, as Mr. Woodward expresses it, faulty both in art and heraldry; moreover it is also at fault historically, for the mace does not belong to the Speaker, but to the Serjeant-at-Arms, and is in the custody of the Lord Chamberlain at St. James's when the House is not in session. Other modern supporters, such as those of the Earls of Dartmouth and Ilchester, are absurdly stamped with a pattern, and are rightly sneered at as "chintz supporters." Writing of *armes parlantes*, on the very last page of the book proper, a delicious instance is given to show how dear was a pun to the mediæval mind. The seal of Gui de Munois, monk of St. Germain l'Auxerrois, represents a cowed ape in the sky scratching its back with its hand—a hieroglyphic in which all might read: "Singe-air-main-dos-serre," St. Germain d'Auxerre!

Incidentally several heraldic puzzles of long standing are cleared up in these pages. For instance, there is little doubt that Mr. Woodward is right in concluding that the arms of the Howards, now Dukes of Norfolk, are a differenced coat of Beauchamp, whose dependants they originally were. He quotes from La Roque: "La maison de Houvard ou Havart de France a le champ de son escu et la bande (comme celle d'Angleterre) accompagnée de six coquilles d'argent."

The second volume concludes with a most noble index, filling nearly one hundred pages. To this are prefixed an English glossary and a French glossary of heraldic terms. Notwithstanding the limits of these volumes, we think that these glossaries might well have been somewhat extended; we miss, for instance, among terms that should have been described—abyss, accroche, annodated, averlye, bagwyn, boujon, cantoned-lambeaux, coutoise, cuppa, &c. Here and there a few slight inaccuracies have been detected. For instance, it is scarcely correct to say that the English instances of the use of letters of the alphabet on shields are very few. Mr. Woodward must have forgotten or overlooked such coats as those of the Dean and Chapter of St. Paul's, of Bridlington Priory, of the Abbey of Bermondsey, of the corporations of Rochester and Preston, as well as many others both private and official. But these errors are few and trivial, whilst the amount of accurate and fresh information is a real treat. The illustrations, though not artistic, are excellent of their kind, and number no fewer than fifty-six beautifully coloured plates, and one hundred and six blocks that appear

in the text. It is a pity that the numerous personal names are printed in capitals, for this gives a patchy look to most of the pages, otherwise the get-up of the book in print, paper, and covers is well worthy of the contents. Almost every English heraldic book has passed through our hands, and we have not the least hesitation in expressing our thanks to Mr. Woodward for giving us what is so far the best book of the century on armory and blazonry.

## NEW PRINTS.

No wonder Mr. Watts was greatly pleased with Mr. F. Short's mezzotint of 'Diana and Endymion.' Mr. Short's success in translating into black and white all the subtle art and the rarest qualities of Mr. Watts's design proves the thoroughness of his sympathy with the subject, and his skill is obviously of the finest order. He has improved greatly since we reviewed a former work of his. Mr. Dunthorne, to whom we are indebted for the print we admire so much, says that it is issued "in one state only of three hundred impressions," and that "after this number is printed the plate will be destroyed." Therefore, we presume, no more copies of any kind will be obtainable. This is as it should be, especially as it is very doubtful if a greater number of good and clear impressions could, without retouching, be got from such a plate as this.

Of the false sentimentality and technical fallacies of Mr. Strudwick's misreading of the Laureate's 'Elaine' we felt bound to speak distinctly when the picture was at the New Gallery, because it is one of the most attractive sophisms of a thoroughly sophisticated phase of design. We had no liberty of choice in the matter because, while the picture is a mockery of poetry as of art, it really demands something more than ordinary judgment to resist the charm of so much smoothness, which looks like the fruit of sincere research and real skill, and is simply due to the polishing of dry bones of art and thought. It is no paradox to say that, in such a case, the higher the stippling (we dare not call it finish), the worse the art. The prettier every element in the work, the less truly beautiful is it. The higher the ambition of the artist, the more apparent is his weakness—we do not say his insincerity. Better the rough peasant Virgins of Ribera than the affectation of this "young lady"-like manner of painting, which, with truly admirable fidelity, delicacy, and brilliancy, is reproduced in the photogravure of Mr. Strudwick's 'Elaine,' for which we cannot find it in our hearts to be grateful to the Berlin Photographic Company, who, with the kindest intentions, have sent it to us.

If Miss Catherine M. Nichols thinks her etching of a row of ugly trees, stuck without grace of composition or design of any kind at the side of a pool, with a sky behind them the like of which nature knows not, is anything like 'A Dream of Corot,' as she calls it, there is a rude awakening in store for her. Corot was one of the truest poets landscape art has ever known. Within certain limits he was a profound colourist; a more exquisite chiaroscuroist than he French art has not produced; he had the tenderest appreciation of the mysterious magic of light and shade, and few have approached him in draughtsmanship. Without wishing to be rude to a lady, especially to one who signs herself an "R.P.E." (Royal Painter-Etcher), let us say that it was imprudent of Miss Nichols to dream of Corot without learning to draw, without acquiring the rudiments of aerial perspective, and without having a grain of poetry in her composition. 'Amidst the Pines,' a larger, but less pretentious etching of hers, shows that if, beginning with very simple subjects and advancing by easy stages, she will unflinchingly train herself to draw, there may be

hope for her yet. It is quite evident that the Royal Painter-Etchers have not carried out their intention of setting up a drawing school. Messrs. Millard Davis & Co., of Charing Cross, publish these examples.

## MINOR EXHIBITIONS.

At Mr. Dunthorne's may be seen seventy-six noteworthy drawings of "Wild Beasts and Birds of Prey," drawn in pastels by Mr. T. J. Nettle-ship, who, unlike most painters of animals, freely takes for some of his subjects what may be called the amusing aspects of the lions, lionesses, their cubs, wolves, squirrels, pelicans, lynxes, bears, and bisons, who have been fortunate enough to sit to him. The *Lion Rousing* (No. 6) is first rate, and full of that slow movement which is most appropriate to the theme; *A Young Lion playing with a Shot* (20) has style as well as abundance of feline grace; nor is *Lion playing with a Young Lioness*, a sort of flirtation (22), wanting in vigour and originality. *Lion on the Look-out* (23); *Syrian Bear Rolling* (26); the grim Satan-like *Black Panther* (27), the emblem of energy; *Iceland Falcon in Flight* (43); the horrid *Indian Python coiled on a Tree* (56), which is at once ponderous and lithe, and clad in parti-coloured mail of black and greenish white; and the huge cat-like *Jaguar climbing a Tree* (59), demand and deserve praise.

At Messrs. Agnew's Gallery, Old Bond Street, we have found nearly three hundred English water-colour drawings, mostly of fine character and well worthy of a careful examination, while some of them are masterpieces. We recommend to the visitor's attention the following, in the order of the catalogue: *The Rose* (No. 27), by Sir J. Linton, a soundly modelled and finely drawn figure of a lady smelling a flower; Copley Fielding's panoramic and effective landscape *On the Downs, near Brighton* (29); S. Prout's highly characteristic and well-known *Le gros Horloge, Rouen* (32); David Cox's noble *Barden Tower* (34); De Wint's *Torksey Castle* (40); D. Cox's masterly and fine *Going to the Hayfield* (42), one of the choicest pieces of his middle period; the even finer *Crossing the Heath* (54), by the same, and his brilliant and pearly-hued *Pier at Liverpool* (73); *Pyramus and Thisbe* (76), by Mr. E. Burne Jones; Cox's *On the Welsh Coast* (81); several drawings by Edridge; Turner's *Oberlahnstein* (155), and his famous *Colchester* (177), which was engraved in 'England and Wales' (there is an oil picture of the same); Rossetti's *Hamlet discovering Ophelia* (195); and various other specimens by the same painters.

The Fine-Art Society has on view a collection of pastel drawings by Mr. A. Hitchens, and it has appointed to-day (Saturday) for a private view of "Drawings of the Vales and Dales of Yorkshire," by Mr. Sutton Palmer, to see which the public will be admitted on Monday next. The same dates apply to the private view and public opening of the exhibition of the Society of Painter-Etchers, which has hired the gallery of the Society of Painters in Water Colours, Pall Mall East. At the Japanese Gallery, 28, New Bond Street, "III. South African Pictures," by Messrs. F. Brangwyn and William Hunt, will be exhibited to the public next week. The Institute of Painters in Water Colours has appointed Thursday, the 10th, and Friday, the 11th inst., for the private views of the exhibition which will be opened to the public on the Monday following.

## NOTES FROM ROME.

A REMARKABLE inscription has been found outside the Porta Maggiore, near the Valle della Marranella. It belongs to the tomb of a cattle dealer, and it is worded as follows: "To the memory of Marcus Antonius Terens, born at Misenum, elected to the highest offices in his own city, one of the most famous dealers in pigs and sheep [NEGOTIATORI CELEBRERIMO SVARIAE ET PECVARIAE], this monument has been erected by Antonius Terens and Antonius Proculus,



his sons and heirs." The supplies for the daily maintenance of the population of Rome were not brought in and sold promiscuously in one or more markets; each trade had its own special reserved place. The Forum Boarium was set apart for dealers in horned cattle, the Vinarium for wine merchants, the Piscarium for fishmongers, the Olitorium for greengrocers, the Pistorium for importers of grain; candles, paper, spices, were sold in the Horrea Candelaria, Chartaria, Piperataria; the trade in boots and shoes had its centre in the Vicus Sandaliarius, that of saddlers in the Vicus Lorarius, that of perfumers in the Vicus Tuscus. Goldsmiths had taken possession of the Sacra Via; booksellers of the Argiletum, glaziers of the Vicus Vitarius, dry-goods merchants and manufacturers of the Aræ Pannaria and Lanataria, &c. Marcus Antonius Terens, from Misenum, must have carried on his trade and become celebrated in the pig market, the place of which is still marked by the church of S. Niccolò in porcilibus, at the foot of the Quirinal, in the Via dei Lucchesi; and in the Campus Pecuarius, the site of which is not known. Both places were subject to the jurisdiction of the prefect of the city, represented by an officer called "tribunus fori suarii." Dealings were regulated by strict rules, engraved on marble in a double copy: one was affixed in the Porticus Tellurensis, the headquarters of the city government; the other in the market itself. We possess the original regulations issued in 339 A.D. by the prefect Lucius Turcius Apronianus: one directed to dealers in pigs, the other to dealers in sheep. See 'Corpus,' vi. 1770, 1771.

I have just mentioned the Porticus Tellurensis as the headquarters of the city government. This building, or group of buildings, about which we had little or no information up to the present day, has been illustrated quite unexpectedly by discoveries made in Rome, and in the upper valley of the Strymon (Struma) in a place called Gramadi, near Dschumaja. To begin with this far away and almost unknown district of ancient Dardania, an inscription has been found there containing the text of a judgment given by the Emperor Gordianus the younger on some local controversy. The text is copied from the original, exhibited *Romæ*, in *porticu thermarum Traianarum*. A second inscription, discovered in Rome itself, in the foundations of a house in the Via della Polveriera, near S. Pietro in Vincoli, describes how a prefect of the city, Valerius Bellicius, rebuilt or ornamented the Porticus Tellurensis, which formed part of the government buildings (*prefectura urbana*), together with the archives (*scrinia*), the bureaux (*secretarium*), and the courthouse (*tribunalia*). The building stood between the Temple of the Earth on the north side, and the Baths of Titus and Trajan on the south side; hence its double name of "Porticus Tellurensis" and "Porticus Thermarum Trajanarum," given to the wing of the palace in which imperial and official proclamations, edicts, regulations, &c., were exhibited. The exhibition of such documents in the portico had the value of a legal and personal communication served on parties therein concerned.

In a memoir which will appear in the next issue of the *Bullettino Arch. Comunale* I have been able to put together a remarkable set of documents once exhibited in this portico. The latest addition to the set has just been found on the spot, viz., in the same Via della Polveriera (house No. 50) from which the inscription of Valerius Bellicius has come to light. It is a proclamation issued by Tarracius Bassus, prefect A.D. 368, against a large number of citizens who had committed offences against the law, *contra disciplinam Romanam*. The offence seems to refer to the free distribution of grain, and to the right of free seats in the theatres, as if the individuals named in the proclamation had received the *frumentum* and occupied *loci spectaculorum*, substituting or personating the right

man. The list of offenders gives their names, their occupation, their address. The names are all becoming the lowest class of citizens, mechanics, retail tradesmen, pedlars, and hawkers from the Ghetto of those days, &c. Some are Christian names, like Adeodatus, Laurentius, Petrus, Ireneus, Quodvult(deus), &c.; others decidedly pagan, like Mercurius, Herculus, Fortunius, &c.; two are Jewish: Felix Tineosus (the scurvy) Judæus, and Creticus Judæus. The professions described are fifteen: *antiquarius*, dealer in old books; *catillarius*, new altogether in Latin epigraphy (maker of hand-mills or basins?); *cerasarius*, new also (fruiterer?); *cocio*, ambulant vendor of warm drinks (?); *fullo*, washerman; *gallicarius*, bootmaker; *lanarius*, woolcarder; *lupinarius*, vendor of lupines steeped in water and salt; *olitor*, kitchen gardener, *ortolano*; *plumarius*, weaver in feather-work; *stabularius*, groom, stableman; *tabernarius*, ostler; *tonsor*, barber; *vestiarius*, ready-made clothier. The addresses given are thirty-seven. We knew already that the inhabitants of the Sacra Via were called popularly *Sacravienses*, which is a rational, brief, time-saving formula; but we should hardly expect to see it applied to dwellers in streets of far more complicated denomination. There was, for instance, in the Transtiberine region a lane called Vicus Statuæ Valerianæ, another on the Cispius called Vicus Pullius, there was the Campus Martius,\* &c. The inhabitants of these localities, who had incurred the wrath of Tarracius Bassus, are called respectively *Statuavalorianenses*, *Clivumpullenses*, *Camartenses*. Many indications are new, and form the best contribution to our knowledge of the streets of the metropolis discovered in these last years. Such are the Vicus Aræ Primæ, the Vicus a Caput Porticus, the V. Laci Longi, the V. Aræ Novæ, &c.

A statue of Apollo of Greek marble has been put together with fragments discovered at various epochs in the bed of the Tiber, between the Ponte Rotto and the "Bagni di Donna Olimpia." Although only a copy of a bronze original, and although somewhat injured by the force of the current, this statue is considered by archaeologists as one of the rarest specimens of archaic type discovered in Rome since the Apoxyomenos. A short notice of the find has appeared in the *Mittheilungen* of the German Institute of 1891, p. 302.

Near the corner of the Via del Sole and the Salara Vecchia, at a depth of fourteen feet, a marble pedestal has been discovered, bearing the inscription: ΠΥΘΟΚΛΗΘ · ΗΛΕΙΟΚ · ΠΕΝΤΑΘΛΟΟ · ΠΟΛΥΚΑΙΤΟΥ · (Ἀργε) ΙΟΥ. This inscription cannot fail to attract the attention of students and historians of Greek art; it refers to the well-known statue of Pythocles, a work of Polyclethus, the original of which was erected, in memory of his victories and exploits, in the Pentathlum at Olympia. There the statue was seen and described by Pausanias, vi. 7, 10; and there also its pedestal was rediscovered in 1879 between the temples of Juno and Pelops. The pedestal at Olympia has three inscriptions: two contemporary with the casting and the erection of the statue, one of Roman times, engraved when the others had become invisible in consequence of the crowding of monuments in that comparatively small space. This last legend is worded almost like the Roman copy: ΠΥΘΟΚΛΗΘ · ΗΛΕΙΟΚ · (Πολυ)ΚΑΙΤΟΟ · ΕΠΟΙΕΙ · ΑΡΓΕΙΟΚ. The figure must have been leaning on the right leg and foot, as shown by the marks of the brass rod by which it was fastened to the plinth; whereas the Roman copy seems to have been leaning the opposite way, unless the pedestal has been made use of twice, before and after the first barbaric invasions.

\* The name of Campus Martius in imperial times was restricted to a square comprised between the modern Via del Seminario and the Via del Collegio Capranica. It was lined with stone cippi, one of which was discovered under the foundations of the Palazzo Serlupi.

Furtwängler and Loewy believe the statue of Pythocles to be the work of the second Polyclethus, while Brunn leaves the question open between the two. The loss of our Roman replica is to be deeply regretted, because we have no specimens of the great master's works.

Three pedestals, or rather three altars, finely cut in Carrara marble, have been discovered in the foundations of a house between the Via Emmanuele Filiberto and the Via Tasso, on the site of the barracks of the Equites Singulares or horseguards of the emperors.

The first is dedicated to Apollo by Titus Aurelius Domitius *hastiliarius*, who had received his diploma of honest service in the year 158 after Christ. The second is dedicated to Jupiter, Juno, Hercules, and the Sylvan Goddesses by a Marcus Ulpus Martialis, a *decurio* of the horseguards, who had been promoted by the Emperor Hadrian to a captaincy in the first legion Minervia. He must have been a Rhinelander by birth, as shown by his peculiar way of spelling the name of Hercules, "Herclens," which only occurs in German inscriptions. And just at that time the legion Minervia was quartered on the banks of the Rhine, having distinguished itself in the second Dacian war under Trajan, and was ready to march again to the frontier of Parthia, under the leadership of Lucius Verus. The third altar is dedicated to Sylvanus by twenty-one men "honourably" dismissed from service on January 7th, A.D. 145, Antoninus Pius being consul for the fourth time. Of the twenty-one men, three were ensign-bearers, one a trumpeter, one keeper of the armoury, one *tablifer*. This last office is not known in military inscriptions, but has already appeared thrice in those found in the barracks of the horseguards. It was, therefore, a special degree of this body, belonging to sub-officers, as we have in one of the inscriptions a vote of thanks from somebody (name lost) who had been promoted from the rank of *tablifer* to that of *decurio*. Judging from the formation of the word and from its analogy with *signifer*, *aquilifer*, &c., the *tablifer* must be considered a "bearer of tablets." Which tablets were they? Ovid ('Tristium,' iv. 2, 20), speaking of triumphs and of the various things—emblems, trophies, &c.—carried in procession, mentions the *tituli* on which the names of the victorious commanders and of the conquered cities were displayed. The *tablifer* of the horseguards was very likely a bearer of tablets mentioning the successful campaigns through which the troops had accompanied their emperor.

When the twenty-one men raised the altar in 145 the command of the horseguards was entrusted to Tattius Maximus. His name appears so often in contemporary documents that we can follow his brilliant career stage by stage. He kept the colonelcy of the Equites Singulares from 142 to 155. In 156 he was promoted to the *prefectura vigilum* (commander-in-chief of the city police), and three years later to the *prefectura* of the Prætorium.

In surveying the ruins of Aricia I have just discovered the sixteenth milestone of the Appian Way. It dates from the time of Maxentius, who is known to have largely repaired the "queen of the roads." RODOLFO LANCIANI.

#### THE SHELLEY MEMORIAL.

THIS noble piece of sculpture in bronze and variously coloured marbles, which is to be set up in the garden of University College, Oxford, on the 4th of August next, the centenary of his birth, is worthy of Shelley, whose genius it is intended to commemorate. In making it Mr. Onslow Ford has outdone himself, and has proved how wise was Lady Shelley's resolve to entrust him with a task success in which is nothing less than glorious. The informing technical style of the work is that development of the purer Renaissance with which the name of Alfred Stevens is identified. It is, however, free from the Michael Angelesque grandiosity



which is the sole shortcoming of Stevens's work. Mr. Ford's characteristic leaning towards Greek design is not only in accordance with Shelley's own taste, but it has given a chastened dignity to the composition and added grace to every detail.

The first idea of the designer was to follow the custom of the Italians who produced those immortal monuments we have all admired in the churches of their native country, which included effigies of dead worthies resting on sarcophagi and accompanied by more or less noble and beautiful emblems. But as the Shelley memorial is a cenotaph, and not a tomb, and in its entirety is intended to be emblematic, the sarcophagus was readily dispensed with. Accordingly Mr. Ford has designed a whole-length statue, rather more than ordinary life size, of somewhat warmly tinted white marble, lying at full length, and quite naked, upon a slab of pale sea-green Irish marble, which is carved in a broad and unobtrusive fashion so as to suggest, without exactly representing it, the shore on which the poet's corpse was found. The figure reclines on the left shoulder and slightly backwards; the head rests on the ground amid the flowing masses of its long hair, which are as if the sea had left them so; the noble face is upturned, the eyes are closed, the lips are slightly parted, and the expression is that of happy and painless death. The left arm, with its relaxed hand, lies close to the body, which the right arm crosses so as to rest upon the ground in front. The right leg is extended straight downwards, and the left leg, its knee being bent, lies under the right. The attitude, in fact, is one of rare, yet simple naturalness and grace. In style, finish, and motive, the figure leaves nothing to be desired. Above and behind the head Mr. Ford has disposed a branch of bay, which, curving over, forms a sort of wreath, and, being of gilt bronze, may indicate, without actually representing, a halo such as sculptors have sometimes placed about the brows of the drowned Orpheus.

The sea-green slab rests upon a somewhat larger slab of the same kind, and forms the base proper of this portion of the monument. The usual sarcophagus being eliminated, these slabs and the figure of the dead poet are borne upon the heads and upraised wings of two stately lions of green bronze, which resemble the well-known lion of St. Mark. They are seated back to back, facing right and left of the monument, and, being architectonically treated, as well as designed with ample grasp of the subject, contrast expressively with the purified realism of the statue they support, while their colour assort with the slabs above them and the deep block of Rosso di Levanto they sit upon, which is the plinth proper of the monument. In the middle of this, between the lions, and in front of the composition, is a life-sized, half-draped statue in white marble of a silent muse, who is seated upon the plinth, leaning slightly to her right, and resting her head upon one hand that holds the lyre, which in turn rests upon the plinth. The lyre is formed of the horns of an antelope attached to a crab's shell. The mournful face of the muse, and the action of her left hand, which is raised a little, seem to indicate that she is lamenting the death of Adonais. The feet of the muse rest on the base of the monument, which comprises three steps, and is bowed so as to advance in front to form a kind of pedestal for the feet. This base is entirely of polished black marble, moulded in its outlines so as to assort with the plinth of Rosso di Levanto which arises from it. A ribbon carved in festoons is inscribed with the following motto from 'Adonais':—

He is made one with Nature, there is heard  
His voice in all her music, from the moan  
Of thunder, to the song of night's sweet bird;  
He is a presence to be felt and known  
In darkness and in light;

In a panel below the muse's feet is the name of "Shelley."

From the ground to the summit the composition is 7 ft. 2 in. high, and, so as to admit the recumbent figure, proportionately wide. The base proper on which the whole stands is about 3 ft. wider than the sea-green slab. At Oxford the memorial will stand under a sort of temple of Ionic columns sustaining an appropriate entablature, the roof within which is to be of glass, in order that the sculptures may be seen in a proper light from above. The temple was designed by Mr. Basil Champneys. Lady Shelley—in this fulfilling the wishes of her late husband—has subscribed largely to the cost of the whole work and setting up of the monument. A full-size and faithfully coloured cast of the monument proper will be shown at the approaching exhibition of the Royal Academy.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold during last week the following pictures: J. Holland, View of Venice, with the Dogana, 236*l*. R. Ambros, The Moslem Chief's Door, 189*l*. E. Crofts, The Knight's Farewell, 220*l*. M. Stone, The Offer of Marriage, 273*l*. R. Ansdell, Spring, Glen Sligachan, Isle of Skye, 162*l*. L. E. Fournier, Les Funérailles du Poète Shelley, 100*l*.

The collection of the late Dr. Girou de Busaraigne, who died last year at the age of eighty-seven, has been put up to auction at the Hôtel Drouot, and fetched nearly 4,000*l*. A portrait, attributed to Van Dyck, of a lady of quality of the time of Charles I. sold for close upon 500*l*. 400*l*. was given for the Preaching of St. Paul at Ephesus by Lesueur, quite a different composition from that of the picture in the Louvre. The Expulsion of Adam and Eve from Paradise, a specimen of the school of Parma, which was once in the collection of Cardinal Du Bellay, and used to be styled a Correggio, went for 380*l*.; while a cabinet picture by Lebrun, a Descent from the Cross, brought 240*l*.

#### Fire-Art Gossipy.

MR. FORD MADOX BROWN has just finished a large picture on canvas intended for the walls of the Great Hall of the Town Hall at Manchester. It is the last but one of the series of twelve paintings he has to execute for that place, and like all the others, which we have already described as they were produced, it illustrates an important event in the history of Manchester or of the district of which it is now the centre. In the historical sequence the new work is the ninth; the twelfth has yet to be painted. The eleventh panel represents the opening of the Bridgewater Canal in the presence of the Duke of Bridgewater, its promoter and paymaster—whom Mr. Brown has depicted as anything but the "bloated aristocrat" popular malice supposed—Brindley, the engineer, and a party of friends, ladies, and labourers. Intended for the darker side of the Great Hall, the painter has employed a broad, soft, and simple chiaroscuro, such as suits warm, sunny, and open daylight, and one free from strong shadows. The same position and the same natural circumstances favoured the very rich, pure, and light schemes of coloration and tonality the artist, with admirable propriety, has developed. These and the dramatic nature of the design are, technically speaking, the best elements of this noteworthy addition to a nobly conceived series. The design comprises a view of the canal as it crosses the river Irwell at a much higher level by means of the Barton Aqueduct, which surprised people unaccustomed to great engineering and was really an achievement. The Irwell is seen below the retaining wall on which, and on board a lighter Brindley moored there for the purpose, the duke, the engineer, and others are standing. Brindley, it appears, was fond of brandy, while his patron seldom touched anything stronger than water. The engineer, who favoured a cer-

tain bottle, was nevertheless determined that on the auspicious occasion the duke should "take a glass" with him. Accordingly an attendant pours the liquor from the cased bottle to a glass which has been put in the duke's hand, and the latter is about to pledge the vast undertaking to which nearly all his own fortune and that of the engineer were committed, and in which the prosperity of the whole district was concerned. This group is on our left. The other important element of the design is on our right. It consists of a barge, drawn by two donkeys, who are proceeding on the towpath. On board the barge, and more to the front, we have a woman putting the tiller over so as to avoid the lighter on the other side. In front of her, on the roof of the cabin which is their home, Mr. Brown has placed a brace of the quaintest and happiest babies—twins they are supposed to be—with whom a bargee's wife was ever blessed. The rest of the design consists of cheering rustics, and fluttering flags bearing the duke's arms.

IN the collection of Greek and Roman coins formed by the late Mr. Robert Tighe, of Dublin, which Messrs. Sotheby, Wilkinson & Hodge will sell on Tuesday next, there are no fewer than four examples of the Syracusan medallion. There is also a fine tetradrachm of Naxos of early style, a scarcer piece than the famed medallion, though not so beautiful. It is pleasing to notice the rapidly spreading interest taken in the coins of Greece and the Roman Empire. For a few years collectors appeared to neglect them in favour of coins of our own islands. Happily both classes now seem to be receiving due attention.

MR. HARTSHORNE writes on the 24th ult. :—

"I have been glad to read the series of appreciative notices of the *Archæological Journal* in the *Athenæum* of the 20th. But may I call attention to a mistake into which the reviewer has fallen? In the notice of No. 183, speaking of Mr. Ferguson's paper on 'picture-board dummies,' he says that 'they appear to have been in vogue about 1720-40.' The reviewer goes on to say that there is an example at Knole represented as wearing 'a tall fontange.' This headdress went out before the end of the seventeenth century, having been first introduced in 1680. The Knole figure thus tends to carry back the fashion of picture-board dummies at least forty years earlier than 1720, and there exists, indeed, at Sudeley Castle a dummy figure of a child in the characteristic long frock and ruff of the time of James I. The reviewer suggests that these objects were designed for fire-screens, forgetting that the most usual figure is that of a housemaid with a broom—hardly a fitting one for so prominent a position, and ignoring the fact that the long boards would at once have twisted out of shape under such a use. And he omits to observe that Mr. Ferguson gives an illustration of an example at Canons Ashby which shows the original method of attaching a picture-board dummy by a block and a staple a few inches from the wall, and to notice that the boards forming such figures are 'feather-edged' in order to increase the delusion. These objects appear, therefore, to have been in use from the early part of the seventeenth to the middle of the eighteenth century, and to have been planted against walls or in corners of rooms, simulating 'lively' figures for the surprise or amusement of visitors."

In writing that the effigies were "in vogue about 1720-40" we had not the slightest intention of asserting that they first came into use with the former year; we meant that they were most used about that time. Mr. Ferguson refers to the picture-boards at Carlisle as "probably of the '15." As to *fontanges*, everybody knows that they began to be laughed at in the court of Paris in November, 1699, which is a good deal less than "forty years earlier than 1720." How long after that they were worn in less exalted circles in France and England, and especially in English country places, is quite another question. We are not able to affirm that the picture-board at Knole, even if it were made "about 1720," represented a lady in the costume of that epoch in England. The rest of the costume would not agree with a date much older than 1720. Whether the boards would warp as fire-screens is a question of the



seasoning of the wood, of carpentry, and of how near the articles stood to the fire. Common deal mantle-boards of the present day become warm without twisting. The "feather-edging" applies to picture-boards whether they stood against the wall or independently. As to the housemaids with brooms, surely their office would be quite as appropriate near the hearth as elsewhere, especially when wood was burnt. That the Canons Ashby and other examples are at present adapted to stand near the walls of rooms, and are now fitted with staples, does not prove that such was originally the case. The fact remains that the effigies at Knole stand as screens independently, and not against or near the walls. A distinguished artist and antiquary has suggested that some of the earlier of these dummies were not originally painted for screens, or to stand against walls in order to startle people, but that they were primarily portraits painted on panels, and afterwards, in a period famous for its bad taste, "cut out" to serve in either function. The example at Sudeley Castle is separated, we believe, by a long interval of time from any other relic of the kind. No other instance known to us exhibits so ancient a costume. It may, therefore, have been "cut out" of a panel-picture. Nor does its attire prove the date of its construction. The artist we are quoting remarks—and we agree with him—that the excellent painting of many of these examples indicates they were costly, and therefore that it is not likely they were painted originally as screens or as guys. One of the picture-boards at Knole represents a woman seated in an arm-chair at the chimney corner, certainly not against a wall.

It was by an odd slip of the pen that on the 24th ult. at least one well-known morning journal recorded how "the centenary of the birth of Sir Joshua Reynolds was yesterday commemorated at his birthplace, Plympton, by a small gathering of artists and others." Our contemporary forgot that the great P.R.A. was born in 1723 and died 1792.

THE French journals record the death of M. Brielman, the landscape painter, a pupil of Lavielle. M. Brielman was fifty-seven years of age. He began exhibiting at the Salon of 1868, his contribution being 'Les Bords de la Marmende à St. Armand Montrond (Cher).' In the valley of the Cher Brielman found most of his subjects, but he often studied near Allier, Indre, and Loire, as well as, less frequently, at the side of the Seine. In 1882 he won a medal of the Third Class.

A PROPOSAL to demolish the ancient Hôtel de Ville at Sens, one of the fine civil buildings of the Renaissance (it was constructed by Archbishop Tristan de Salazar, 1475–1519), has taken away the breath of French antiquaries. The building is in private hands, and the owner asked the municipality of Sens to pay one million five hundred thousand francs for it; the authorities refused, and have not yet, it seems, agreed to accept a second offer to sell the structure for a million of francs. This Hôtel de Ville has a rich history, and, structurally at least, is in a sound condition. It is to be hoped it will not be allowed to vanish before the pick-axes of the labourers who demolished the still more ancient Hôtel des Prévôts in the same city.

MADAME ACLOQUE has bequeathed to the French nation 'La Jeunesse et l'Amour,' a picture by M. Bouguereau, and a group in marble by Clésinger, entitled 'La Jeunesse de Bacchus.' Both works are well known. MM. Falguière and Mercié have nearly finished their joint task, the much-talked-of monument of Alfred de Musset, which represents him seated with his eyes fixed upon an open book, while before him passes the figure of a muse "effeuillant des roses." So says *Le Journal des Arts*.

COM. CAVALLARI has lately published (Palermo, Clausen) an appendix to his well-known 'Topo-

graphy of Syracuse.' The work furnishes a full account, with admirable illustrations, of the extensive construction in masonry discovered by the Commendatore, near the modern cemetery and railway station, when director of the Museum at Syracuse.

THE *Times* refers to the Cairo Exhibition as the only example of the cultivation of painting by Mussulmans, but the exhibitors there are chiefly Europeans. We have long since chronicled the exhibition at Constantinople and the Imperial School of Fine Arts, where there are Mussulman artists. Hamdi Bey, Director of the Museum, includes painting among his accomplishments. The Shiah Mussulmans of Persia and India make no scruples about portrait and other painting.

OF the three metopes found on February 10th at ancient Selinus during the excavations now in progress amongst the fortifications to the north of the acropolis on the east side, one is irretrievably broken, but the other two are of the highest artistic value, both as regards technique and colouring. The first is 0.84 metre high by 0.69 wide, and represents Europa seated on a bull, with long thick tail waving over its head in the air. The treatment is altogether archaic. The second, measuring 0.84 m. by 0.68, has quite an Egypto-Assyrian character, and represents a winged sphinx in the usual heraldic pose. Both metopes are ascribed to the seventh century B.C. Strange to say, neither of them corresponds in measurement with the dimensions of any of the known temples at Selinunte. The excavations will therefore be continued in search of some other building to which they may have belonged. Photogravures and a descriptive account of these important landmarks in the history of art will appear as soon as possible in the *Monumenti Antichi* of the Roman Lincei.

MR. GRANT, of Edinburgh, has in the press a new edition of 'The Costume of the Clans,' by the brothers Stuart, who posed in society some fifty years ago as grandsons of the Chevalier. The text, to which have been added biographies of the authors, has been revised, while the thirty-seven full-page plates are reproductions of the originals in the edition of 1845.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.  
ROYAL ACADEMY OF MUSIC.  
CRYSTAL PALACE.—Saturday Concerts.

A PROGRAMME interesting to musicians was offered by Mr. Henschel at the last of his Symphony Concerts on Thursday last week. It opened with Miss E. M. Smyth's cleverly written Overture to 'Antony and Cleopatra,' which was performed at the Crystal Palace last season, and gave promise of better things from the same source. That admirable violoncellist Herr Hugo Becker selected for his first appearance in London Saint-Saëns's Concerto, or rather Concertino, in A minor, Op. 33, an effective little work in one extended movement divided into several sections. Herr Becker has a remarkably pure, if not a very powerful tone, and his style is eminently chaste and artistic. The symphony was Schumann's in D minor, which was performed according to the composer's published version, as Mr. Henschel was careful to announce with quiet irony. It was on the whole well rendered, though occasionally a figure which should be made prominent did not receive justice, as, for example, the lovely theme in the major episode in the Romanze. Mr. Henschel deserves the thanks of English amateurs

for reviving the picturesque Prelude to the third act of Dr. A. C. Mackenzie's fine opera 'The Troubadour,' which, if it had not been weighed down by a hopelessly dull libretto, should now, by reason of its musical merits, be one of the most popular of lyric dramas. Herr Becker played some minor violoncello solos with unqualified success, and Mrs. Henschel and Madame Hope Glenn gave an artistic performance of the charming Duo Nocturne from Berlioz's 'Béatrice et Bénédict.' We are pleased to learn that in spite of all adverse circumstances the season has been fairly successful, and seven concerts are announced for next winter.

The authorities of the Royal Academy of Music could not be too highly commended for their determination to present Bach's 'Magnificat' "as nearly as possible under the conditions, and with the resources, intended by the composer," at a students' concert. It cannot be too rigidly enforced upon young musicians that when a work by a great master can be performed precisely in accordance with the composer's intentions it should be so performed, and that when changes are imperative they should be made in such a manner as to preserve the spirit, if not the letter, of the original. Those who read these pages will admit that we have invariably denounced high-handed and arbitrary alterations of acknowledged masterpieces, the most recent instance being the patched-up score of Schumann's D minor Symphony by Messrs. Brahms and Wüllner. But it needs scarcely more than a superficial acquaintance with works of the Bach-Handel period to recognize that a certain amount of editing is inevitable, and the only question remains how it is to be done. Whoever was responsible for the version of the 'Magnificat' which was performed at the concert in St. James's Hall on Monday afternoon proved, in a manner exceedingly disagreeable to the musicians present, how it ought not to be done. Hitherto in performances of the work the masterly and wholly reverent edition of Robert Franz has been used, but we were told in Monday's programme that Franz "played very unjustifiable tricks." If his "tricks" were unjustifiable, those perpetrated on this occasion were simply impertinent. In the tenor solo "Deposuit potentes" a series of short chords on the pianoforte "with the soft pedal down" were introduced, but where such an accompaniment can be found in Bach's works we are unable to say. The effect was ridiculous, as it was in the solo "Quia fecit mihi magna," where the bass was left in all its original nakedness, save, if we mistake not, for some feeble harmonies on the organ. Bach, of course, supplied a varied, and no doubt profoundly interesting, superstructure when seated at his instrument, and to perform the number as on Monday was simply to caricature the master. There is no occasion to dwell longer on a subject with which it is difficult to deal in the ordinary language of musical criticism, nor is it necessary, under the circumstances, to speak in severe terms concerning the well-intentioned, though frequently unsuccessful, efforts of the fifty-one performers, for the most part students, to render justice to the music under conditions which were from the first simply hopeless.



Mr. F. Corder conducted the work, and should be commended for his skill in preventing more catastrophes than those which actually occurred. Some promising talent was displayed in the miscellaneous part of the programme by several of the students; but the length of the concert was excessive, and the last few items were performed while the room was rapidly emptying.

The Crystal Palace Concert on Saturday was noteworthy for the number of items against which the words "first time" or "first appearance" were placed. The bright and cheery overture of Cornelius to 'The Barber of Bagdad' was admirably played, as were two recently published melodies for strings by Grieg, Op. 53. They are transcriptions of his songs 'My Desire' and 'The First Meeting,' and are certainly effective in their new setting, the second especially. Herr Hugo Becker made his *début* at Sydenham in a Concertstück in A for violoncello, by Signor Antonio Bazzini, the director of the Milan Conservatoire and at one time an esteemed violinist. His name has appeared before at the Crystal Palace, the last occasion being on February 21st, 1880, when a favourable impression was made by his overture to 'King Lear' (*Athen.* No. 2731). The Concertstück is a *lento* in A minor leading to an *allegro appassionato*, symmetrically written and effective for the principal instrument, but otherwise not particularly interesting. It was beautifully played, but Herr Becker was heard to greater advantage subsequently in pieces by Tartini and Popper. Mr. Eugene Oudin, who also made his first appearance, introduced a somewhat curious *scena*, 'Ludovico il Moro,' by Mr. Herbert Bunning, who, it is said, has recently completed a long course of training in Italy. There is little trace of the Italian style, however, in his piece. The words, by G. R. Askwith, are unvocal, and the music is for the most part in the declamatory style with heavily orchestrated accompaniments. Mendelssohn's 'Italian' Symphony and Beethoven's 'Leonora' Overture, No. 2, were included in the programme.

*Studies in the Wagnerian Drama.* By Henry Edward Krehbiel. (Osgood, McIlvaine & Co.)—Having regard to the approaching performances of works by the Bayreuth master which have not been heard in their integrity in London for several years, the appearance of this little volume is well timed. The esteemed American critic explains in simple language the points of resemblance between the Greek drama and the art of Richard Wagner, notes also the similarity of aims of the first composers of modern opera, and argues successfully in favour of Wagner's claims to consideration as a poet as well as a composer. Mr. Krehbiel then proceeds to analyze 'Tristan und Isolde,' 'Die Meistersinger,' 'Der Ring des Nibelungen,' and 'Parsifal,' his remarks showing a keen insight into the inner significance of these works and full appreciation of their ethical and æsthetic significance. The book is at once intelligent and readable, and it may further be said that in a figurative sense it presents the subject of which it treats in a nutshell.

#### Musical Gossip.

AN agreeable morning concert was given by Madame Marie Mély (Comtesse Van den Herwel) at 102, Harley Street on Friday last week. The concert-giver has a pleasant soprano voice,

which she displayed to advantage, and she received able assistance from Miss Adelina de Lara, M. Sauret, Herr Paul Mahlendorff, and other artists.

At the Popular Concert last Saturday Mr. Schönberger gave an excellent performance of Beethoven's Sonata in c, Op. 2, No. 3, the other items in the programme being the same composer's Quartet in E flat, Op. 74; Signor Piatti's 'Ossian's Song' for violoncello; and Schumann's Sonata in A minor for piano and violin, Op. 105. Miss Marian McKenzie was the vocalist.

RARELY has Herr Joachim played so finely of late years as he did at his reappearance this season on Monday evening. His leadership of Beethoven's Rasoumowsky Quartet in F, Op. 59, No. 1, showed that he still possesses matchless qualities, and his rendering of Max Bruch's Romance in A minor and major, Op. 42, was scarcely less admirable. Miss Agnes Zimmermann played Chopin's posthumous Nocturne in E minor and the Ballade in A flat with charming refinement, and the concert ended with Haydn's Quartet in D minor, Op. 76, No. 2. Madame Fasset revivied an air "Ritornel fra poco," by Hesse, and also sang *Lieder* by Brahms and Henschel.

So far as we are aware the centenary of the birth of Rossini last Monday was only observed, in or near London, at the Crystal Palace, the special afternoon concert being devoted to his works. The programme included the overtures to 'The Siege of Corinth,' 'La Gazza Ladra,' 'Semiramide,' and 'William Tell,' and the introduction to the first act and ballet airs from the last-named work.

PROF. BRIDGE gave his Hilary Term lectures at Gresham College on Monday, Tuesday, Thursday, and Friday this week. The subjects were 'A Talk about the Orchestra,' 'The Overture,' and 'A Popular Composer of the Olden Time' (John Jenkins). Vocal and instrumental illustrations were freely interspersed.

THE Ash-Wednesday performance of Gounod's 'Redemption' at the Albert Hall was of average merit. The principal vocalists were Madame Nordica, Miss Margaret Hoare, Madame Belle Cole, Mr. Ben Davies, Mr. Bantock Pierpoint, and Mr. Watkin Mills.

By an inadvertence we spoke of the young lady violinist who gave an excellent performance of Beethoven's Concerto at the Stock Exchange Society's concert on the 18th ult. as Miss Lilian Schidrowitz. It should have been Miss Lilian Griffiths.

GRIEG's Sonata in A minor for piano and violoncello, Op. 36; Gade's Octet for strings; and a selection from the Garden Scene from 'Faust' were the principal items in the programme of the concert given at the Royal College of Music on Thursday last week.

THE Mozart centenary programme, with which the Philharmonic Society will commence its season on Thursday next week, includes the Symphony in G minor; a Pianoforte Concerto in c, to be played by M. de Greef; the Overture to 'Idomeneo'; the Entr'acte No. 5, from 'King Thamos'; and vocal pieces; on the whole a fairly representative selection.

MR. G. A. CLINTON announces three concerts of music for wind instruments at the Steinway Hall on the 8th inst., April 6th, and May 3rd. The programme next week will include Hummel's now rarely heard Septet, Spohr's Nonet, and an Aubade for five wind and five stringed instruments by Lalo.

DVORÁK's magnificent 'Requiem' was announced for performance at Manchester under the direction of Sir Charles Halle on Thursday, with Miss Anna Williams, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Andrew Black as the principal vocalists.

MR. RISELEY's suggestions as to the formation

of church orchestras are already beginning to bear fruit. The Dean and Chapter of Gloucester Cathedral have decided to employ an orchestra on special occasions, the first being Easter Sunday morning.

THE Paris Eden Theatre is once more to be opened as a Théâtre Lyrique, a syndicate having been formed for that purpose, under the direction of M. Detroyat.

A COMPLETE cycle of Wagner's works is in preparation at the Berlin Opera.

#### CONCERTS, &c., NEXT WEEK.

Mon. Mr. Edgar Haddock's Musical Afternoon, 3, Steinway Hall.  
— Royal College of Music Concert (Second Study), 4, Alexandra House.  
— Popular Concert, 8, St. James's Hall.  
Tues. Mr. G. A. Clinton's Wind Chamber Concert, 8, Steinway Hall.  
Wed. London Ballad Concert, 8, St. James's Hall.  
Thurs. Philharmonic Concert, 8, St. James's Hall.  
Fri. Mlle. Elena Eibenschütz's Pianoforte Recital, 3, Princes' Hall.  
Sat. Popular Concert, 3, St. James's Hall.  
— Crystal Palace Concert, 3.  
— Miss Victoria Bath's Matinée Musicale, 4, Nineteenth Century Art Galleries.

#### DRAMA

#### THE WEEK.

TOOLE'S.—'Walker, London,' a Farical Comedy in Three Acts. By J. M. Barrie.

VAUDEVILLE.—'Happy Returns,' a Farce in Three Acts. Adapted from the French by F. Horner.

It is refreshing to see Mr. Toole in a new character. His repertory is large, but familiar, and a modern Rip van Winkle who tumbled into his theatre might have found little to remind him of the passage of the years. It is, indeed, customary with this veteran comedian, when actors speak of long runs, to point with humorous self-assertion to his own pieces, which link with to-day the period of Wright, and carry back traditions at least to the time of Liston. In 'Walker, London,' Mr. Toole has found a pleasant, guileless piece of drollery, which is seen with amusement and leaves behind it a pleasant taste; and in the hero, Jasper Phipps, the fugitive bridegroom and barber, he has a part exactly suited to his requirements. Slight and trivial enough is the plot, and its incidents might have been pronounced extravagant had not recent events shown that truth, as regards the relations of the sexes, has little to learn from fiction. An accompaniment of droll incident and pleasant and genial dialogue renders the farce thoroughly attractive. Mr. Toole plays in his briskest vein, and the whole is a success. Miss Johnstone, Miss Irene Vanbrugh, Miss M. Brough, Mr. Shelton, and Mr. Seymour Hicks (an actor of some promise) take part in the representation.

'Happy Returns' is a workmanlike adaptation of 'L'Article 231,' a recent Parisian success. The *article* in question in the Code Napoléon is as follows: "Les époux pourront réciproquement demander le divorce pour excès, sévices ou injures graves, de l'un d'eux envers l'autre." After a twelve-month's experience of marriage Mr. Arthur Hemsley slaps his wife's face. The provocation is considerable, and the *gifte* is scarcely to be distinguished from a caress. Man and wife, however, are both violent, and both consult lawyers whose interest it is to ferment the quarrel. For a time accordingly there is a sufficiently enjoyable scrimmage, which is only ended when the wife, in the presence of witnesses, returns the compliment and administers to her husband a *tape* which has not the slightest resemblance to an endearment. So much in common, it is shown, have the pair that



they can scarcely hope to be better mated. Married life then recommences as before. Anything much slighter than this cannot easily be devised. The dialogue is, however, clever; the characters, though conventional, are amusing; and the piece, when played a little more closely, will prove a success. Signs of a French origin abound, but on the whole the action fits fairly well into English life. Miss Dorothy Dorr plays the heroine with genuine spirit, and is, indeed, a highly attractive little shrew; Miss Trench shows much cleverness as a French maid; and Mr. Cyril Maude renders very mirthful a young gentleman whose flirtations with married women, though innocent in intention, have compromising and unexpected results. Mr. Thorne is a baronet, a patron of "the fancy," and Mr. Edwards is a negro prizefighter.

#### THE 'FROGS' OF ARISTOPHANES AT OXFORD.

THOSE who were present in the stalls and balconies at the last performances of the revived 'Frogs' of Aristophanes may not be fully aware of what was going on in the shilling gallery. Comparatively empty on the opening Wednesday, this part of the New Theatre was crammed to overflowing on Monday afternoon and at all subsequent performances. No play ever achieved a more general popular success at this theatre, as is shown by the tangible proof of the gross receipts of the week. Its inaccessibility to those unfamiliar with Greek was partly overcome by notices in the local press, and its own intrinsic merriment did the rest, with the aid of the cast and of Dr. Parry's music. For a whole week the most successful comedy in the Athens of two thousand years ago has been made acceptable in a thoroughly modern way to a modern audience, and it is not impossible that this success may cause intending writers of burlesque to revert to Aristophanic devices.

It cannot be denied that some of the omissions—which embraced in all nearly two-fifths of the comedy—have disappointed those best acquainted with the original. The shortening by two hundred lines of the contest between Euripides and Æschylus certainly had the effect of shifting the centre of interest; but Messrs. Hogarth and Godley have been justified in the proceeding by popular approval. Though the 'Frogs' as revived by the Oxford University Dramatic Society lost its unique character, which depends upon multifarious and minute allusions to contemporary Attic dramas, Dr. Parry's ingenuity has made up for many inevitable omissions by the most amusing and delightful touches of musical travesty made doubly effective by a learned use of Greek musical modes. It may be as impossible for us to understand ten years hence the fun in Dr. Parry's music as it would have been for any Athenian audience to follow the allusions and parodies of the 'Frogs' ten years after its two performances at Athens in 405 B.C. The dances of the Chorus at Oxford would hardly have been what they were, even with Dr. Lloyd's skill as their trainer, but for various operas by Gilbert and Sullivan. The choir of the *Mystæ* singing in honour of the Eleusinian gods the familiar strains of a glorified polka, which changes, when they turn to political satire, into the 'Boulanger' March (a most excellent *motif* for these 'Gephyrismoi'); Euripides borrowing from Gluck's 'Orfeo' the means for ridiculing the choral songs of Æschylus; Æschylus taking off Euripides for the accompaniment of flute and castanets, and mixing a popular music-hall melody with Verdi's 'La donna è mobile,' elusive snatches from Gounod, from the 'Toreador' song in Bizet's 'Carmen,' and from the 'See-Saw' waltz—all these bits of musical fooling put the performance into a modern

atmosphere, and helped Aristophanes to a latter-day triumph of much the same kind as that which his 'Frogs' originally achieved. The modern and musical contrast suggested by Dr. Parry to make up for the omitted details of the ancient and literary one seems to place the archaic opera of Gluck over against certain trivialities of the French and Italian schools.

A close scrutiny of the published score shows, however, that its composer has not left out of consideration what little is known of ancient Greek music and rhythm. He has shown throughout the most careful attention to his text, and has uniformly given a note to each individual syllable (excepting, of course, the *ei-ei-ei-ei-ei-ελλισσεται* of line 1314), and this alone served to lend a Greek character to the whole. As for the quantities, these could not possibly be completely respected. The 'Boulanger' March does inevitable violence to the longs and shorts of lines 416 ff., and there is a conspicuously false Cretic at the end of line 675 (chorus No. 9); but there is a wonderful correspondence of rhythm between the music (chorus No. 10) and lines 816-829. Furthermore, Dr. Parry's use of the hypo-Doric mode, or something practically its equivalent, in the introduction to the beautiful music sung by the Frogs of Lake Acheron, and again at lines 355 ff., as well as in his remarkable transposition for Euripides (lines 1264 ff.) from Gluck's 'Orfeo,' was useful in reproducing something very like the musical effects obtained upon the ancient Attic stage. Something, too, of the intensely religious purport of the rehearsal, at a time when Athenians were cut off from the real celebration of the Eleusinian processions and dances, was conveyed by the songs and dances of Dr. Lloyd's "Chorus of *Mystæ*." They were so well trained, and had such telling music to perform, that they certainly divided the honours very equally with the leading actors at Oxford.

These last performed their parts in much the same spirit in which the music was composed. The scene where Charon coaches Dionysus would hardly have been understood at Athens, since it depended for its immense success with the audience upon their personal knowledge of the ways of rowing men on the Isis and the Cam; and the whole bearing of Euripides in the contest with Æschylus revived the fading memory of Bunthorne. Mr. Helbert, of Oriel, had in the rôle of Dionysus a most difficult part to perform, and it would have required an exceptional experience of the stage to give him the wide range of theatrical power demanded. His helplessness was in character, but was not sufficiently varied, and the same is true of his wit and his folly. The part of Heracles can hardly be over-acted, and Mr. Furse sustained it well. The rollicking Xanthias was so evidently played with enjoyment by Mr. Lyon, of Trinity, that he always carried the audience with him. His imitation of the burly ways of Heracles was particularly successful. Another real triumph was achieved by Mr. Ponsonby, of Balliol, as the corpse. For the comparative failure of his impersonation of Euripides Mr. Ponsonby cannot fairly be held responsible. The one serious mistake made by the promoters of these performances was in their conception of the contrast between the two tragedians. They threw too great a burden upon Euripides, whose acting and make-up had to bring out nearly the whole of the difference, since Æschylus was "disguised as a gentleman." If Aristophanes had intended to produce the result obtained at the New Theatre, his contrasted poets would have been Sophocles and Agathon, not Euripides and Æschylus. It is quite impossible that so great a playwright should have burlesqued Euripides with a figure that resembled him in no particular, or that his Æschylus should have borne such a family resemblance to Sophocles. A beardless and shrill-voiced Euripides would not have been tolerated by an audience who knew their man.

For modern purposes, however, the essential thing was to give a sharp and well-marked contrast, and this was fairly accomplished, but not without the powerful aid of Dr. Parry. His appropriation of Meyerbeer's "Nobil Signor" to Euripides, and the answering Æschylean strains from Beethoven's Ninth and Fifth Symphonies, covered a multitude of sins, as did the admirably executed languors and mock heroics of the last few choral songs and dances.

In closing this account of a remarkable scholastic and theatrical success, it may be freely admitted that a performance more closely resembling the ancient 'Frogs' of Aristophanes would have been very different, but such a performance would not have reproduced the chief characteristic of the original—it would not have pleased the public. L. D.

#### Dramatic Gossip.

'FAST ASLEEP,' an adaptation by Mr. C. H. Abbott of a story by Mr. W. S. Gilbert entitled 'Wide Awake,' is a whimsically conceived piece, the plot of which is not strong enough to support three acts. Briskly played it might prove diverting. It suffered, however, when presented on Tuesday afternoon at the Criterion, from inadequate rehearsal, and many of the actors were too anxious to recall their words to do them justice. Miss Kate Phillips and Mr. Giddens acted well, but hesitation and uncertainty were generally exhibited where briskness and vivacity were indispensable. The piece was thus heavily handicapped.

MR. HARE loses the services at the Garrick of one of the brightest of his young actors, his son Mr. Gilbert Hare, who is compelled, for the benefit of his health, to take forthwith a trip to Australia.

MISS HARRIET COVENEY (Mrs. Jecks), of whose death we hear, has been an actress, vocalist, and dancer on the stage since her childhood, and has played a large variety of comic characters. Her daughter Miss Clara Jecks, now playing at the Adelphi, inherits much of her mother's talent.

THE management of the Avenue Theatre will pass on the 26th inst. into the hands of Mr. Alfred C. Calmoun, who will produce a three-act play of modern life.

In an interesting programme given last week to an afternoon performance at the Prince of Wales's, Miss Dorothy Dene and three of her sisters presented a trifle by Mr. James Blair, entitled 'Sixteen—Not Out,' and in other pieces. Cricket is, it seems, not to monopolize a family of Graces.

In a representation of 'A Scrap of Paper,' Palgrave Simpson's version of 'Les Pattes de Mouche,' given on Friday afternoon in last week at the Prince of Wales's, Miss Helen Dauvray made a promising appearance as Suzanne, the heroine. Mr. Sidney Brough and Mr. Herbert Waring took also part in the representation.

'VIDA,' a drama by Ina Leon Cassilis and Charles Lander, was produced at the Prince of Wales's Theatre on Tuesday afternoon, with Miss Alice Lingard as the heroine. It is one of innumerable pieces concerning an adventuress who obtains a hold upon a wealthy Englishman, and ends with the slaughter of the heroine by a melodramatic lover, who is, of course, a foreigner. Mr. Frank Cooper played the hero. The piece is not likely to be heard of again.

TO CORRESPONDENTS.—E. J. M.—C. T. D.—E. R.—A. R.—F. P. S.—A. R. M.—E. P.—W. C. R.—C. M.—Dr. A.—received.

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Commodores of the Regency period—a fine Pier Table by Boulle, and  
other Pieces of Furniture by the same maker—a magnificent Louis XVI.  
Console Table, by H. Riesener, from the Cavendish-Bentinck Collection  
—a Louis XVI. Table, inlaid with beautiful plaques of old Sèvres  
porcelain—a grand Panel of old Gobelines Tapestry, Twelve Panels of  
old Savonnerie Tapestry, and Suites of Sofas and Chairs covered with  
old Beauvais Tapestry—Clocks, Candelabra, Wall-lights, and other old  
French Decorative Objects of chased Ormolu—old Italian and French  
Bronzes—Limoges Enamels, including a Pair of fine Plaques by  
Leonard Limousin, and an Oval Dish by 'T. R.' from the Fontaine  
Collection, old Italian and Florentine Carvings in Ivory and Wood—old  
Italian, French, and German Silver and Silver-Gilt Plate, including an  
exquisite Silver-Gilt Tazza, by Verhaer of Utrecht, from the Burghley  
House Collection—a Pair of Silver-Gilt Presenters of the time of the  
Renaissance—and Four beautiful Specimens of the Work of Viana from  
the Collections of Sir Henry Watkinson and Captain Ricketts, 1550-  
century jewels, and other Precious Objects of the same period—a choice  
Collection of old French Snuff-boxes, Bonbonnières, and flasks, including  
a Louis XV. Snuff-box, and an Etui with 'email en plein' of the highest  
quality—old French and English Miniatures—old Sèvres Porcelain, in-  
cluding a Grouse-hunt and a Gold Vase and Cover painted with subjects by  
Morin, from Lord Chesham's Collection—a Pair of Gros-bein Ewers  
with ornate mounts, from Lord Carbery's Collection—and Peucelles,  
Cabarets, Cups and Saucers, &c., in great variety—a large and varied  
Collection of old Dresden Porcelain, including a Set of Seven Vases,  
with pink luster and Watteau subjects, and some fine pieces  
mounted with ormulu—old Chinese and Japanese Porcelain, including  
Two Pairs of Mandarin Vases and Covers of the highest quality,  
enamelled in colours, and a cylindrical Vase, with ormulu mounts, by  
Gouthière—old Chelsea and other English and Continental Porcelain.  
May be viewed Saturday and Monday preceding, and Catalogues had  
price sixpence

*Important Pictures by Old Masters and of the Early English*  
*School of the late Mr. SAMSON WERTHEIMER, per-*  
*sonally and jointly with others.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that in consequence of the death of the  
late Mr. SAMSON WERTHEIMER, they have been instructed to SELL  
by AUCTION, at their Great Rooms, King-street, St. James's-square, on  
SATURDAY, March 19, at 1 o'clock precisely, important PICTURES by  
Old Masters, forming the remaining stock of Mr. SAMSON WERTHEIMER,  
deceased (jointly with others), late of New Bond-street,  
comprising L'Accord Parfait, Watteau, from Miss James's Col-  
lection—A Village Fête and The Interior of a Guard Room, by D.  
Teniers, from Knoke—the celebrated Picture by Rembrandt of a  
Young Woman rising up in Bed, from the Midway Collection,  
described in Smith's Catalogue Raisonné, and Works of K. du Jardin,  
Hondikoeter, A. Cuyt, and D. Teniers—Lady Sondes, and the Death of  
Dido, by Sir J. Reynolds—Lady Hamilton as a Welsh Girl, and Portrait  
of Mrs. William Morton Pitt, by G. Romney—and others of the Early  
English School.

*Important Pictures by Murillo, Van de Velde, Romney, Reynolds,*  
*Gainsborough, Morland, Nasmyth, J. Stark, &c.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on SATURDAY,  
March 19, at 1 o'clock, several important WORKS of GEORGE ROM-  
NEY, including a very fine Portrait of Lady Augusta Murray (Duchess  
of Sutherland), sold by order of the Trustees of the Right Hon. Earl of  
Dunmore—Four fine Portraits of the Cumberland Family, viz., Richard  
Cumberland, the dramatist, Miss Sophia Cumberland, Lady Edward  
Bentinck, and her sister Miss Sophia Cumberland, when young, and  
George Cumberland, a Midshipman; also Portraits of the Hon. Caroline  
Cannon, John Gwiler, Esq., by Sir J. Reynolds—The Cornish Flun-  
gers, the chef-d'œuvre of Morland—Portraits of Col. Bullock, William  
Lowndes Stone, Esq., and The Market Cart, by Gainsborough—View on  
the Tweed, and a Rivulet, by Patrick Nasmyth—A Fair on the Banks of  
the Yare, by J. Stark—A Larder Scene, the chef-d'œuvre of Snyder—The  
French and English Fleets at the Nore Reviewed by King Charles II.,  
and A Storm at Sea, two important works of W. Van de Velde—  
Interior of the Artist's Studio, by C. Troost—a Venetian Commander,  
by Tintoretto—a Bacchante, a chef-d'œuvre of Murillo from the Wells  
Collection.

*The Collection of Modern Pictures and Water Colours of*  
*the late FREDERICK LEHMANN, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that in consequence of the death of the  
late FREDERICK LEHMANN, Esq., they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on SATURDAY,  
March 19, at 1 o'clock (by order of the Executors), the valuable COL-  
LECTION of MODERN PICTURES and WATER-COLOUR DRAW-  
INGS of FREDERICK LEHMANN, Esq., deceased, late of Berkeley-  
square, including Marlow Ferry, The Fishmonger's Shop, and Coach-  
man and Cabbage, by F. Walker, A.R.A.—Portraits of Robert Browning,  
Wilkie Collins, James Payn, and Peter Reid, Esq., by Rudolph  
Cawell, also Early Morning in the Portico, Marshes, and other Works  
of the same Painter—The Old Story, The Cardinal's Servants, and Eleven  
other Works by F. Heilbuth—and Examples of

W. Collow	G. Mason, A.R.A.	Simonetti
C. B. D'Almeida	H. S. Marks, A.R.A.	R. Smallfield
E. Duncan	F. J. M. Taylor	R. Thorne Waite
A. Grimshaw	C. E. Perugini	J. Varley
A. W. Hunt	G. J. Pinwell	J. D. Watson
W. Holman Hunt	S. Prout	&c. &c.
	A. Scheffer	

*The Collection of Modern Engravings of the late JOSHUA H.*  
*HUTCHINSON, Esq., and the late F. LEHMANN, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on MONDAY,  
March 21, at 1 o'clock precisely (by order of the Executors), the  
valuable COLLECTION of MODERN ENGRAVINGS and ETCHINGS  
of JOSHUA H. HUTCHINSON, Esq., late of Lancaster Gate, deceased,  
comprising fine plates and fine impressions after G. Morland, J. Ward,  
Sir J. E. Mills, R.A., and others by S. Cousins, R.A. English and Foreign  
Etchings, &c.; also other fine Proof Engravings and Etchings, the  
Property of FREDERICK LEHMANN, Esq., deceased, late of Berkeley-  
square, and others from different Private Collections.

*A Collection of the Works of Bartolozzi and his School, the*  
*Property of Dr. W. BALLARD.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on TUESDAY,  
March 22, and Following Day, at 1 o'clock precisely, a Choice COL-  
LECTION of the WORKS of FRANCESCO BARTOLOZZI, R.A., and his  
School, formed by Dr. WILLIAM BALLARD, of 28, Manchester-square,  
all in the finest states, and fine impressions after Sir G. Morland, J. Ward,  
&c., and others after Sir J. Reynolds, mostly engraved in Stipple; also  
a Small Collection of the Works of F. Bartolozzi, R.A., the Property  
of a GENTLEMAN.

*Old English and French Silver and Silver-Gilt Plate of the late*  
*Right Hon. EARL GRANVILLE, K.G., deceased.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on WEDNESDAY,  
March 23, at 1 o'clock precisely (by order of the Executors), the  
SERVICE of Old English and French SILVER and SILVER-GILT  
PLATE of the Right Hon. EARL GRANVILLE, K.G., deceased, com-  
prising a large number of pieces engraved with the royal arms, in-  
cluding Silver-Gilt Tazze, Candelabra, Bread Basket, and Dessert  
Service of Table Plate; also ten dozen Silver Meat and Soup Plates,  
nine Meat Dishes, Entrée Dishes, Soup Tureens, Salt-cellar, Waiters,  
Cruet Frame, Table Candelsticks, a fine plain Inkstand, and large  
Service of Forks and Spoons, from the same source—four plain Silver  
Tazze of the time of James II. and Queen Anne—a Group of Arabs—a  
Wine Cooler copied from the Pozzo in the Courtyard of the Ducal  
Palace at Venice—a vase-shaped Urn—Tea and Coffee Pots—Knives with  
silver handles, &c., also a French Silver-Gilt Tea and Coffee Service and  
Dessert Service of Table Plate, and the Services of Table and Decorative  
Plate which were in use at Walmer Castle.

*The Remaining Works of the late THOMAS COLLIER, R.I.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on THURSDAY,  
March 24, and Following Day, at 1 o'clock precisely (by order of the  
Executors), the WHOLE of the REMAINING WORKS of THOMAS  
COLLIER, R.I., deceased, comprising a large number of finished Draw-  
ings and Sketches of that accomplished Painter in Water Colours.

*The Collection of Wedgwood of the late W. D. HOLT, Esq.,*  
*of Liverpool.*

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL by AUCTION, at  
their Great Rooms, King-street, St. James's-square, on THURSDAY,  
March 24, at 1 o'clock precisely (by order of the Executors), the  
COLLECTION of OLD WEDGWOOD formed by W. D. HOLT, Esq.,  
deceased, late of Alburgh, Liverpool, comprising numerous fine  
Plaques, Portrait and other Medallions, Busts, Scent Bottles, and other  
small Objects of Virtu, a large variety of Vases, including one of the  
Original Fifty Copies of the Harbinger or Portland Vase and Decorative  
Objects.



*Fine Wines, the Property of a Gentleman.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, March 25, at 1 o'clock precisely, about 280 DOZENS of choice WINES, the Property of a GENTLEMAN, comprising Sherry—Bottling, Mumm, Pommery & Greno, &c., of 1874, 1880, and 1884—about 75 Dozens of Scotch Whisky—and some old Brandy.

*The Collection of Modern Pictures of the late ARTHUR C. BURNAND, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, March 26, at 1 o'clock precisely (by order of the Executors), the choice COLLECTION of MODERN PICTURES of ARTHUR C. BURNAND, Esq., deceased, late of Hyde Park-gate, most of them purchased direct from the Artists, including Old Holland by C. Stanfield, R.A.—Venezia and French Luger running into Calais, by E. W. Cooke, R.A.—The Nearest Way in Summer Time, by T. Creswick, R.A., and R. Andell, R.A.—The Channel of St. Paul, Antwerp, by D. Roberts, R.A.—Felicie Balthaz, The Messenger from Sinai at the Wells of Moses, and Hagar and Ishmael, by F. Goodall, R.A.—Aqua Bendita, by J. Phillip, R.A.—The Chequered Shade, by F. R. Lee, R.A., and T. S. Cooper, R.A.—Practising for a Village Concert, by T. Webster, R.A.—Cent Day at Haddon, by J. C. Horsley, R.A.—and capital Examples of C. W. Cooke, R.A., S. A. Hart, R.A., E. U. Eddis, R.A., W. C. T. Dobson, R.A., E. J. Niemann, R.A., E. U. Eddis, R.A., H. O. Neil, R.A., A. Elmore, R.A., G. B. O'Neill, R.A., W. P. Frith, R.A., T. M. Richardson, R.A., and E. M. Ward, R.A.

*Modern Pictures, the Property of a GENTLEMAN.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, March 26, at 1 o'clock precisely, valuable MODERN PICTURES, the Property of a GENTLEMAN, and others from different Private Collections, including After Vespers, by Sir F. Leighton, P.R.A.—Alpine Mastiffs, by Sir E. Landseer, R.A.—The Engraved Picture Le Pic du Midi, by C. Stanfield, R.A.—The Woodcutter, by J. Linnell, sen.—Bolton Abbey, an important Drawing by P. de Wint—and Works of J. B. Burgess, R.A., C. Daubigny, R.A., J. Israels, R.A., E. W. Cooke, R.A., H. W. B. Davis, R.A., E. J. Niemann, R.A., T. S. Cooper, R.A., E. Frere, R.A., and P. F. Poole, R.A.

*The late DAVID PRICE'S GALLERY.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, April 2, and on MONDAY, April 4, and Following Day, at 1 o'clock precisely (by direction of the Will and by order of the Executors), the renowned COLLECTION of MODERN PICTURES formed during the last half-century by that well-known amateur and patron of Art, DAVID PRICE, Esq., deceased, late of Queen Anne-street, including—Modern Italy, the celebrated engraved chef-d'œuvre of J. M. W. Turner, R.A. (from the Novar Collection), by L. Alma-Tadema, R.A., Fredigonda, and The Parthenon, by L. Alma-Tadema, R.A., The Artist's Alms-giving, by J. B. Burgess, R.A., The Thames at Streatham, and Views on the Arun and Thames, by Vicat Cole, R.A., Richmond, Yorkshire, by T. Creswick, R.A., The Fern-Gatherers, by W. C. T. Dobson, R.A., The Bivouac of Cupid, by W. E. Atty, R.A., After Work, From Dawn to Sunset, and His Only Pair, by T. Faed, R.A., Claude Duval, The Poison Cup, The Love Token, Juliet, Little Dorrit's Visit to the Prison, The Railway Station, and other Works of W. P. Frith, R.A., Rebecca at the Well, The Site of Ancient Memphis, and other Works by F. Goodall, R.A., Ten Works of J. C. Hook, R.A., including The Willy Angler, Cow-tending, Yo Heave Ho, Fish from the Dogbank, Watercress Gatherers, The Mackerel Take, Between Tides, Oyster Sevens, Whiffing for Mackerel, and The Devon Harvest Card, The Waiting Maid, Valentine's Day, and The Party at Hardwick Hall, by J. Calcott Horsley, R.A., The First Leap, by Sir Edwin Landseer, R.A., Sophia Western, by C. R. Leslie, R.A., The Eastern Bazaar at Cairo, and Lilium Anatum, by J. F. Lewis, R.A., Diana or Christ, by Edwin Long, R.A., Apple Blossom, and The Sound of Many Waters, by Sir John E. Millais, Bart., R.A., The Sisters, by J. Pettie, R.A., Washing Vegetables, by F. R. Pickersgill, R.A., El Cid, a Spanish Volunteer, and a Cottage Interior, by J. Philip, R.A., Fourteen Works of P. F. Poole, R.A., including Lorenzo and Jessica at Belmont, Guiderius and Arizavaga, the Meeting of Oberon and Titania, and The Path over the Mountains, Peas and War, The Gulf of Salerno, and The Nieu Dieppe, by Clarkson Stanfield, R.A., Claudio accusing Hero, by Marcus Stone, R.A., The Bride's Toilet, by Sir David Wilkie, R.A., Also Works of Sir A. W. Calcott, R.A., H. W. B. Davis, R.A., J. Sant, R.A., W. Collins, R.A., A. Elmore, R.A., D. Roberts, R.A., E. W. Cooke, R.A., W. E. Frost, R.A., E. M. Ward, R.A., T. S. Cooper, R.A., J. E. Hodgson, R.A., T. Webster, R.A., Calypso, by F. Danby, R.A., Children and The Thorn, by H. Le Jeune, A.R.A., Mountain Solitude, by B. W. Leader, R.A., Also Works of J. Brett, A.R.A., E. Nicol, A.R.A., and J. W. Oakes, A.R.A., Eight Works of John Linnell, sen., including The Timber Wagon, Welsh Drovers, Opening the Gate, The Haystack, Woodcutters, and The White Farm, A Waterfall in Wales, by William Muller, A View in Surrey, On the Firth of Forth, and the Willow Tree, by Patrick Nasmyth, and Works by the following Artists:—

C. Baxter, C. Fielding, H. J. Johnson, R. Beavis, Keeley Halswelle, W. H. Knight, R. P. Bonington, Heywood Hardy, C. Lewis, J. H. Bradley, W. M. Hay, J. T. Linnell, F. Lee Bridell, E. Hayes, R.H.A., T. G. Linnell, A. Burr, W. Hemslay, W. Linnell, G. Chambers, J. Holland, J. A. O'Connor, D. Cox, Allan Hook, J. B. Pyne, T. Danby, Bryan Hook, J. Smart, R.S.A., F. Dillon, F. W. Hulme, J. Stark, E. Duncan, Colin Hunter, F. W. Topham, J. Faed, A. Johnston, E. A. Wickers, W. Field, C. E. Johnson.

For the FOREIGN SCHOOL there are many fine works, including:—Four Pictures by Rosa Bonheur, namely, Landais Peasants returning Home, The Alarm, Changing Pastures, and Cattle in the Highlands, The Portrait of Mlle. Rosa Bonheur, by E. Dubufe, with a Bull, by Rosa Bonheur, The Sea-horse, with Cattle, by A. Bonheur, Napoleon the Third's Arrival at Versailles, by V. Chavet, The Acrobats, by Duvergier, L'Attente and The Bride, by J. L. Dryckmans, Numerous Works by E. Frere, among others are In the Artist's Absence, A River Scene, by K. Heffner, Regnard in his Studio, by J. L. E. Meissonier, Sognefjord, by A. Norman, A Visit to the Catacomb and A Vigil, by L. Serra, Venice, by Van Moer, and Five Works of A. E. Plassan and Specimens of the following:—

Von Boeckmann, E. Fichel, A. Norman, M. Von Bremen, L. Gallait, W. Schlotfeldt, S. Capobianchi, E. Lambinet, H. Schlesinger, T. Conti, M. Lovati, H. Schreyer, G. Cosenza, Moershoult, E. Semonski, C. Guey, G. Munger, E. A. Smidt, Fauvelet.

On view the Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

**FRIDAY NEXT.—Photographic Apparatus.**  
**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, March 14, at half-past 12 o'clock precisely, the small COLLECTION of WEAPONS, CURIOSITIES, CHINA, &c., including an old Green Buhl Louis XV. Striking Clock, Carved War Clubs, Paddles, Palapaots, Spears, Swords, Daggers, &c., the Property of the late J. C. STEVENS, Esq., of Chertsey Bridge House, Chertsey; to which is added several French Cabinets, War Clubs from Fiji, Stone Axes from New Guinea, and various Curiosities, &c.

On view the Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

**MONDAY, March 21.—Natural History Specimens.**  
**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY, March 21, at half-past 12 o'clock precisely, a fine Collection of EXOTIC LEPIDOPTERA, arranged in neat Store Boxes, in finest possible condition; also fine and rare Species from Palawan, Philippines, Bolivia, &c.—very scarce Coleoptera, as received; also small choice Collection of British Cut and Fossilized Bees, together with several small Cabinets, Shells, Bird and Animal Skins, Eggs, Horns, Corals, and other Natural History Specimens.

On view Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

**THE ATHENÆUM.**  
Conducted by WALTER BESANT.

On the First of the Month MARCH Number now ready. This is the only organ which is carried on for the maintenance and defence of literary property. It is indispensable to every man or woman engaged in literature. Price 6d.

Eyre & Spottiswoode; and at the Authors' Society, 4, Portugal-street, Lincoln's Inn-fields, W.C.

*Pictures, Furniture, China, Coins, &c., of Mrs. PEARSON, of Notting-hill, &c.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, March 16, and Two Following Days, at ten minutes past 1 o'clock precisely, a valuable COLLECTION of PAINTINGS and WATER-COLOUR DRAWINGS by Old and Modern Masters—Chelsea, Crown Derby, Worcester, Oriental, and other China, in Services, Groups, and Figures—Curiosities and Antiquities—Cabinet of Ilomian and various Coins—Jewellery and Ornaments—Miniatures—Carved Oak and other Furniture and Varied Effects, the Property of Mrs. PEARSON, of Notting-hill, and others.

Catalogues on receipt of two stamps.

*Musical Instruments, Collection of Italian and other Violins, &c.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, March 22, and Following Day, at half-past 12 o'clock precisely, valuable MUSICAL INSTRUMENTS, including Grand and Cottage Pianos, American Organs, Harmoniums, Harps, a number of Old Italian and other Violins, Violas, Violoncellos, and Double Basses, Bows by Tourte and Dodd, Cases and Fittings, Brass and Wood Wind Instruments, Guitars, Mandolines, &c.

Catalogues on receipt of two stamps.

*Library of the late S. CARTRIGHT, Esq., removed from Old Burlington-street, W.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, March 23, and Following Day, at ten minutes past 1 o'clock precisely, the LIBRARY of the late S. CARTRIGHT, Esq., comprising Hasted's Kent, 4 vols., folio—Hunter's Doncaster, 2 vols., folio—Peck's Antiquities of Stamford—Stafford Gallery, 4 vols., in 2—Roscoe's Monastrian Plants, 2 vols., folio—Nash's Worcestershire, 2 vols., folio—Hewick's Quadrupeds and Birds, Large Paper, boards, uncut—Nichols's Literary Anecdotes, 9 vols.—Blomfield's Norfolk, 11 vols., 8vo.—Walpole's Royal and Noble Authors, 5 vols., morocco—L'azette Archéologique, complete set—Vitruvius de la Cathédrale des Bourges, 2 vols., folio—Collection Sabourin—and Books in all Classes of Literature.

Catalogues in preparation.

*Miscellaneous Books, including the extensive Library of the late Dr. GORDON K. HARDIE, removed from Florence-road, Ealing (by order of the Legatee).*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on TUESDAY, March 15, and Three Following Days, at 1 o'clock, a large COLLECTION of MISCELLANEOUS BOOKS, including the above-named Library, comprising Surtees's Durham, 4 vols., Large Paper, folio—Thoresby's Leeds, 2 vols.—Hunter's South Yorkshire (Doncaster), Large Paper, folio—Borlase's Cornwall, 2 vols.—Drayton's Works, 1748—Milton's Works, 3 vols., 1688—Cruikshank's Italian Tales—Moore's Annals of Gallantry, 3 vols.—Illustrations to Butler's Hudibras, 12 vols.—Jewett's Plato, 3 vols.—Brydges's Censura, 10 vols.—Grote's Greece, 12 vols.—Jewett's Plato, 5 vols.—and other Classical Translations and Original Texts—Shakespeareana—old Vocal and Instrumental Music—Magazines, Reviews, Serials, &c.

To be viewed, and Catalogues had.

*Portion of the Library of the late Rev. H. BABER, of Ramsbury, Wilts, and other Property.*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, March 23, and Following Days, at 1 o'clock, MISCELLANEOUS and THEOLOGICAL BOOKS, including PORTION of the LIBRARY of the late Rev. H. BABER, of Ramsbury, Wilts. The whole in excellent condition, and many in neat bindings. To which are added several Smaller Collections.

Catalogues are preparing, and will be forwarded on application.

**MONDAY NEXT.—Weapons, Curiosities, China, &c., the Property of the late J. FORBES, Esq.**

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, March 14, at half-past 12 o'clock precisely, the small COLLECTION of WEAPONS, CURIOSITIES, CHINA, &c., including an old Green Buhl Louis XV. Striking Clock, Carved War Clubs, Paddles, Palapaots, Spears, Swords, Daggers, &c., the Property of the late J. C. STEVENS, Esq., of Chertsey Bridge House, Chertsey; to which is added several French Cabinets, War Clubs from Fiji, Stone Axes from New Guinea, and various Curiosities, &c.

On view the Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

**FRIDAY NEXT.—Photographic Apparatus.**

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, March 14, at half-past 12 o'clock precisely, the small COLLECTION of WEAPONS, CURIOSITIES, CHINA, &c., including an old Green Buhl Louis XV. Striking Clock, Carved War Clubs, Paddles, Palapaots, Spears, Swords, Daggers, &c., the Property of the late J. C. STEVENS, Esq., of Chertsey Bridge House, Chertsey; to which is added several French Cabinets, War Clubs from Fiji, Stone Axes from New Guinea, and various Curiosities, &c.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

**MONDAY, March 21.—Natural History Specimens.**

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY, March 21, at half-past 12 o'clock precisely, a fine Collection of EXOTIC LEPIDOPTERA, arranged in neat Store Boxes, in finest possible condition; also fine and rare Species from Palawan, Philippines, Bolivia, &c.—very scarce Coleoptera, as received; also small choice Collection of British Cut and Fossilized Bees, together with several small Cabinets, Shells, Bird and Animal Skins, Eggs, Horns, Corals, and other Natural History Specimens.

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SATURDAY, MARCH 12, 1892.

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## LITERATURE

*The Life and Works of John Arbuthnot, M.D.*  
By George A. Aitken. (Oxford, Clarendon Press.)

MR. AITKEN'S biography is extremely interesting, and he is fortunate in having found such a delightful subject. Arbuthnot was a wit and a humourist, a scholar and a man of science. He was moreover, in the various relations of life, one of the best and kindest of human beings, and he seems to have inspired all who knew him with feelings of love and respect. He had, in fact, the Gospel curse—all men spoke well of him. Swift declared that the worst which Arbuthnot's most mortal enemy could say against him was that he had "a sort of shuffle in his gait." "To great and various erudition," wrote Lord Chesterfield, "he joined an infinite fund of wit and humour. . . . His social character was not more amiable than his private character was pure and exemplary." Chesterfield's sturdy adversary Johnson was able to forget that Arbuthnot was a Scotchman, and spoke of him as the first man of his day.

John Arbuthnot, the object of this consensus of good opinion, was the son of a Scotch clergyman, the incumbent of Arbuthnott, in Kincardineshire, about three miles from the sea coast. The Rev. Alexander Arbuthnott (as the name was then spelt) had been appointed to the living by his kinsman, Viscount Arbuthnott, and one of the entries in the church books records "Aprile 29, 1667. Alexander Arbuthnott, parson of Arbuthnott, had ane Sone baptized named Johnne."

John Arbuthnot's friends and contemporaries appear to have found much difficulty both in spelling and pronouncing his name. Mr. Aitken informs us that Pope, Gay, and Swift took advantage of this uncertainty of pronunciation, and in their verses placed the accent indifferently on the first or second syllable of their friend's name. We wonder that Mr. Aitken refrained from telling the anecdote of Dr. Hawtrey and Mr. Bosanquet, an Eton scholar who, for some breach of prosody or discipline, had been summoned to the flogging school. Dr. Hawtrey, in bidding the culprit get ready for the block, addressed him as Bösänquet. The lad demurred to this pronunciation of his name, and said, "Bösän-

quet, if you please, sir." "Very well replied the head master; "sive tu mavis Bösänquet vocari sive Bösänquet, but please to prepare for your punishment."

John Arbuthnot was brought up at Marischal College, Aberdeen. In 1688, when he had just arrived at man's estate, his father, refusing to conform to the Presbyterian system re-established by the new Government, was deposed from his living, and soon afterwards died. John Arbuthnot came up to London, supported himself by teaching mathematics, and commenced his literary career by publishing, in 1692, a small work 'Of the Laws of Chance.' The volume was issued anonymously, but Todhunter, in his 'History of the Theory of Probabilities,' unhesitatingly ascribes it to Arbuthnot; and it is easy to imagine what a charm he would find in a subject which suggests such curious problems, and is capable of so many useful applications to the common events of life. In 1694 he entered University College, Oxford, as a Fellow Commoner. This incident in his life has been hitherto entirely unsuspected, and Mr. Aitken is to be congratulated on having made such an interesting discovery. The Master of University College at that time was Dr. Charlett, with whom Arbuthnot formed a lasting friendship, and it is to their correspondence that much of our knowledge of Arbuthnot's early career is due. Mr. Aitken is mistaken in mentioning Prior among the literary men of that time who belonged to the University of Oxford. It is, of course, well known that Prior was at St. John's, Cambridge, where he obtained a fellowship which he retained to the end of his life.

In 1696 Arbuthnot took a degree in medicine at St. Andrews, and shortly afterwards began to practise in London. He soon gained a prominent place in the profession. Prince George of Denmark, when attacked by sudden illness on some occasion or other at Epsom, was attended by Arbuthnot, who happened to be on the spot, and the doctor's services were so highly appreciated that in 1705 he was formally appointed physician to the queen. It was to his connexion with the Court that Arbuthnot owed his acquaintance with Swift and Bolingbroke. Swift introduced him to Pope, and before long Arbuthnot became on terms of cordial intimacy with the famous circle of literary men whose names have conferred such lustre on the age. In the same year that Arbuthnot made the acquaintance of Swift was founded the Society of Brothers, composed of the most illustrious statesmen of the Tory party. Almost the only "Brothers" who held no official position in the Government were Arbuthnot and Swift. It is from the journal to Stella that we gain our chief knowledge of the proceedings of the distinguished Brotherhood. A year or two later Arbuthnot joined another well-known association. Mr. Aitken writes:—

"We first hear of the famous Scriblerus Club in 1714. Pope, Swift (now Dean of St. Patrick's), Arbuthnot, Gay, and Parnell were members, and associated with them were Lord Oxford, Bishop Atterbury, and Congreve."

Prior would have been a welcome addition to the goodly company, but he was then ambassador at Paris, and from his letters to Bolingbroke we learn that he was extremely discontented with his prospects. If the

queen recovered her health he expected to lose his place, and if she died he had a very good chance of losing his head. One of the most interesting portions of this biography is that which describes the last few months before the queen's death. Arbuthnot was, perhaps, better informed than any one about the various episodes of the strange drama that was taking place at Kensington. He was the queen's "favourite physician"; he was in constant attendance at the palace; he was trusted alike by the two rival factions in the Government and by the Whigs; and with the exception of Swift he appears to have been the only person about the Court who was calm enough to form a correct estimate of the situation. But Arbuthnot, though he was not led away by the excitement of party passion, took a keen interest in public affairs. In June, 1714, Swift had left London in despair and was staying at Letcombe. The correspondence that passed at this time between him and Arbuthnot is of great value and importance. Two of these letters from Swift are not included in Scott's edition, and one of them, we believe, has not been published before. The queen's health in the beginning of the year had given a good deal of anxiety to those around her. In May she was somewhat better, and Swift on the 18th wrote to Peterborough:—

"The queen is pretty well at present, but the least disorder she has, puts us all in alarm, and when it is over we act as if she was immortal."

Harley, as is well known, gave up the Treasurer's staff on July 27th, and it seemed as if Bolingbroke would at once reap the fruits of his victory; but the stormy scene between the two rivals in the presence of the sovereign had seriously affected her health. On the next day the Duke of Shrewsbury, who seems already to have assumed the direction of affairs, sent Arbuthnot to the queen, and in the evening he was able to report a slight improvement in her Majesty's health. She was, however, evidently in a precarious state, and the cabinet meeting appointed for the morrow (29th) was postponed. Mr. Aitken writes:—

"Those about her [the queen] hesitated to call a general consultation of the royal physicians, lest Mead, who was a Whig, should hear the words she was constantly murmuring about the Pretender. But Arbuthnot consulted with four of the physicians in ordinary, and it was decided that the Queen should be cupped. The operation was performed in the presence of Arbuthnot and Lady Masham, and the Queen was relieved and slept; but on the morning of the 30th she had a serious relapse, and Arbuthnot, who had now been obliged to call in other physicians, had her bled. At about ten o'clock there was another attack, and it appeared to those present that the Queen was either dead or dying. The Duchess of Ormond, who was in waiting, sent a messenger to her husband, and the members of the Committee of the Privy Council, who were then assembled at the Cockpit, at once went to Kensington. In the mean time Arbuthnot, Blackmore, and the other doctors present, gave the Queen a vomit, but as this action did not have the desired effect, a medicine recommended by Mead was tried, and the Queen recovered consciousness. The Dukes of Somerset and Argyle [who had lately been deprived of all his appointments] had just then suddenly entered the Council room, and their right to be present having been admitted by the



advice of the Duke of Shrewsbury, it was decided, after hearing the report of the physicians, that the Queen should be asked to make the Duke of Shrewsbury Lord Treasurer. A deputation at once proceeded to the bedside of the Queen, who gave the Duke the Treasurer's staff, bidding him use it for the good of her people, and desiring him to retain also his position of Lord Chamberlain."

The Duke of Shrewsbury was nominally a Tory, and he was a member of the exclusive Society of Brothers. When recently appointed Lord Lieutenant of Ireland he had retained his place as Lord Chamberlain, and to these two important posts he now joined that of Lord Treasurer. The sudden entry of the two dukes into the meeting, and the appointment of Shrewsbury to the white staff, were, of course, preconcerted; but it has never been satisfactorily explained why Bolingbroke, without even the semblance of a struggle, allowed all authority to slip out of his hands. The Council Chamber was full of his supporters. He possessed a majority in the House of Commons and in the country. Public opinion in the capital was certainly in his favour, and the Duke of Ormond was at the head of the army. Some historians, like Mr. Lecky, have asserted with much plausibility that Bolingbroke was never a genuine Jacobite. Besides, the Stuart cause had lost many adherents by the refusal of the Pretender to abandon the tenets of the Roman Catholic Church. He was willing to consent to anything or everything else that was demanded of him, but he clung as tenaciously to his religion as the Comte de Chambord to the white flag. We think that the following extract from Arbuthnot's letter to Swift of the 17th of July explains in a great measure the curious inaction of Bolingbroke. The italics are our own:—

"Our situation at present is in short thus: they have rompu en visière with the Dragon [Harley], and *yet don't know how to do without him*. My Lady Masham has in a manner bid him defiance without any scheme or likeness of it in any form or shape, as far as I can see."

The queen passed away on the morning of Sunday, the 1st of August. "I believe sleep," wrote Arbuthnot to Swift, "was never more welcome to a weary traveller than death was to her." The Lords Justices were at once quietly installed in charge of the Government till the arrival of the new king. There was no attempt at disturbance, and Arbuthnot, writing a few days later, speaks of "the peaceable scene that now appears."

The death of Anne deprived Arbuthnot of his employment at court, but his case, as he wrote with a touch of sarcasm, was

"not half so deplorable as poor Lady Masham's and several of the Queen's servants; some of whom have no chance for their bread but the generosity of his present Majesty."

Arbuthnot at once resumed his private practice, and on the 7th of September he wrote to Pope:—

"Martin's Office is now the second door on the left hand in Dover Street, where he will be glad to see Dr. Parnell, Mr. Pope, and his old friends, to whom he can still afford a half pint of claret.... I will add no more, being in haste, only that I will never forgive you if you don't use my aforesaid house in Dover Street with the same freedom as you did that in St. James's."

The remainder of Arbuthnot's life was passed in the honourable exercise of his profession, of which, "without any of the craft," wrote Lord Chesterfield, "he had all the skill." It appears that notwithstanding his high reputation he never became a rich man, and a few months before his death he wrote to Swift from Hampstead, where he had gone to seek relief from a painful complaint, "I am not in circumstances to lead an idle country life." In other respects his career was singularly fortunate. For his leisure hours he always found occupation in literature and science. He corresponded regularly with his friends, and from their letters we learn how sincerely they loved him. He was devotedly attached to his family, and his domestic life was extremely happy. After a long and painful illness, he died on the 27th of February, 1735. Pope and Lord Chesterfield were with him the day before his death, and they never could have had a nobler opportunity of seeing "in what peace a Christian may die."

It is not possible without some knowledge of the subject to tell how much labour and patient research must have been required to produce this short but excellent biography. Nothing like a regular biography of Arbuthnot has been previously attempted, and Mr. Aitken has been obliged to obtain his facts from contemporary memoirs and correspondence, from collections of MSS., and other recondite sources, which his long study of the literature of that period has brought to his knowledge. The notes to the 'Life' contain a vast amount of out-of-the-way information, but occasionally they are too concise—as, for instance, in the notes on Ferguson, Germain, Delany, and Ford. Ferguson, though he was tried and condemned to death in 1696, managed to escape, as he had often done before, and the arch-conspirator survived till 1714. Sir John Germain was not knighted, but created a baronet, in 1698. His relations with Mary, Duchess of Norfolk, which, Mr. Aitken tells us, "caused much scandal," were atoned for, as far as possible, by marriage with that lady after her divorce from the duke. No mention, moreover, is made of Germain's second marriage, and this is especially hard on Sir John, whose chief claim to immortality is that he was the husband of Lady Betty Germain.

The appendix contains a bibliography of works by or relating to Arbuthnot. We notice a few omissions. No mention is made of the second part of 'It never Rains but it Pours,' or of the first separate editions of the 'Memoirs of Martinus Scriblerus,' printed at Dublin in 1741, the same year as the piece originally appeared in vol. ii. of Pope's 'Prose Works.' We miss, too, the Dublin edition of "Critical Remarks on Captain Gulliver's Travels, by Doctor Bantley." This was published by Swift's printer Faulkner, who deliberately gave the author's name on the title-page as Bentley. These shortcomings are unimportant; but we cannot understand why no allusion is made, either in the bibliography or in the 'Life,' to the two letters from the facetious Dr. Andrew Tripe, published respectively in 1714 and 1719. Both Scott and Mr. Dilke attributed the pamphlets, or a share in them, to Arbuthnot, and there is certainly a

fair amount of circumstantial evidence to show that he and Swift had something to do with their production.

Dr. Arbuthnot, like his friends Prior and Swift, was indifferent to literary fame, and it is not easy to give anything like a complete list of his writings. The selection in this volume is composed almost entirely of political and satirical pamphlets. The best known of these is 'The History of John Bull,' written, like 'The Conduct of the Allies,' to influence public opinion in favour of the peace for which negotiations were then (1712) being actively carried on. The pamphlet was cleverly written in the form of an allegory. The narrative was clear and intelligible, and it was quite easy to recognize the identity of the chief characters. Arbuthnot had not the trenchant simplicity of Swift or the literary distinction of Bolingbroke; but 'The History of John Bull' was well adapted to the purpose for which it was intended, and had a great success. The 'Memoirs of Martinus Scriblerus,' like everything from Arbuthnot's pen, was set off by wit and learning. In our own time it cannot be considered extremely amusing. It was intended as a satire on pedantic follies which no longer exist, and it is difficult to believe that they were ever very prevalent. One of the best pieces in this selection is 'Virgilius Restauratus,' which is included in the appendix to the 'Dunciad.' This clever little squib was written in ridicule of Bentley's 'Dissertation on the Metres of Terence.' Some of the emendations are most amusing, and undoubtedly recall some of the fanciful suggestions of Bentley. The Latin is easy and bears some impress of classical learning, though not without a few errors. It has been suggested that these were intentional, but they probably proceeded from carelessness and want of practice. The remainder of Arbuthnot's works given in this volume are of little importance, and refer to events which are no longer remembered.

The portrait of Arbuthnot in the frontispiece is taken from the picture in the possession of the Royal College of Physicians. The countenance is full of intelligence and good humour, and it is easy to believe that it was a good likeness. We scarcely, however, recognize the "gross, plethoric habit of body" which has been attributed to him, and he probably had fallen into bad health when the picture was painted. We wish, too, that the modelling of the face had been carefully reproduced, though perhaps this defect is owing to the flesh tints in the original having faded. We should like to have a rather more satisfactory portrait of the man whom Thackeray described as "one of the wisest, wittiest, most accomplished, gentlest of mankind."

*Mayfair and Belgravia.* By G. Clinch. With numerous Illustrations. (Truslove & Shirley.)

THE parish of St. George's, Hanover Square, is large and straggling, and it has not the distinctive character of the other districts previously dealt with by Mr. Clinch. This may partly account for the fact that this volume is of less value than the author's earlier topographical works. The parish was not formed until 1725, and anterior to



that date the district was included in the parish of St. Martin's-in-the-Fields, which Bishop Burnet in 1680 called "the greatest cure in England."

Mayfair has a considerable history, dating back to the early years of Charles II.'s reign, although the houses were mostly built in the eighteenth century; but there is really little to be said of Belgravia, because it only came into existence after 1825. Before that year the district was a swamp known as the Five Fields, and the name Belgravia is so recent that it is related how a letter from John Britton thus directed to Thomas Cubitt, the creator of the district, was forwarded by the Post Office to Hungary and came back to Britton after many days.

Although the history of the parish is so modern there is an interesting charity connected with it which dates back to the sixteenth century. John Lyon, the founder of Harrow School, left money from certain lands at Kilburn and St. Marylebone for the repair of the roads from Edgware to London and from Harrow to London. These rents are paid by the governors of Harrow School to various local authorities, and the vestry of St. George's receives a share for the repair of a portion of the roadway of Oxford Street. A large part of the parish belongs to the Duke of Westminster, and the history of his property is written in the names of the streets. Grosvenor Square and Grosvenor Street retain the family name; Davies Street is named after Mary Davies of Ebury, who brought the London property into the Grosvenor family; and North and South Audley Streets remind us of the rich Hugh Audley who left his property to the Davies family. Belgrave Square is named from Belgrave in Leicestershire, where the duke possesses a considerable estate, and Eaton Square from Eaton Hall, the chief family seat, near Chester. Eccleston is another family property in Cheshire; Halkin Street recalls property in Flintshire; Motcombe Street bears the name of a mansion in Dorsetshire belonging formerly to the mother of the duke; and Wilton Crescent tells of the marriage of the second Earl Grosvenor to Lady Eleanor Egerton, daughter of the first Earl of Wilton. The manor of Eia is mentioned in Domesday, and its name is still retained in a corrupted form in Ebury (Eyberry). This large manor was subsequently divided into three, viz., Neyte, Ebury, and Hyde, concerning which Mr. Clinch writes in his first chapter. These districts remained for centuries essentially rural, and it is only within quite recent times that they lost this character and were absorbed in that vast mass of houses which forms modern London.

We are sorry that we cannot praise the literary treatment which the subject receives at Mr. Clinch's hands. There are few signs of research, and we notice many pages which are taken word for word from previous writers on the subject. Moreover there is little cohesion in the materials, which are scattered about with little attempt at systematic order. This may be partly seen from the titles of the various chapters, which follow in no particular order: Mayfair, Hyde Park, the River Westbourne, St. George's Church, Buckingham Palace,

Berkeley House, Residences of Celebrities, Streets, Mulberry Garden and Places of Entertainment, Exhibitions, and Charities. In a description of the Great Exhibition of 1851, contained in the eleventh chapter, there is a strange omission of the name of Sir Henry Cole, who was a moving spirit in the arrangements for that great undertaking. The references to the literary and other celebrities in the eighth chapter are not so full as they might be; thus Mount Street is not without interesting associations, yet the author mentions only Richard Cumberland as having at one time lodged in this street. At the same time it must be conceded that several modern names are noted which have not hitherto been mentioned in topographical works. On p. 105 there is the very improbable statement that Hertford Street, Mayfair, was formerly called Garrick Street.

The best part of the book is that devoted to the parish burial-ground in the Bayswater Road, and we may say generally that the illustrations are of considerable value.

*Jerusalem: its History and Hope.* By Mrs. Oliphant. (Macmillan & Co.)

*Pictured Palestine.* By James Neil, M.A. (Nisbet & Co.)

Mrs. OLIPHANT tells us in a preliminary "note" and in an "introduction" that her book is "no record of Eastern travel," and that it "has no claim upon the attention of the erudite," who are warned not to "lose ten tickings of their watch" upon such "unprofitable writing." The book is, in fact, a paraphrase of the Bible history of the Holy City, written with great charm of language, and with no little contempt for the researches of modern criticism. The motives of the critics, according to Mrs. Oliphant, "are dubious, and their methods more ingenious than ingenuous." "I have no claim," she writes,

"to set myself forth as one who has any authority in these matters; but I may say on my own part, what every individual has a right to say, that to transfer my faith and confidence from the writers of the Old Testament to the Herren Wellhausen, Kuenen, &c., would seem to me the wildest insanity. Moses I know and Samuel I know; but who are these?"

Elsewhere she styles M. Renan "one of those apes of genius," and says:—

"I will take M. Renan's word for less than nothing, were that possible, because he has abundantly proved himself incapable of judging in respect to all the higher mysteries of human character, thought, and feeling."

The critics will probably care little for Mrs. Oliphant's denunciation of their motives and methods; and as she states that they are to her "but names and no more," it seems a pity that she condescended to notice them at all.

The history is divided into four parts—"The House of David," "The Prophets," "The Return and Restoration," and "The Final Tragedy"—and the narrative is well sustained throughout. Mrs. Oliphant, like nearly every one who has studied his history, has been fascinated by the character of David. As she truly says, "his life is a poem from beginning to end, not a point in it which does not touch the spectator." She does not seek to conceal or palliate his crimes and his faults. In her view he was "a man of impulse throughout, obeying in

hot haste the ideas, almost always generous and noble, that crowd into his mind, the quick inspirations of a great genius." "An erring man with hot and unruly passions, a hasty soul plunging into many snares, a father how foolish, how fond, how over-trusting! Yet with a splendour of force and purpose in him which carried all before it." The contrast between the characters of David and Solomon is well brought out, the one a warrior of the desert, a hero of romance, the other the firstborn of all philosophers, the "first great thinker whose musings have breathed through the whole world." There are appreciative chapters on Isaiah and Jeremiah; the work of Ezra and Nehemiah is well described; and the later history of the city, through the stormy period of the Maccabees to the rebuilding of the Temple by Herod, the coming of the Messiah, and the death of Christ on Calvary, is brought vividly before the reader.

Mrs. Oliphant's volume will no doubt be popular and widely read, but we must confess that we are amongst those who prefer the simple language of the Bible to the best of paraphrases. There are a few errors, such as the statements that "Wilson's Arch" is at the south-east corner of the Haram (p. 140), and that pilgrims at the present day have to mount "long flights of steps to reach the area of the Temple" (p. 141); but on the whole the local colouring is fresh and accurate. In contradistinction to Profs. Sayce and Robertson Smith, who would confine præ-exilic Jerusalem to the eastern hill, the novel view is advanced that ancient Jebus stood entirely on the western hill, and that Mount Moriah, the eastern hill, was first occupied when Solomon built the Temple. The book is illustrated by excellent reproductions of some of Mr. Good's well-known photographs, and in this respect Mrs. Oliphant has set an example which might well be followed by other writers on the Holy Land.

Mr. Neil is already known as a writer on Palestine. He is a close and accurate observer, and his personal acquaintance with the country and the people renders all that he writes deserving of attention. "Pictured Palestine" is a series of word-pictures intended to impress upon the reader the striking contrast between the manners and customs of the East and those of the West, and also to illustrate the Bible narrative. The key-note is struck in the opening words:—

"Almost everything in the Holy Land is different from our life here. It is scarcely possible to state this too strongly.....It is truly a wonderful thing that men with the same wants as ourselves, and sprung from the same family of the human race, should do everything opposite to the way in which we do it, and that they should live amongst surroundings which present a countless number of total contrasts to ours."

The idea has been agreeably carried out, and much information is conveyed in a pleasant manner. Mr. Neil, for instance, points out that when the Evangelists tell us that Judas kissed Christ "eagerly" they probably intended to convey that he paid Him publicly the homage of a disciple by seizing and ostentatiously, or repeatedly, kissing His hand. This would be quite in keeping with the custom in Palestine. Attention is drawn to the countless pious ejaculations which are



constantly on the lips of Orientals; to the interesting custom of breathing on disciples by a religious teacher as illustrating the words, "He breathed on them, and saith unto them, Receive ye the Holy Ghost"; to the great horror of any blood stains, and the care with which blood lying on the ground is covered with dust; and to the universal custom of going out "to meet" friends or important personages, which is so often alluded to in the Bible. There is a very good chapter on Palestine farm life, and one equally good on "High Places" and "Holy Persons," which contains a most amusing and characteristic story of the origin of two of those wayside shrines which are so profitable to their guardian sheikhs.

The illustrations by Mr. Harper are very good, and there are clever and faithful sketches by Mr. Clark illustrative of native customs.

*Poems by the Way.* By William Morris. (Reeves & Turner.)

In all that is noble in temper and beautiful in art this volume could hardly be surpassed, even by the poet of 'Sigurd.' That "sad earnestness and vivid exactness" which Cardinal Newman affirmed to be the characteristic of the best Greek poetry is the characteristic of all the best poetry in all literatures. Hence it is the characteristic of these poems. Howsoever rapturously the poet may delight in the rich and wonderful world in which he finds himself, the moment he stays to reflect, the moment he stays to ask himself what it all means, there comes upon him that high seriousness, "that sad earnestness," which is the foundation of the great poetry of Hellas—a sad earnestness that has nothing to do with the mountebank sorrows of 'Childe Harold' or the mean, melodramatic whinings of 'The City of Dreadful Night.'

If any verse writer who fails to take himself seriously, or even pretends so to do, wants to know whether he is a poet or not, we can answer him at once. The songs of the woodlands are cheerful, no doubt, but then the singers are birds, and birds do not "know." Even a humourist like Shakspeare forgets all humour the moment he comes to deal with the great issues of life. Sad earnestness is the only possible temper of the true poet when he is at work in his art.

Of this feeling Mr. Morris's first volume was full—almost too full. Poems such as 'Sir Peter Harpedon's End' and 'The Haystack in the Floods' were almost too painful for art. Indeed, although many young poets have expressed their sad earnestness in this harrowing way, or else by a fiery revolt against Heaven, Keats is the only young poet who got near to the sad earnestness of which this volume is full.

Although in Mr. Morris's case the high poetic temper does not wane, but, on the contrary, waxes with years, its expression is mellowed now. And if the sad earnestness of true poets becomes mellowed and perfected by the passage of years, so, as we see by these lines, does vivid exactness:—

THE HALF OF LIFE GONE.

The days have slain the days,  
and the seasons have gone by  
And brought me the summer again  
and here on the grass I lie

As erst I lay and was glad  
ere I meddled with right and with wrong.  
Wide lies the mead as of old,  
and the river is creeping along  
By the side of the elm-clad bank  
that turns its weedy stream;  
And grey o'er its hither lip  
the quivering rushes gleam.  
There is work in the mead as of old;  
they are eager at winning the hay,  
While every sun sets bright  
and begets a fairer day.  
The forks shine white in the sun  
round the yellow red-wheeled wain,  
Where the mountain of hay grows fast;  
and now from out of the lane  
Comes the ox-team drawing another,  
comes the bailiff and the beer,  
And thump, thump, goes the farmer's nag  
o'er the narrow bridge of the weir.  
High up and light are the clouds,  
and though the swallows flit  
So high o'er the sunlit earth,  
they are well a part of it,  
And so, though high over them,  
are the wings of the wandering herne;  
In measureless depths above him  
doth the fair sky quiver and burn;  
The dear sun floods the land  
as the morning falls toward noon,  
And a little wind is awake  
in the best of the latter June.  
They are busy winning the hay,  
and the life and the picture they make,  
If I were as once I was,  
I should deem it made for my sake;  
For here if one need not work  
is a place for happy rest,  
While one's thought wends over the world  
north, south, and east and west.

The physicists tell us that the history of the progress of primitive organisms can be traced by the broader and broader division of sense from sense. Perhaps it is the same with the growth of each poet as a painter of nature. At first the sense of music, the sense of colour, the sense of form, seem so blended that the power of seizing upon physiognomic details, which the prose writer can seize in earliest youth, seems to be beyond the poet. But as he grows, this, among other of the faculties of the poet, comes in and aids, strengthens, and enriches his poetry. None of these poems was written earlier than 'Sigurd,' we believe. But splendid as is 'Sigurd' in description, there is nothing in that poem equal in vivid exactness to some of these poems—to such a poem, for instance, as 'The Folk-mote by the River':—

It was up in the morn we rose betimes  
From the hall-floor hard by the row of limes.  
It was but John the Red and I,  
And we were the brethren of Gregory;  
And Gregory the Wright was one  
Of the valiant men beneath the sun,  
And what he bade us that we did,  
For ne'er he kept his counsel hid.  
So out we went, and the clattering latch  
Woke up the swallows under the thatch.  
It was dark in the porch, but our scythes we felt,  
And thrust the whetstone under the belt.  
Through the cold garden boughs we went  
Where the tumbling roses shed their scent.  
Then out a-gates and away we strode  
O'er the dewy straws on the dusty road.

With such Nature-painting as this the book is crammed. In none of his previous work does Mr. Morris show an eye and a hand so sure as here. Apart, however, from the effect of the mere passage of years over any poet's head, the time in which he lives must, of course, be taken into account in estimating his method of description. It

would be curious to inquire what poet before Wordsworth wrote would have given us Mr. Morris's picture in the above poem of "the dewy straws on the dusty road" at the moment when the dawn is struggling with the starlight of a summer's morning. Myriads of English pedestrians had been familiar with the sight ever since roads were first made; but would it have been thus described before Wordsworth's time? Not that Wordsworth would be allowed by a naturalist of these days to have had any real knowledge of Nature. To him, as to all poets before our time save Lucretius, Nature meant scenery. Hence a good water-colour Turner would have served for all their purposes—nay, better, for Turner knew the art of composition better than Nature herself. It was the ignorance of Nature, in the naturalist's sense, displayed by many poets that caused Darwin to turn away from poetry; for, of course, no poet could have real knowledge of her who had not been educated in the new cosmogony of growth. To him who believes, and rightly believes, that "every flower enjoys the air it breathes," a flower is a fascinating object, to be sure; but what is it to him who, thanks to the revelation of the naturalist, can spend an entire morning over a single blossom, as the poet of the future will do, tracing its ancestry step by step while the surrounding floras and faunas pass before his imagination, lapping his soul in a poetic dream such as was withheld from Wordsworth, who so well deserved to enjoy it—withered from all poets not born in this wonderful time? But now no poet must be allowed without rebuke to call a martin a swallow, as Mr. Morris does in the above extract. And to call a rook a crow, as a good English poet once did, showing thereby that he did not know that a crow is no more like a rook, either in appearance or in habit, than a horse is like a zebra, will in a hundred years from this time—nay, in fifty years—be an unpardonable sin. To us of our own period, who are still so inexact in our nomenclature of natural objects, the line

Woke up the swallows under the thatch

may, perhaps, call up at once as true a picture of the snowy throats of martins gleaming and throbbing through the little doorways of their nests as though, instead of the generic word "swallows," the word "martins" had been used; but how will it be when the results of science have been understood and assimilated by all poets and all readers? Will the picture of the martins' nests and their occupants be called up at once by the words? By a lightning flash will the picture be thrown upon the mind's eye of the reader and even upon the retina of the physical organ, as it ought to be whenever description does its work well? Even to us, the inexact readers of the present day, the word "martin" or "martlet" (as Shakspeare has it) is the only word that can call up *immediately* the picture of these glittering throats, the word which distinguishes the bird from its congener. But then we, the inexact readers, allow for the inexactitude of the inexact poet. And if to the reader of a more exact time the word "swallow" in the above passage should be slow in calling up the picture of



the martins and the nests, when the picture does come it will be less vivid.

The absolute value of Wordsworth's work lay quite as much in the opening up of rich fields for succeeding poets as in his actual achievements as a producer of poetry of the first class. When he is at his very best he writes poetry such as has rarely been excelled by any poet of this century. But he is a standing warning to all poets who would secure something beyond a mere popular acceptance never to give the world anything that the poetic student would affirm to be far below the level of their best. Allowing for any poet's knowledge of his art—and that knowledge ought to be very great—no one knows better than the poet himself that true poetry can only come of inspiration. And it is assumed by readers that a man's best poetry is not the accidental, but the natural, inevitable outcome of his genius, and whatsoever disturbs this idea is damaging to the *quality* of his fame. Of course, there are different kinds of fame. There is the fame that is awarded to rhymed prose by the unpoetical British public, and there is the fame that is awarded by the few who, by natural sympathy and by studying the best works of all literatures, can say with authority what is poetry and what is prose. Of Wordsworth, as of Coleridge, it might be said that had he produced nothing but his best work—and this could all be contained in a small volume—that work would have suggested to the student of poetry unfulfilled potentialities of greatness to which the limitless Sahara of didactic prose in which it is lost gives the lie. We say "didactic prose," for, although one of the functions of the poet is, no doubt, to poetize didactic matter and bring it into poetry (critics like Matthew Arnold, indeed, would seem to say that it is the final cause of poetic art), this can only be done by passing it through a laboratory as creative and as recreative as Nature's own—the laboratory of a true poet's imagination. The didactic matter has to be exarnated, as the physicists would say, from the prose tissue in which all didactic matter takes birth, and then it has to be incarnated anew in the poetic body. A familiar instance of this process occurs at the end of 'Œdipus Rex,' where Solon's warning to Cræsus about the instability of good fortune is so magnificently poetized and placed in another mouth. But although the dramas of Æschylus and Sophocles are rich in work of this kind, Shakspeare is so full of it that we on a former occasion (even when comparing Shakspeare with Sophocles) called the process Shakspearean. Until didactic matter, the natural outcome not of the poetic impulse, but of the mere *intellectus cogitabundus*, has been so transfigured, it is, whether rendered into verse or not, as pure prose as the 'Ethics' of Aristotle. But here is the humorous aspect of this subject: it is not in spite of, but because of, the fact that the larger portion of Wordsworth's verse is as pure prose as the writing in Sir Arthur Helps's 'Essays written in the Intervals of Business,' that Wordsworth has so wide an appeal. Verse has always been the delight of the average Briton—but then the substance must be prose. Even as it is the unpoetic part of Browning's work that has given birth to

the Browning cult, so it is the unpoetic part of Wordsworth's work that has given birth to the Wordsworth cult. And it is just because the versified prose of Wordsworth and the prose without versification of Browning can by their very defects reach the British public—a people who, however superior in all other matters, are immeasurably less poetic in temper than the Zulus or the Maoris—that the one has been able to get a hearing for his noble and indeed priceless lessons of conduct, and the other a hearing for his lovely descriptions of Nature. By means of the endless didactics of the 'Excursion,' &c., the entire nation has been taught to gaze upon Nature with Wordsworth's eyes.

But a new life of free thought followed the publication of the 'Origin of Species.' So vast and so fundamental a difference is there between a cosmogony with and a cosmogony without a teleological basis, and so absolutely is pure literature, like everything else, based upon the cosmogony of the time which produces it, that the phrase "modern literature" will before many generations are past have a new meaning. By the end of the next century ancient or mythological literature will begin with the Homeric poems, and end with the decade when evolution shall be accepted in pure literature not as a theory, but as a matter of fact.

True enough it is, no doubt, that great poetry, upon whatsoever cosmogony based, is immortal. True enough it is, no doubt, that there is a perennial vitality in literature dealing with passion and conduct; yet in a large degree conduct, and in some degree passion, are, and must be, based upon man's knowledge or his ignorance of what kind of universe it is in which he finds himself. If in the fever of scientific discovery there are at present more singers than listeners, that is because it grows so increasingly difficult for the poet to become the voice of a time like this. Our poetry is not only unable to assimilate the knowledge of its time, but even to take it in. And never has this been seen in the poetry of any previous period. So vast is the knowledge of Homer of the cosmogony of his time, that it is from the Homeric poems we draw our knowledge of much of it. And as to Chaucer, he has been called the father of English poetry. This he was not, but he is the father of the scientific treatise in English prose. Until 1391, the year when his treatise on the astrolabe was written, all scientific treatises, as far as we remember, had been written in Latin. And although the fragment of the treatise as we have it is merely a description of the astrolabe with instructions for its use, the sketch he has left us of the other parts shows how enormous must have been his range. This treatise and countless allusions throughout his poems show that in mere intelligence he was the equal, nay the superior, of any Englishman of his time. Of Shakspeare and of Milton the same has to be said.

But when poetry has taught itself to assimilate all the wealth that science brings into man's life, will the public listen to it then? We have often in these columns commented on the exhilarating number of our bards, and on the interesting fact that the more they are not

listened to the more they sing. And a brilliant satirist has, we observe, taken alarm at the number of our contemporary bards, whose fecundity, especially that of the species called minor, competes, he seems to think, with the fecundity of the Australian rabbit, and competes by the same means. As the rabbit—enabled in its new environment to evade the operation of the great law of the survival of the fittest—increases by the cube root, so the British minor bard increases, he thinks, at the same rate and by means of a kindred evasion. In the one case there is a superabundance of rabbit food, while the carnivora with their egotistical views of the final cause of the rabbit's existence have no place there. In the other case paper and print are too cheap, and the literary carnivora, the critics, having been rendered too gentle by the sweeter influence of the poets' (especially the minor poets') beloved guide, philosopher, and friend, the *Athenæum*—have failed to do their duty in keeping them down. Undoubtedly the number of singers does at first sight seem portentous, and each epic poet, save the author of the greatest epic of modern times, 'Sigurd,' is asking himself, What am I (though epic) among so many sonneteers? Indeed, one of our four epic poets has been so scared by the satirist's good-natured satire that he has made a great renunciation of the epic muse. He has been impelled to write to the newspapers a letter crying the satirist's mercy, on the ground that he was not in the least in earnest when he wrote his epic; that the rule of life which is supposed to guide the bard no less than the orator, "*Studium et ardorem quandam amoris, sine quo in vitâ quidquam egregium nemo unquam assequetur*," did not in the least guide him in his work; that, although when he printed his book people thought he was taking himself seriously, he was taking himself quite otherwise; in a word, that he never intended to play Homer, save, perhaps, in the modest way of a Homer in blue china, and would never do even that again. The alarm of the satirist and the renunciation of the epic bard are equally without reason. It is not an evasion of the economic laws of nature, like that which causes the fecundity of the rabbit, but the inevitable outcome of those laws, which has caused the bardic fecundity, if it really exists. That such an age as ours should be rendered voluble, and extremely voluble, was in the nature of things. There is so much to talk and to sing about. But he who would affirm that verse-writing has outrun the enormous increase of the reading public would show a strange ignorance of the history of English literature. There are two sixpenny magazines whose combined circulation is more than half a million, and one of them has printed no verse at all. And these two magazines are but two drops in the ocean of magazine literature. For one person who in Pope's time read anything at all there are hundreds, and perhaps thousands, who read now. Considering the amazing demand for printed matter, both in literature and in science, there is, no doubt, a striking disparity between the poets and the prose writers of our time, but it is a disparity of an opposite kind from that the suggestion of which



has alarmed our satirist and silenced one of our epic bards.

Had Coleridge lived in these days he would have found some ingenious qualification of his axiom that the true antithesis of poetry is science. He would have said that science was always the handmaid of poetry, only at one time it was based on teleology and theology. What was once the work of gods and demons being now the work of the forces of Nature, her movements must have the attention accorded to them which formerly was given to other powers. When, as we have said, the fever of mere scientific discovery has passed away, people will begin to read all the pure literature, prose and poetry, that has assimilated the new food, and then they will become conscious of those pipers piping "as they should never grow old," and then these pipers will remember the *Athenæum*, which while they were in the shade was so kind to them. At present they are not, like the Australian rabbit, to be counted by billions; and if they are not kept down by the struggle for life, that is because when nobody reads them there is nothing worth struggling for. But when they are read then the healthy struggle will begin, and out of the hundreds one will be evolved who, being adequate to his time, will survive.

#### NOVELS OF THE WEEK.

- Ralph Ryder of Brent.* By Florence Warden. 3 vols. (Bentley & Son.)  
*Not All in Vain.* By Ada Cambridge. 3 vols. (Heinemann & Co.)  
*The Shelling of the Peas.* By Mary Albert. 3 vols. (Hurst & Blackett.)  
*The Westlakes.* By Thomas Cobb. (Griffith, Farran & Co.)  
*Slaves of the Sawdust.* By Amye Reade. (White & Co.)  
*A Song of Sixpence.* By Henry Murray. (Chatto & Windus.)  
*The Letter of the Law.* By Sir Herbert Maxwell, Bart., M.P. (Henry & Co.)  
*In a Steamer Chair; and other Shipboard Stories.* By Robert Barr (Luke Sharp). (Chatto & Windus.)  
*Mercy.* By W. D. Howells. (Edinburgh, Douglas.)  
*Green Tea.* By V. Schallenger. "Pseudonym Library." (Fisher Unwin.)  
*Eline Vere.* Translated from the Dutch of Louis Couperus by J. T. Grein. (Chapman & Hall.)  
*Fruits Amers.* Par Madame E. Caro. (Paris, Calmann Lévy.)

A SUCCESS in fiction usually involves a certain amount of handicap for the future. Miss Warden's admirers still look back to 'The House on the Marsh,' and compare its clever if sensational qualities with those of its successors. The latest—'Ralph Ryder of Brent'—is not wanting in some of the old vivacity, it is well conceived, and well worked on exciting enough lines. The desire to see "what happens" takes hold of one as it should do, and the author shows power in her way of grappling with the difficulties of the plot. The mystery is well presented and not badly kept up; there are good situations, too, where the eerie and the commonplace are convincingly blended. Those, even, who avowedly like their fiction "hot and strong"

need not be altogether dissatisfied. The fabric hangs well together, and unravels without too many hitches and discrepancies. If the solution reads rather more tamely than might be wished, there has been a certain degree of interest in guessing how it will go. The absence of sufficient motive for what happens may trouble some readers, yet the author's powers of ready invention are cause for gratitude. Most of the characters are, in some way, amusing or likable. The Bambridges are a capital family, kindly and full of airy and volatile chatter; all the talk is more or less natural and easy. Miss Warden may be congratulated on having produced a novel that is not dull, whatever else it may or may not be.

Australia has furnished a background for more than a few stories during the present season, and there are passages in 'Not All in Vain' which read very much as though they came out of 'Nevermore' or 'Denis O'Neil.' The wattles and the gum trees, the cockatoos and laughing jackasses, appear to have taken the fancy of novelists in quest of something new, and one can only trust that all who deal in Australian scenes and scenery have conscientiously copied from the life. Ada Cambridge, with her heroine and three suitors, her sudden death for one of the three and her twenty years' penal servitude for another—and again, with her benevolent doctor and amateur English nurse—has in these points also run parallel to the plots of recent stories. Such coincidences are constantly happening in our contemporary fiction, when there can be no question of anything beyond a coincidence. A story fitly told is none the worse for having a theme and a construction which remind one of previous narratives; and, on the whole, it may be said that 'Not All in Vain' is fitly told. The unmistakable vulgarity of some of the characters, especially on board ship, seems to be meant for a touch of realism. There are others who are anything but vulgar, and the novel has strength and excitement as well as the glamour of romance.

'The Shelling of the Peas' has probably more defects than merits, but it can be read. The manner recalls the *Family Herald*, past, present, and to be. The writer wanders on and on from one thing to another for no particular reason, yet three more tedious volumes may be had for the asking—and without it. The remarkable fortunes of the young and pleasing daughter of a parson are the topic of the book. Much more occurs to the lady between her seventeenth and twentieth birthdays than falls to the lot of most people in a lifetime, even a fictitious one. She is rapidly wooed, won, and left a widow by a high-minded, short-legged "nobleman." Before their somewhat unconventional acquaintance begins her heart has been already irrevocably bestowed on the future Viscount Ermsley. A clandestine shelling of peas, which gives the story its title, is his original way of establishing an intimate footing in the parsonage. He is a philanderer of great personal attractions—including an eye and manner so charged with "dreaminess" that an outsider is left as hopelessly in the dark as to his intentions as those within the charmed circle—and he readily carries all before him. This is not the place to speak of the surprising,

but happily untrustworthy, revelations with regard to the youthful heroine's birth and parentage. It is enough to say that, after much anguish and sundry purposeless flights, she is wedded to the inexplicable viscount of her choice. Neither is it our task to "number the innumerable," and to tell all the horticultural trophies and "floral tributes" (invariably mixed with "delicate fern") bestowed by the affable peer on the lady of his affections. They remind one of nothing so much as the reports of weddings in the weekly newspapers. The author appears to appreciate Coleridge and to be fond of quoting him—not, we believe, quite correctly, in one instance at least.

'The Westlakes' is a nice book, and Barbara Westlake seems to us one of the nice women in recent fiction of the minor kind. Her career is blasted at its most promising moment by her father's disgrace and her devoted determination to act up to her own generous, self-sacrificing ideas. She goes through the crisis, and works out her disappointment with so much unconscious heroism and natural grace and simplicity that, if such spectacles were not always a little provoking as well as touching, it would be a pleasure to watch her. Without a spark of pride or self-consciousness about her, the only thing that seems at all out of keeping with the general tenor of her life is her facile literary success, and that, in these days of quickly won reputations, may pass. Her father, who is the immediate cause of all the sorrow, is an unsuccessful forger. His delineation as a man and a criminal seems to us rather vague and not quite to "come off." Most of the characters in the story are average sort of people, who never talk or behave in an overstrained manner. The actual writing is not super-excellent; but a quiet, rather amusing vein runs through it, which makes it attractive reading.

In 'Slaves of the Sawdust' the author of a story called 'Ruby' renews her attack on trainers and circus men generally. As she conducts it the crusade seems to us very much less telling than it might be. Many hardships and abuses fall to the lot of circus children, and their rights and wrongs no doubt want looking into. Yet (Miss Reade being a poor hand at story-writing) we cannot help thinking that a few plain facts, with the sources from which she gains her information, would prove a more effectual aid to the cause than a book like 'Slaves of the Sawdust.' Ill-written, garbled romances are not the weapons that reach and stir the public breast. To convey a powerful impression by means of fiction is not given to the first comer; real art is needed. Hard unvarnished truth may also serve; but claptrap and cheap sensational effects are not likely to appeal either to the emotional or practical side of human nature. Miss Reade is angry with the "British public," and particularly with circus-goers. They have called her a "faddist," it seems, and her rejoinder is somewhat in the spirit of "Faddist yourself!" It is no doubt aggravating to a reformer to be ignored altogether, or taken not too seriously; but a reformer conscious of the highest motives will not be disturbed by any attitude whatsoever.

'A Song of Sixpence' is got up to match



its name, and, as regards externals, is neat and pretty enough. About the matter, too, there is a lightness and slightness for which the name may also, perhaps, be held responsible. Mr. Murray's manner is smart, and he writes with a free and actual touch, which, without leading far, leads one along pleasantly enough. What he suggests and handles is not invariably "pleasant"; but he goes into nothing deeply; it seems his way to skim the surface rather than to probe the depths of his matter. What humour there is may be thought by some readers not of the most excellent quality; here and there we find laughable as well as bright or pretty episodes, however. Nothing stirs the reader deeply, not even the undertone of sadness that runs through the story. His glimpses of the stage and of journalism are, in their way, quite clever, though what almost any one with the necessary knowledge of the ropes and a happy knack of reproduction might have hit off. It strikes one rather as intelligent reporting than as the result of original observation or method. He depicts graphically; now and then he exaggerates situations and things that may be seen any day by any one with good eyes and ears and opportunities of using them. The slang of both professions is of the latest, and there are certain scenes and types of people that may have been, and probably are, taken from the life. With such material more might have been done—also less. 'A Song of Sixpence' will more than pass muster as a readable, if ephemeral, little adventure in journalese.

Sir Herbert Maxwell's contribution to the "Whitefriars Library of Wit and Humour" is a sad example of the evil results that flow from the unrestrained parade of culture. The heroine, who is also the narrator, is an astonishing blend of the society belle and the bluestocking. Her conversation, her reflections, and her letters bristle with allusions to, and quotations from, Sir Herbert Maxwell's favourite authors—Burton and Montaigne, Ruskin and Coventry Patmore, Dryden and Sir Thomas More. This is bad enough; but when gush is superadded to culture the result is exasperating in the extreme. Her letters to "dearest Amabel" are occasionally so closely modelled on the effusions which appear in some of our society journals that one would not be in the least surprised to encounter a P.S. beginning, "Here, dearest, is the latest recipe for curried peacocks' liver," or some other dainty dish. As for the plot, it is childish in the extreme. The readiness with which this highly gifted girl, almost at the outset, accepts a preposterous situation entirely annihilates all interest in her subsequent career.

Mr. Barr dedicates his collection of short stories to two clubs to the members of which the tale which gives the title to the volume was recited by its author. Patience of a Job-like character must be a qualification for admission to the clubs in question. The stories are of unequal length, but of uniform and undeviating triviality. In his capacity of an American humourist Mr. Barr is fully entitled to talk of "the shank of the evening," whatever that may mean, but he might refrain from putting such barbarisms as "real useful" into the mouths of English girls.

Mr. Howells's latest story of New England is sufficiently gloomy and matter-of-fact to correspond with all the currently received ideas about the people with whom it is concerned. Mr. Howells has made his reputation, and few people still expect from him that last grace which goes by the name of distinction, and which has never been granted to him as a writer. But it has seldom been more conspicuously absent than in this grey and sordid story of financial defalcation, of commonplace or shallow character, of forced smartness in trivial talk, in the almost undefinable sense of commonness pervading the whole. And yet the situation is a strong one, as this writer's situations so often are. The dishonest financier, with his innate worship of respectability and men's esteem, has for long contrived to persuade himself that he possesses the one and deserves the other, in spite of a continued series of unpaid borrowings from the funds committed to his care. His exposure and the effect on himself of the daylight which is shed upon his proceedings are treated with all Mr. Howells's wonted skill and ability. Northwick's flight from his home and daughters, and the mental sufferings in exile which finally begin to work his moral regeneration and drive him home to face the consequence of his actions and seek the sympathy of faithful affection, are well worked out, though at considerable length. The daughters' gradual realization of their father's flight and shame and the development through suffering of a soul in Suzette are also interesting matters. But in spite of its qualities the book drags heavily, and suffers, moreover, from the sheer ugliness of the language in which it is mostly written as much as from the absence of imaginative suggestion or of real human humour in the working out of the plot. Why should the author allow an educated young clergyman, presumably a gentleman, to suppose that Suzette "was willing to be on with young Wilmington," for example? But then the language of New England is doubtless not the language of the older country, and therefore it is useless to quarrel with whatever tricks it may choose to play with our speech, or whatever graces of expression it is pleased to adopt from the servants' hall.

The latest addition to the "Pseudonym Library" is a Californian love-story, to which the word "idyl" might be applied without recklessness. For the tale of a very young girl's love and foolish mistrust, and finally regained confidence in the manly and beautiful youth from the mountain ranche, is invested with a kind of virginal freshness suitable to the open-air life and the wide background of Californian forest and valley, which are so well indicated. A certain feebleness of construction and tendency to lay stress on unimportant matters appear to indicate a prentice hand at authorship; but, however this may be, the story is pleasing in itself, unhackneyed in material, and shows plenty of promise for the future of its writer.

Independently of his particular school—known or unknown as the Sensitives—Mr. Couperus seems to hold a very personal outlook of his own on life and manners. He appears to have sought for himself, and found, what he believes to be the truest

expression of what he sees. He is less likely, therefore, than others to become the victim of fixed and arbitrary canons. 'Eline Vere' cannot be said to have charm, but it arrests the attention; it is not what may be called a "powerful" novel, but it is impossible not to look on it as clever and interesting. With regard to matter and workmanship (not, we think, with regard to the translation) it appears to be an advance on 'Footsteps of Fate.' It takes a stronger hold on the reader; it is less charged with vague impalpable forces and strange magnetic influences than the other. There is not so much diseased mental portraiture either—always excepting the principal study; it is more normal, and there are even healthy touches scattered about here and there. Still, when that is said, it must be confessed that the book adds one more brick to the lengthy tale of modern fiction of the dismal sort. Life itself, or the author's conception of it, seems to unfold, and we are for the time enveloped in the atmosphere of real existence, its incompleteness, fallings away, and vanishings. We believe we recognize the very way in which circumstances treated us or others, though till now it may not have been possible to put it into words, even into thoughts. 'Anna Karenina' is on larger, more epic lines; in its smaller and less robust way, 'Eline Vere' recalls it. It is the story of a temperament and its surroundings, human and natural, told not with the flat and servile insistence of the naturalist, but with a quick and nervous perception of the real look and essence of things. There is hardly a line of "presentation" or description, yet that temperament and those surroundings live, breathe, and reveal themselves for us as our own or our neighbours' might—but rarely do. The introspective process is barely employed; all is conveyed by word, gesture, and action of the utmost flexibility and delicacy. Eline Vere, in all her apparent inconsequence and the lack of apparent *suite* in her ideas and conduct, seems to be from first to last logically, consistently, and even soberly drawn. One phase follows another with a sense of inevitableness; there are pauses, it is true, in her career that look like saving factors, but the progress, mental and physical, is, in truth, always downwards, till the point is reached where an inexorable Nemesis awaits the little victim cursed with the disease of modern life—*mala vite*. Eline is the outcome of a pleasure-seeking, do-nothing epoch grafted on the old Dutch stock. Batavian society and scenery, as depicted here, are not without an interest of their own. At first sight there seem to be too many people in the story; by some process they gradually emerge, however, and each holds his or her identity till the end. Mr. Couperus gives some pleasing types of age and youth—Mrs. Erlevoort and old Mrs. van Raat, for instance, and a whole bevy of young folk.

Madame Caro comes very near being a good novelist, and her present volume is not a bad book from any point of view, although it deals with subjects which make it a book not perhaps suited to very young English girls. But about half the story is told in the letter form, and there does not seem to be now living any writer who is able to make this machinery for the telling of a



story equal in interest to that other mode which Madame Caro herself pursues at the beginning of her novel and at the end.

#### BOOKS OF TRAVEL.

*A Winter Cruise in Summer Seas.* By C. C. Atchison. Illustrated. (Sampson Low & Co.)—This volume owes most of such interest as it possesses to the glimpses it affords of the character of its author, an ingenuous, confiding, and perfectly harmless humourist, who is not only curiously ignorant of the most commonplace incidents of travel, but without a misgiving as to the interest which his trivial personal experiences must have for the general reader, who, even if he has not encountered them himself, must by this time be terribly familiar with their literary presentment. There is no doubt something engaging in this innocent confidence, and many of the little illustrative sketches are both amusing and clever; but there is a perpetual flow of very small and mostly irritating puns and jokes; accordingly when the reader arrives, as he not unselfishly will, at a really amusing or pathetic passage, his temper is hardly in condition to appreciate it. Still, the interest of the book being, as we have said, mainly autobiographical, we cannot altogether withhold our sympathy from this exuberant (even if sometimes exasperating) flow of light verbiage, seeing that it is evidently the sign and outcome of rapidly returning health and spirits in a writer certainly not far advanced in years, the result, as he delightedly explains, of the voyage; and as he takes us unreservedly into his confidence, we make free to offer him our congratulations on the issue. We should add that on certain occasions, when he forgets to be funny, e. g., in his description of Buenos Aires, he succeeds in giving a clear and lively impression of what he saw and did and heard. We are tempted to quote—apart from the before-mentioned unpropitious surroundings—

"a little story a great man once told me relating to his nursery days, a story that has always seemed to me less humorous than pathetic. 'One morning,' he said, 'while my sister and I were watching from our window a knife-grinder at work on his double-pedalled machine opposite our house, my father, who was near-sighted and had nearly lost his hearing, seeing us interested, came and stood between us with his hands on our shoulders. Presently the knife-grinder, having finished his job, got off his seat and was preparing to go away, when my father, who had evidently mistaken the side view of the man and of his pedal movements for a musician playing a harmonium (or seraphine as it would then have been called), gave the nurse a few pence, saying, 'Ask him to play the children one more tune.' Booby-like, I remember the thing so tickled me that I laughed, but only one little laugh, for my sister's sad, pitying look stopped me at once. Quick as lightning, with that happy intuition which Nature has bestowed upon the gentler sex, my sister snatched the money from nurse's hand, ran across to the knife-grinder, and taking him into her confidence, by the aid of the pence she got him to stop and sharpen one more knife! This he did, remounting his machine and slowly and solemnly pedalling as before. Then dismounting once more, the fellow, with a true appreciation of his part in the little drama, touched his hat to my father in itinerant musician style, and went his way. With like dramatic instinct, too, I remember," said my informant, "my little sister clapped her hands, and I, from mere mimicry, did the same."

*Palms and Pearls; or, Scenes in Ceylon.* By Alan Walters. (Bentley & Son.)—It is almost inevitable, and perhaps a little hard, that any work appearing just at this time descriptive of "Scenes in Ceylon" should seem to challenge comparison with the glowing pictures of Miss Gordon Cumming. Only the earlier part of this volume, however, is occupied with such "scenes," its later half, or more, consisting of notes on natural history. The "Palms and Pearls," if they mean anything in particular, are, we presume, intended to symbolize the vegetable and animal kingdoms. Mr. Walters seems to be a man of observation, and more familiar with his subject than the ordinary

hurried tourist. His descriptions of three of the regulation expeditions (including the ascent of the Peak) are pleasantly written, duly peppered with statistics, and seasoned with personal experiences, historical illustrations, and occasional statements of "things not generally known." Among these last we may include the identification of Brahma with Abraham, and of their respective wives, Sarasvati and Sara, with each other. The writer speaks of the vast multitudes (800,000,000, which number he arrives at by adding together all Hindoos, Mohammedans, and Buddhists) who revere the footprint on the top of Adam's Peak. His speculation why and how such a worship originated is, perhaps, answered, as far as it can be answered, by his own statement of the number of footprints in different parts of the world which are so worshipped. His notes and anecdotes about the varied fauna—birds, fishes, and insects, as well as about many plants familiar to us by their products—are often curious and interesting. Among the plants he makes occasional mistakes in classification—confounding, for instance, the sunn hemp (*Crotalaria*) with Indian hemp (*Cannabis*). About "pearls" he is bound to have the latest information or theory, but he has it not. He quotes Linnæus for the well-known statement that a pearl is a nacreous incrustation formed around a nucleus causing irritation, as a grain of sand, or (more frequently) the wound inflicted by the pholos or borer. This is correct as far as it goes, but it does not account for the (far more valuable) pearls which have no nucleus, and which it is now believed are voluntarily secreted by the mollusc, and afterwards dissolved and applied as a protection against the above-mentioned sources of irritation. They can hardly themselves be the products of irritation or disease, as they can be ejected at will, and frequently are so when the oyster is taken, unless the diver closes the shell at once.

*About Ceylon and Borneo.* By W. J. Clutterbuck, F.R.G.S. (Longmans & Co.)—Mr. Clutterbuck's book does not contain that amount of solid information which his readers have a right to expect after purchasing a volume bearing such a title, and professedly the production of an author who parades after his name the capital letters which may serve to impress the uninitiated. It is, indeed, an exceedingly feeble contribution towards the literature of our Eastern colonies, the residents of which will scarcely be inclined to appreciate their temporary visitor's highly-coloured, but decidedly unflattering descriptions of them. Here, for instance, is the way he speaks of the usual cool costume worn at dinner by his kindly hosts in the tropical climate of Ceylon; the passage exemplifies the author's style and taste:—

"Colombo is not a place that inspires Europeans with energy. I agree with the Yankee who said, 'It just slew me to see them fellows sitting there with their stomachs decked out in ribbands and their funny little coats on. Of all the blamed foolishness that these British colonists are capable of, well, I guess this is the worst.' I am not sure this Yankee was not right in his way of looking at it."

In the same spirit we find several (indeed most) of his companions, veiled, it is true, underonyms, held up to ridicule; and it would seem that Mr. Clutterbuck (who, by the way, apparently attempts to imitate Mark Twain's methods with but poor success) must have been singularly unfortunate in his acquaintances if only half the attributes he ascribes to them are founded on fact. Among them we are introduced to the following amiable characters:—

"We had an American gentleman aboard whom I will call 'the Major,' as fellows do not seem to like having their names published to the world..... Another fellow called 'the Dove,'..... A young Englishman, who was my companion, and whom we will name 'Slope,'..... There was a young gentleman I knew up country, whom let us call 'Tom,'..... The manager of the estate, whom we will call 'Mack,'.....

There was a young gentleman, I forget what his name was, but let us call him 'Silly Infant,'..... A young Englishman called 'Mum,'..... A man whom we will call 'Crab.'"

The reader is treated to pages recounting with gusto and sympathy the deeds and exploits, not with rifle and hound in forest and field, but in bar-rooms and drinking saloons, of these "young gentlemen," including the Dove's drunkenness, Mr. Slope's blasphemy, the Silly Infant's chattering, with concomitant rubbish, which is most irritating to any reader who attempts to gain amidst such irrelevant twaddle a glimpse of the real up-country life of a hard-working tea-planter in the highlands of Ceylon. The tea plant is what our author went out to see. About tea-planting, pure and simple, he supplies little information; but his process illustrations from photographs of a Tamil picking tea from the bush, and the tea leaf, flower, seed, and "pluck," well contrasted with a lady's hand in order to show the size of the objects, convey far more real information than many pages of the accompanying text. And here it may be remarked that these and the numerous other illustrations form the redeeming features of the book—they are really admirable of their kind. Mr. Clutterbuck's description of a species of *Phasma*, one of the Orthoptera, known as the stick insect, as "the most distasteful-looking, creeping bug," indicates his total absence of appreciation of animated nature. About the natural and physical marvels of the grand island, its rock temples and dagobas, its magnificent relics of the past, the ancient tanks, lakes, and canals, there is not a word in "About Ceylon." And yet we suppose there are some folk who will read the volume in preference to the works of Sir Samuel Baker and Sir Emerson Tennent, and imagine they can picture Ceylon in their mind. If so they will see it from a loafer's point of view. After having "frivole[d] [sic]" away long enough in Ceylon the author proceeded on his way to Borneo, which, as he tells us, proved to be a "dashed half-Crown sort of place." That being the case, it is needless to follow him there—better surely to study the books of Mr. Russel Wallace.

FROM MM. Plon, Nourrit & Co., of Paris, there comes *Souvenirs de la Côte d'Afrique*, by Baron E. de Mandat-Grancey, a volume which will make the blood boil of all lovers of native races, and of all opponents of slavery. A retired French naval officer here tells us at great length that every assertion which has ever been made by the Aborigines' Protection Society with regard to the treatment of the dark-skinned races in and near Africa by the French is true—that Her Majesty's Indian subjects have been kidnapped wholesale and employed as slaves in French colonies, and this in recent years; and the author defends actions so shameful that we almost hope that he exaggerates and is without regard for truth. It is impossible to conceive anything so cold-blooded as the cruelty of the language in which Baron de Mandat-Grancey writes of the French planters in Bourbon. He complains that some French philanthropists induced the Government of France to forbid the employment of African negroes, but allowed the planters to introduce free labourers provided that they were Hindoos. Unfortunately these people, although they received the same floggings as the former slaves, could not be made to work in the same way, and the planters insisted upon obtaining Chinese:—

"The latter were too intelligent for the work. They all tried to run away, and, when they could not, they hanged themselves. Prisoners from further India were then taken to Bourbon, and I ask myself why philanthropists who thought it abominable to buy on the coast of Africa black slaves, thought it excellent that one should sell poor fellows who had only one fault—that of having tried to defend in arms their country..... It was then arranged that one might catch slaves and sell them to the planters, only not as slaves, but as free labourers. It was wicked to buy a slave, but it was perfectly lawful to take a lease of him for nine years."



The author explains how gallant Hovas were kidnapped in Madagascar and carried into a slavery from which they did not return; and at p. 69 he describes, without censure, the flogging of slave women which he witnessed on board a French slaver, and gives a picture of it as a pleasant illustration. He then assures us that "negroes are like beefsteaks, which cooks make tender by blows, and the slavers are the only people who up to now have found a certain and efficacious means of improving the black race." Going into the details of the slave trade, he distinctly states that everything that has ever been said of its atrocities is to his personal knowledge completely true, and he gives us the biographies of several Marseilles slave-traders who are his friends. He explains in detail how to pack slaves like sardines on board a ship, and discusses the two plans by which the greatest possible number can be got into a given space; and then he lectures England, and assures us that the Protestantism of our race is everywhere, and especially in America, in a state of rapid decomposition, and that "Lord Colenso's" book is a clear sign of it. At p. 239 the Aborigines' Protection Society will find an account of the treatment of the Hindoos in the French colonies by African overseers "anxious to return to the Hindoos the floggings which they received formerly from the whites." The author's detestation of the negroes does not extend to the Hindoos, and he says: "It is painful to see men who after all are of the same origin as ourselves flogged by African brutes with the faces of monkeys."

*Through Abyssinia: an Envoy's Ride to the King of Zion.* By F. Harrison Smith, R.N. (Fisher Unwin.)—The author accompanied Sir W. Hewett on a mission to Abyssinia, which led to a treaty in which England guaranteed to the late King John the possession of the Bogos country and free trade through Massawa, whilst the king promised his help in releasing the Egyptian garrisons at that time still in the Sudan. So satisfied were Her Majesty's Government with the success of this mission that Mr. Smith was deputed to convey to the king a letter from the Queen, together with a costly sword of honour. When Mr. Smith arrived at Massawa, in January, 1886, the Italians were already in possession of that post, and although this must have considerably annoyed the king, he nevertheless received the British envoy with marked courtesy, conferred upon him the order of Solomon, and parted with him in friendship. The story of this mission, which took the author as far south as Lake Ashangi, is told by him in a simple, unassuming way.

*My Mission to Abyssinia.* By Gerald H. Portal. (Arnold.)—The "mission" with which Sir Gerald Portal was charged in 1887 was one of considerable difficulty, not to say danger. An Italian battalion had been cut to pieces by the Abyssinians in the January of that year, and Ras Alula, the fierce border general, was anxious to recommence hostilities with the view of driving the Italians into the sea. It was hoped that King John, who owed his throne to England, would accept the good offices of that power to restore peace between him and Italy. The king received the British envoy with his usual courtesy; he protected him against his counsellors, who desired nothing better than to see him and his companion, Mr. Beech, "thrown into chains, or more summarily treated as enemies"; but he most distinctly refused to come to terms with Italy. Soon after Sir G. Portal had left the country he actually marched his army to the north, but he "absolutely declined to attack the forts" which the Italians had constructed, for experience had taught him that his troops had no chance of success against ditches and walls, heavy artillery and machine-guns. The story which the author has to tell is sufficiently exciting. It affords us

glimpses of the policy followed by a semi-barbarous Christian people, and very forcibly brings home to us the difficulties which Italy would have to surmount in gaining actual possession of a country which at present figures as an "Italian Protectorate" on our maps.

*The Ruin of the Soudan: Cause, Effect, and Remedy,* by W. Russell, assisted by W. Gattie (Sampson Low & Co.), is historical rather than geographical, and abounds in copious quotations from Blue-books and other official documents. The book is well deserving a perusal on the part of those who take an interest in the future of the Egyptian Sudan. The loss of these provinces, in the author's opinion, is directly traceable to the "corrupt and iniquitous practices" of the Egyptian Government officials. These alone account for the success of the revolt headed by the Mahdi. Now that the power of Egypt in the Sudan is extinct, both *de jure* and *de facto*, England, so the author thinks, is morally bound, as an act of justice to the Sudanese, to come to the rescue. The author seeks to prove that England should exercise her authority through the medium of a chartered company, whose task it would be to develop the resources of the country, and so protect life and property:—

"As the British authority will be non-aggressive, and simply to be exercised, *not to subjugate, but to establish* the independence of the Sudanese, no objection of an international character could possibly be taken to such a course."

A LITTLE volume on French Tunis, by M. Eugène Poiré, issued by MM. Plon & Co., is a picturesque view of the protectorate, and does not pretend to be a political handbook to the principles upon which the protectorate is based, as was another French volume reviewed by us last year. It is, however, an excellent book so far as it goes, and should be bought by every one who intends to travel in Tunis.

*South Africa from Arab Domination to British Rule,* edited by R. W. Murray (Stanford), is a collection of papers dealing rather disconnectedly with a subject which just now is of peculiar interest. Prof. A. H. Keane supplies a paper on the Portuguese in South Africa, which does not err on the side of generosity towards these pioneers of African exploration and settlement. Prof. Keane follows Guillaumin in identifying Edrisi's Wakwak with the modern Makua, but Prof. de Goeje has conclusively shown that the Wakwak of the Arabs lies opposite China. The editor presents the readers with a luminous account of British settlement in South Africa, whilst Mr. Ellerton Fry furnishes an account of 'The March of the British into Mashona Land,' one of the most stirring events of modern colonial history. A few notes on Beira, the Pungwe, and the Lower Zambesi are contributed by Mr. Neville Davis. There are, in addition, a few extracts from Dapper's 'Africa,' published in 1685. The book is amply provided with maps, including facsimiles of those of Pigafetta and Dapper, and taken all in all it contains a considerable amount of information.

*In Cairo,* by Mr. Morton Fullerton (Macmillan), is a tastefully printed and bound little volume of thirty-five well-spaced leaves, and amounts to the length of a magazine article of some twenty pages. It contains a good deal of artistic commonplace, expressed in charming English, and occasionally an original penetrating thought. It possesses the merit of conveying absolutely no information—except as to the author's subjective impressions. The best part of an essay which is throughout marked by the "curious care" of a deliberate stylist is that which treats of the garden of Shepherd's Hotel. We seem to have read it before in a daily contemporary. The author is much under the influence of M. Gabriel Charmes, who, by the way, was not pleased to find that the time-serving donkey-boy had substituted "Good morning" for *Bon jour*. Mr. Fullerton

is fond of quaint words and phrases; but one wonders what idea a "Cufic rhyme" conveys to his mind—or, for that matter, "the sweet long rhythm" of the Song of Solomon. He is also rather proud of his Arabic; but such forms as *gin*, and the *las* and *was* of an Arabic inscription possess a peculiar oddity from an Arabic point of view. We do not quite understand why *stelê* should be spelt "stêle," or why Sultan Hasan should be styled "the great Sultan." And, next time, Mr. Fullerton must positively present us with fewer *lebbek* trees.

#### OUR LIBRARY TABLE.

WE welcome the appearance of an adequate translation of Pierre Loti's *The Book of Pity and of Death* (Cassell & Co.). Mr. T. P. O'Connor has evidently given pains to this production, and has lingered over an author of whom he is clearly fond. When we noticed the appearance of the original work, we dwelt upon the story of two cats—on the whole, the best of all Pierre Loti's writings, unless we except the brief pages in another volume where he describes the death of Admiral Courbet. A few small faults, chiefly of detail, might be found with Mr. T. P. O'Connor's rendering of this long chapter, but they are not grave ones. To speak of the "white stomach" of the cat, for "belly," is perhaps a little out of keeping with the old-fashioned simplicity of the greater portion of the language. On the other hand, "noise of our cannon," from the general view, is right, as against "noise of our guns," which would have been the modern vulgarized English that would have gone with "stomach." There is, we think, an Irish "would" for "should" in "Alas, for the early day when, perhaps, I would never see them like this again." "When the cold came first" should be, according to popular parlance, "When the cold first came." And so we might go on indefinitely, making small suggestions. But the main point to be considered in connexion with translation is whether the work produced conveys to a reader ignorant of the original its true character, and in this worthy object Mr. T. P. O'Connor has met with complete success.

We are disappointed in *Britannic Confederation*, a series of papers by Admiral Sir John Colomb, Prof. Edward Freeman, and others, edited by Mr. Silva White, and published by Messrs. Philip & Son. Prof. Freeman's paper is singularly interesting, but it is entirely at variance with most of the doctrine of most of the other writers in the book, and would be better by itself. Sir John Colomb has written more fully elsewhere at other times on the same subjects, and the other contributions are inferior. One of them, by Mr. Hervey, of New South Wales, must have brought a smile to Sir John Colomb's lips, so confused are the notions of strategy and of the conditions of our next war which dominate the author's mind. Mr. Hervey asks whether Great Britain, in the event of war, could leave squadrons in the Atlantic or Pacific, and what our unprotected possessions could do "save shelter themselves beneath the neutral flag of independence." Of course it is, on the contrary, clear that the naval risk to the trade of the Australian colonies in the event of independence would at present be great. But in the event of general war, in which they took part upon our side, their trade and coasts would, under present conditions, be safe indeed. They lie too far off for unexpected attack, and the coaling stations are too completely in our hands for our enemies to organize expeditions to Australian shores. Sir John Colomb falls foul of Newfoundland in an unjust and ungenerous fashion, complaining that while we are engaged in a struggle with France on her behalf the colonists "stand by" and "refuse to move a finger to help their champion." As a fact, we have given up most weakly and unworthily as open questions the points about which the



colonists most care, which are as clear as anything possibly can be, and their dissatisfaction with our conduct is easily explainable to all who have read the correspondence. Prof. Freeman's remarkably interesting essay on the bases of national unity saves the book, but it saves the book in wholly standing by itself, there being no common doctrine between Prof. Freeman and the other writers. We are far from expressing agreement with all he says, and, indeed, in many matters are rather inclined to side with those whom he opposes; but at all events no one can deny the power of his style or the logical force of his contentions. While some of the other writers seem to incline towards Imperial Federation, Prof. Freeman writes of

"the dark abyss of what is called 'Imperial Federation'.....On the principle that language was given to man to conceal his thoughts, 'Imperial Federation' is surely the wisest name ever thought of. On any other principle it is surely the most foolish. For it is absolutely without meaning; it is a contradiction in terms."

Prof. Freeman points out that, when he has asked what is intended by the advocates of Imperial Federation, some have told him a confederation of the Queen's dominions, and some have told him a confederation of the English-speaking people. To the latter he replies that the vast majority of the Queen's subjects are not English-speaking, and that the large majority of the English-speaking people are not the Queen's subjects. With regard to the former proposal, for a federation of the Queen's dominions, he points out that the European, white or Christian part of Her Majesty's subjects would be an insignificant minority in the confederation. Great Britain, Canada, and Australia would always be outvoted by the great mass of their Asiatic, dark-skinned Hindoo and Mohammedan fellow subjects. The place of meeting for such a confederation must, he thinks, be Delhi or anywhere that the Asiatic majority may think good. Ridiculing the title of the book in which his essay appears, Prof. Freeman says that it would be hard to believe that his brother authors wish for a Britannic Confederation to take in that large majority of the Queen's subjects who have nothing to do with freedom in any shape; and he shows that by Sir John Colomb himself "the empire of India is distinctly shut out." In face of such passages it is impossible to treat 'Britannic Confederation' seriously as a work having definite objects, and it can only be treated as a collection of essays, of which Prof. Freeman's, if a little wrong-headed, is very able and in direct contradiction to the rest.

MR. DAVIDSON, the author of *The Great Men* (Ward & Downey), is probably, as a Scotchman, acquainted with the old saw "Ilka land has its ain lauch," and as a professional joker he will see the double meaning of the same. It seems to us that he has made a mistake in endeavouring to naturalize the American form of humour in this country. That peculiar product, the essence of which is extravagance, is acceptable to many among us who have little sense of native humour (else wherefore is the cheap press flooded with columns of American jocularity?); and more receptive minds can take delight in the masterpieces of "The Great Men" across the water. But too much American fun is simply vulgar, and the imported article rises little above the level of "clowning." It is rather a humbling thought that a writer of the capacity of Mr. Davidson should so mistake his vocation. For an instance of what we mean, let any one compare 'The Schoolboy's Tragedy' (a terribly miserable, sordid, and realistic bit of childish history, yet written with unmistakable power) with the idiotic jesting about a mule in 'Water and Whiskey.' The latter story, or whatever it may be called, seems to have come straight from the facetious corner of some popular paper. In spite of the

obvious earnestness with which Mr. Davidson strives to be funny, we maintain that his serious vein is his strongest, and that, while not without humour, "he jokes wi' difficulty." The elaborate essay on umbrella stealing is one of the best in the book, but the fun is woefully thin, while compression is of the essence of humour. 'Eagle's Shadow' is one more of the numerous pictures of the future ruin of the country suggested by 'The Battle of Dorking,' but not marked by enough military knowledge to convey any idea of possibility ("strategy" for *stratagem* is a sufficient indication of ignorance). 'A Practical Novelist' is better than the shorter tales, but that the ludicrous situations should be the outcome of the fevered impulses of three lunatics will be to most people a repulsive expedient. We hope to hear from Mr. Davidson again, for he is capable of good work. For the time he has been spoiled by the sudden success and indiscriminate laudation of 'Perfervid.'

*Medieval Scotland*, by R. W. Cochran-Patrick (Glasgow, MacLehose), consists of eight chapters, originally contributed to the *Glasgow Herald*, and dealing with the agriculture, manufactures, fisheries, taxation and revenue, trade and commerce, weights and measures, of the northern kingdom from the earliest times to the Union. The outcome of wide and careful research, it contains much curious information, e.g., that wheeled waggons were known in Roxburghshire as early as the thirteenth century; that in 1258 there was a Scotch community at Dunwich in Suffolk; and that unclean salmon, "if offered for sale, were to be seized and sent to the lepers, or destroyed." Holmcultram is, of course, in Cumberland, not Scotland; and the date 1690 on p. 57 is clearly a misprint for 1600. Else the work is accurate; and it possesses a good index.

*True Stories from Greek History*, compiled by Miss Alice Pollard (Griffith, Farran & Co.), begins with the tale of Troy and some other legends which are highly improbable. The remainder relates in simple language the most interesting episodes in the history of Greece down to the death of Alexander. There is not much room for errors except in spelling. We notice the names "Lycophion" and "Artemesia" several times, and where these are allowed probably other mistakes occur. The illustrations are unusually poor, but there are very few of them.

*Ecloga Graiana* (Oxford, Parker & Co.) is a translation of Gray's 'Elegy' into Latin elegiacs by the Rev. R. B. Kennard. The lines scan, and may be translated by any one who knows the original, but if they occurred in a Latin author they would require numerous scholia. Who, for instance, could out of his own head interpret

Vesperis aera sonant pereuntis damna diei,  
OR  
Tinnitusque piger sopit ovile procul?

Later on, however, we find *Hampdenus, Miltonus, Cromwellus*, so perhaps Mr. Kennard does not wish to be measured by a classical standard.

THE first volume of *Mothers in Council*, a special magazine, edited by Miss Yonge (Wells Gardner, Darton & Co.), "for mothers of the higher classes and associate workers in the Mothers' Union," established in the diocese of Winchester, contains some useful and suggestive papers. 'Books,' by the editor, is among the best, and Miss Wordsworth's views on 'The Duty of Selfishness in Parents' are much to be commended. It is altogether right that mothers should do their duty, and should, when they like, take counsel together. But need they establish a magazine wherein all the world may read of their sayings and their doings?

MESSRS. METHUEN & Co. continue their excellent series "Social Questions of To-day" with a volume entitled *The Alien Invasion*, by Mr. W. H. Wilkins, which deals with the same

subjects as are treated in a volume by many hands that we lately reviewed. The present book is perhaps, on the whole, more accurate, but it is less interesting. The colonial Acts of Parliament are given, for example, but the colonial point of view is hardly handled so freely as it was by Mr. W. A. McArthur, M.P., in the other volume. Still, those who desire to acquaint themselves with the practice and the law of various countries as they affect the destitute foreigner will find this handbook essential to their studies.

THE new volume of the *Annales Littéraires et Administratives des Bibliophiles Contemporains* has a fine portrait of the Duc d'Aumale, the Président d'Honneur. It gives also a portrait of Lord Lytton (Owen Meredith), with a translation of half a dozen of his poems *vis-à-vis* with the originals, and a short and unusually appreciative notice by M. Octave Uzanne. Among articles of interest to English readers are 'Quelques Illustrateurs de Don Quichotte,' by Mr. H. S. Ashbee, and 'Bibliophiles Anglais,' by M. B. H. Gausseron.

WE have on our table *Songs by the Way*, by S. Savill (Bradley, Shiner & Co.),—*The Ballad of Pity*, by G. Mackie (Bristol, Arrowsmith),—*Seeds and Sheaves*, by Lady Lovat (Kegan Paul),—*Handbook of the Book of Common Prayer*, by the Rev. H. M'Neile (Nisbet),—*Dogma and the Church of England*, by A. J. Fitzroy (Blackwood),—*The Natural History of Immortality*, by J. W. Reynolds (Longmans),—*Short Sermons*, by the Rev. S. A. Brooke (Macmillan),—*The Nonsuch Professor in his Meridian Splendour*, by the Rev. W. Secker (R.T.S.),—*Christianity and Buddhism*, by T. S. Berry, D.D. (S.P.C.K.),—*Stories from the Bible*, by the Rev. A. J. Church, Second Series (Macmillan),—*In Christ's Country*, by S. Home, LL.B. (C. J. Clark),—*Prayers of the Orthodox Eastern Church*, edited by Katherine, Lady Lechmere (Gilbert & Rivington),—*Rivalité d'Eschine et Démosthène*, by A. Bouget (Paris, Bouillon),—*Le Cas de Georges d'Arrell*, by D. May (Paris, Lévy),—*Profumo*, by L. Capuana (Palermo, Lauriel),—*Christoph Columbus*, by S. Ruge (Dresden, Ehlermann),—*Nell' Africa Italiana*, by F. Martini (Milan, Treves),—*Der bildliche Ausdruck in den Reden des Fürsten Bismarck*, by H. Blümner (Leipzig, Hirzel),—and *Pavilus: II., De Brief aan de Romeinen*, by Dr. W. C. van Manen (Leyden, Brill). Among New Editions we have *For Light and Liberty*, by S. K. Hocking (Warne),—*A Knave and a Fool*, by J. Krikorian (Eden, Remington & Co.),—*La Civilisation et la Croissance*, by C. Secrétan (Paris, Alcan),—*A Short Geography of Europe*, edited by E. G. Ravenstein (Stanford),—*Social Wreckage*, by F. Peek (Isbister),—*Stormlight; or, the Nihilist's Doom*, by J. E. Muddock (Ward & Lock),—*Wayside Lyrics*, by G. Newman (Whittaker & Co.),—*Anecdotes of the Habits and Instincts of Animals*, by Mrs. R. Lee (Griffith & Farran),—*The Great Republic*, by T. L. Harris (E. W. Allen),—*Priestcraft and Progress*, by S. D. Headlam (Hodges),—*The Leading Ideas of the Gospels*, by W. Alexander, D.D. (Macmillan),—and "The" *Practical Guide to Algiers*, by G. W. Harris (Philip).

#### LIST OF NEW BOOKS.

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Runciman's (J.) *Ethics of Drink, and other Social Questions*, cheap edition, cr. 8vo. 3/6 cl.  
Russell's (W. C.) *My Shipmate Louise, the Romance of a Wreck*, cheap edition, 12mo. 2/ bds.

*FOREIGN.*

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Farcy (L. de): *La Broderie du XI. Siècle jusqu'à nos Jours*, 100fr.

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Farges (L.): *Stendhal Diplomate*, 3fr. 50.  
Franklin (A.): *La Vie Privée d'Autrefois: Écoles, et Les Médecins*, 2 vols. 7fr.  
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Gutschmid (A. v.): *Kleine Schriften*, hrsg. v. F. Rühl, Vol. 3, 20m.  
Jacqueton (G.): *La Politique Extérieure de Louise de Savoie, 1525-6*, 13fr. 50.  
Lamartine par Lui-même, 3fr. 50.  
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Nuntiatursberichte aus Deutschland: Part 1, 1533-1559, Vols. 1 and 2, 34m.  
Souvenirs du Baron de Barante, Vol. 2, 7fr. 50.  
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*Geography and Travel.*

Bouinais (Lieut.-Col.): *De Hanoi à Pékin*, 3fr. 50.

*Philology.*

De Dicesi *Egyptiaca Lex ab Imp. Justiniano lata*, ed. C. E. Zacharie a Liegenthal, 1m. 80.  
Herbat (L.): *Zu Thukydides, Buch 1-4*, Part 1, 2m. 80.  
Susemihl (F.): *Geschichte der griechischen Literatur in der Alexandrinerzeit*, Vol. 2, 14m.  
Timmermans (A.): *L'Argot Parisien, Étude d'Étymologie Comparée*, 8fr.  
Wecklein (N.): *Stoff u. Wirkung der griechischen Tragödie*, 1m. 40.

*Science.*

Delahaye (P.): *L'Année Électrique*, 3fr. 50.  
Dépierre (J.): *La Teinture et l'Impression des Matières Colorantes*, Part 2, 40fr.

*General Literature.*

Peyrebrune (G. de): *Le Roman d'un Bas-Bleu*, 3fr. 50.  
Staffe (Baronne): *La Maitresse de la Maison*, 4fr.  
Thierry (G. A.): *La Bien-Aimée*, 3fr. 50.

IN MEMORIAM

MISS ANNE CLOUGH.

FEB. 28, 1892.

ESTEEM'D, admir'd, belov'd,—farewell!

Alas! what need hadst thou of peace?

Our bitterest winter tells the bell,

And tolls, and tolls, and will not cease.

It tolls and tolls with plangorous tongue

For empty lives and hearts unblest'd,

And tolls for thee, whose heart was young,

Whose life was full of hope and rest.

Thy meditative odd replies,

Cast out like arrows on the air,

The humour in thy dark blue eyes,

The wisdom in thy silver hair,—

These will grow faint, shade after shade,

As those who loved thee pine and pass;

But all thy being was not made

To shrink like breath upon a glass.

Thou with new graces didst maintain

The uncharm'd, outworn scholastic seat,

Throned, simply, with an ardent train

Of studious beauty round thy feet.

Those girls, grown mothers soon, will teach

Their sons to praise thy laurel'd name,

Thy hand that taught their hands to reach

The broader thought, the brighter flame.

So thou, tho' sunk amidst the gloom

That gathers round our reedy shore,

Shalt with suffused light illumine

A thousand hearths unlit before.

EDMUND GOSSE.

MAGAZINES AND THEIR CONTRIBUTORS.

7, Grosvenor Street, W., March 6, 1892.

As my name has been extensively advertised as an intending contributor to the *Ludgate Weekly Magazine*, I shall be obliged if you will allow me through your columns to state that I never promised to contribute anything to the paper in question, but after considerable inquiry find that the proprietors of the journal have obtained from Messrs. Tillotson an old short story of mine, published by the latter in some country papers a good many years ago.

HELEN MATHERS.

LOCKE'S 'ESSAY.'

Hampstead, March 7, 1892.

YOUR correspondent is doing a service in calling attention to the common error in citing Locke's 'Essay' as '*On the Human Understanding*.' But he might have carried his researches further; for it is not only the writers, but the publishers of books who have helped to disseminate the error. I have before me at this moment an edition of the 'Essay' brought out by a Trinity College, Dublin, teacher, which, while it gives the title correctly on the title-page, has the common inaccurate wording on the back. May not a busy man be forgiven in these days of over-pressure if he occasionally gets misled by a glance at the outside title?

One remark of your correspondent I do not appreciate. He seems to think that Locke would have particularly disliked his work being described as '*On the Human Understanding*.' Perhaps he will explain what distinction he would draw between this and the expression which Locke actually uses in his dedication, viz., '*Of the Understanding*.' JAMES SULLY.

MR. BERTRAM.

ONE of the pioneers of cheap newspapers in Scotland has passed away in the person of Mr. James G. Bertram, a well-known writer. He died in his sixty-eighth year on the 3rd of March at Glasgow. Born in 1824 at Tillmouth,

on the Borders, he went in his early youth to Edinburgh, and entered the employment of Mr. Wm. Tait, the proprietor of *Tait's Magazine*, to whom he became confidential clerk. The late Alexander Russel, afterwards editor of the *Scotsman*, was in Tait's employ at the same time. In the early fifties Mr. Bertram drifted into journalism, and became editor of the *North Briton*, the first penny paper in Edinburgh. He also started a halfpenny evening print, *The Bawbee*. It, however, was before its time, and enjoyed only a brief career. Subsequently he joined the staff of the *Glasgow News*, a Conservative daily, started in 1873. Leaving the *News*, Mr. Bertram became a general contributor to newspapers and to magazines, such as the *Quarterly Review*, *Blackwood's Magazine*, *Fraser's Magazine*, *Chambers's Journal*, especially on questions connected with the fisheries, agriculture, and sport. He wrote also a number of books, including a three-volume novel, entitled '*The Stolen Heir*.' His '*Harvest of the Sea*' has passed through several editions. Among his other works were '*Glimpses of Real Life*,' '*Theatrical and Bohemian*,' '*The Outdoor Sports of Scotland*,' a collection of '*Sporting Anecdotes*,' and a series of cookery manuals, edited by him as '*Jenny Wren*.' He likewise compiled for the late John Camden Hotten a '*History of the Rod*' under the pseudonym of the '*Rev. W. H. Cooper*.' At one time Mr. Bertram was on the stage, but did not find his true vocation behind the footlights. He was buried on Monday last in the Dean Cemetery, Edinburgh.

THE SPRING PUBLISHING SEASON.

THE first list of spring announcements issued by Messrs. Sampson Low & Co. contains the following works: '*Men, Mines, and Animals in South Africa*,' by Lord Randolph Churchill,—'*From the Arctic Ocean to the Yellow Sea*,' by Mr. Julius M. Price,—'*Newfoundland to Cochinchina*, by the Golden Wave, New Nippon, and the Forbidden City,' by Mrs. Howard Vincent, with Reports on British Trade and Interests in Canada, Japan, and China, by Col. Howard Vincent,—'*Bombay and Western India*,' by Mr. James Douglas,—'*The Best Tour in Norway*,' by Mr. E. J. Goodman,—'*Rambles through Japan without a Guide*,' by Mr. Albert Tracy,—'*My Home in the Alps*,' by Mrs. Main,—'*The Land of the Aztecs: Travels in Mexico*,' by a Grigo,—'*Life and Letters of Charles Keene, the Punch Artist*,' by Mr. G. S. Layard,—'*The Life of Lieut.-General Sir H. Evelyn Wood*,' by Mr. C. Williams,—'*Conversations with Carlyle*,' by Sir C. Gavan Duffy,—'*The Earl of Derby*,' by Mr. G. Saintsbury ('*Queen's Prime Ministers*' Series),—'*The Life and Letters of Joseph Severn*,' by Mr. William Sharp,—'*The Story of King Edward and New Winchester*,' by Mr. F. A. Inderwick, Q.C.,—'*Constantine, the last Emperor of the Greeks; or, the Conquest of Constantinople by the Turks*,' by Chedomil Nijatovich,—'*A Short History of German Literature*,' by Prof. Hosmer,—'*The Glacial Nightmare*,' by Mr. H. H. Howorth, M.P.,—'*Women of the Time*,' revised to date and edited by Mr. Charles F. Rideal,—'*Life of Frederic Chopin*,' by Mr. C. Willeby,—'*How to Write a Good Play*,' by Mr. F. Archer,—'*Some Records of Crime: being the Journal of a Year, Private and Official, of an Officer of the Thuggee and Dacoitie Police*,' by General C. Hervey, C.B.,—'*The Art of Training the Racehorse*,' by Lieut.-Col. Warburton,—in '*Preachers of the Age*': '*Messengers to the Multitude*,' by Mr. C. H. Spurgeon; '*The Knowledge of God*,' by the Bishop of Wakefield; '*The Journey of Life*,' by Canon Knox-Little; and '*Light and Peace*,' by the Rev. H. R. Reynolds, D.D.,—'*History of Engraving in England*,' by Mr. Louis Fagan,—'*A History of Water-Colour Painting in England*,' by Mr. G. Redgrave,—'*Historic Bindings in the Bodleian Library*,'—'*Answers to the Questions on*



Elementary Chemistry, Theoretical and Practical (Ordinary Course), set at the Examinations of the Science and Art Department, South Kensington, 1887 to 1891, by Mr. John Mills,—‘Chemistry for Students,’ by Mr. Mills,—‘Theory and Analysis of Ornament applied to the Work of Elementary and Technical Schools,’ by Mr. F. L. Schauer mann,—and ‘Examination of Soils,’ by Mr. W. F. Brannet.

In fiction Messrs. Sampson Low & Co. announce ‘Stories,’ by Rudyard Kipling, Library Edition, in 2 vols.,—‘The Magic Ink,’ by William Black,—‘Prince Seryebryany: a Romance of the Times of Ivan the Terrible,’ by Count A. K. Tolstoi,—‘The Fever of Life,’ by Fergus Hume,—‘Hypocrites,’ by Hugh Coleman Davidson,—‘The Lady of Fort St. John,’ by M. Catherwood,—‘A Son of the Fens,’ by Dr. P. H. Emerson,—‘Eunice Anscombe,’ by Mrs. J. E. H. Gordon,—three new volumes of ‘Low’s One-Shilling Stories,’—‘Salt Yarns,’ by Mr. T. Holman,—and ‘Donald Ross of Heimra,’ by Mr. W. Black, in the new edition of Mr. Black’s novels. Among the miscellaneous productions of the same firm will be ‘Complete Guide to the World’s Twenty-nine Metal Monetary Systems, also to the Foreign and Colonial Exchanges,’ by Mr. J. H. Norman,—‘An English Grammar,’ by Mr. S. E. Strange and Mr. A. R. Eagar,—‘Ten Fish Pictures,’ after paintings by the late H. L. Rolfe, in a portfolio,—‘Pensions for All at Sixty, and an Eight Hours Day,’ by the Chairman of a Yorkshire School Board,—‘Life in the Royal Navy,’ by Mr. T. Holman,—‘How to Tie Salmon Flies,’ by Capt. J. H. Hale,—‘The Colonial Year-Book for 1892,’ by Mr. A. J. R. Trendell,—‘The English Catalogue of Books for 1891,’—and ‘Low’s Handbook to the Charities of London’ for 1892.

Messrs. Hodder & Stoughton’s list includes ‘The Fourth Gospel: Evidences, External and Internal, of its Johannine Authorship,’ by the late Bishop of Durham, Dr. Ezra Abbot, and Dr. A. P. Peabody,—a series of ‘Bible-Class Text-Books,’ by Dr. Alexander Maclaren,—‘Letters to my Younger Brethren,’ by the Rev. H. C. G. Moule,—‘Studies in Scottish History,’ by Mr. A. Taylor Innes,—‘The Life of Edwin Octavius Tregelles,’ by J. H. and S. E. Fox,—‘The Faith and Life of the Early Church,’ by Prof. W. F. Slater,—‘The Book of Job,’ by Dr. R. A. Watson, a new volume of ‘The Expositor’s Bible,’—‘Scottish Ministerial Miniatures,’ by Deas Cromarty,—the second volume of Prof. Delitzsch’s ‘Commentary on Isaiah,’ completing ‘The Foreign Biblical Library,’—the ninth volume of ‘The Sermon Bible,’—and the first volume of the *Bookman*, edited by Dr. Robertson Nicoll.

Messrs. T. & T. Clark’s announcements comprise the second volume of ‘The International Theological Library,’ ‘Christian Ethics,’ by Dr. Newman Smyth, of New Haven, Conn.,—‘The Christian Doctrine of Immortality,’ by Prof. S. D. F. Salmond,—‘Our Lord’s Signs in St. John’s Gospel,’ by Dr. Hutchison,—‘A Critical Commentary on St. Paul’s Epistle to the Ephesians,’ by the Rev. J. Macpherson,—‘The Life of St. John’ (‘Bible-Class Primers Series’), by Dr. Paton Gloag,—also English translations of Prof. Wendt’s ‘Lehre Jesu’; Prof. Harnack’s ‘Grundriss der Dogmengeschichte’; Prof. Schultz’s ‘Alttestamentliche Theologie’; and Prof. Kaftan’s ‘Wahrheit der Christlichen Religion.’

Messrs. Burns & Oates’s announcements include a library edition of the ‘Memorials of Cardinal Manning,’ edited by John Oldcastle,—‘Aquinas Ethicus; or, the Moral Teaching of St. Thomas,’ a translation of the principal portions of the second part of the ‘Summa Theologica,’ with notes, by the Rev. Joseph Rickaby,—‘The Letters of the late Archbishop Ullathorne,’ edited by A. T. Drane (sequel to the autobiography),—‘The Passage of our Lord to the Father,’ conclusion of the ‘Life of

our Life,’ by the Rev. H. J. Coleridge, S.J. (new volume, quarterly series),—‘The Position of the Catholic Church in England and Wales during the last Two Centuries, Retrospect and Forecast,’ by Mr. T. Murphy, with a preface by Lord Brayne,—‘Moments before the Tabernacle,’ by the Rev. M. Russell,—‘My Zouave,’ by Mrs. Bartle Teeling,—‘The Spirit of St. Ignatius,’ translated from the French of the Rev. Fr. Xavier de Franciosi,—‘The Conversion of the Teutonic Race,’ by Mrs. Hope, popular edition, in two volumes,—‘The Hail Mary,’ by Dr. J. P. Val d’Eremao,—‘The Spirit of the Sacred Heart,’—and ‘The Faithful Guide,’ by Father V. Raymond.

Messrs. Philip & Son’s spring announcements are as follows: ‘Makers of Modern Thought,’ by Mr. David Nasmith, Q.C.,—‘Christopher Columbus,’ by Mr. C. R. Markham (Vol. VII. of ‘The World’s Great Explorers’),—‘Tourists’ Art Guide to Europe,’ by Nancy Bell (N. d’Anvers), illustrated,—new editions of ‘The Development of Africa,’ by Mr. A. Silva White; and of ‘Dues and Charges on Shipping in Foreign Ports,’ by Mr. Urquhart,—‘The Art of Teaching and Studying Languages,’ translated from the French of M. Gouin by Mr. Howard Swan,—‘Technical Education in the Counties,’ by Mr. G. J. Mitchell and Mr. E. H. Smith,—‘Woodwork for Boys,’ by Mr. William Nelson,—‘Slöjd Construction Cards,’ by Mr. Nelson,—‘Practical Directions for Making the High School Series of Slöjd Models,’ by Alfred Johansson, translated by Mary R. Walker and Mr. Nelson,—‘The “Practical” Drawing Sheets,’ by Mr. Harry C. Wilcocks,—‘Musical Drill for Infants,’ Part II., by Mr. A. Alexander,—‘Knotting and Plaiting,’ by Lucy Latter,—a revised edition of ‘Philips’ General Atlas,’—‘Philips’ Systematic Atlas,’ by Mr. E. G. Ravenstein,—‘Philips’ Atlas of Astronomy,’ by Sir R. S. Ball, LL.D., F.R.S.,—‘Philips’ New Reduced Ordnance Map of England and Wales,’—‘Physical School-room Maps,’—‘Philips’ New Reduced Ordnance Map of the British Isles,’ by Mr. Bartholomew,—‘Philips’ Large-Scale Cycling Map of England and Wales,’—‘Philips’ Large-Scale Tourist Map of Scotland,’—and ‘Philips’ “Simplex” Parliamentary Chart, 1892,’ compiled by Major J. Ross, of Bladenburg.

Messrs. Digby, Long & Co. promise the following works of fiction: ‘Rex, the Black Sheep,’ by M. E. Hall,—‘In Sin or Folly?’ by A. Nestorien,—‘A Strange Trio of Artists,’ by C. R. Cramer,—‘The Disintegrator, a Scientific Novel,’ by A. Morgan and C. Brown,—‘Rachel Reno,’ by W. Earley,—‘To-day, To-morrow, and For Ever,’ by K. Burton,—‘Where Honour Sits,’ by W. B. Home-Gall,—‘The Haunted House of Chilka,’ by C. F. J. Skottowe,—‘Norah Grey,’ by L. Hartley,—‘My Cousin’s Wife,’ by Ellen Maples,—‘Chapters in my Wife’s History,’ by H. S. K. Bellairs,—‘My Suitors,’ by Mrs. E. Jefferys,—‘Our Hands have Met,’ by Tempest Blanch,—a second edition of ‘Laura Montrose,’ by Adela May,—and ‘True to the Prince,’ by R. G. Bell. The same firm announce ‘An Altered Part, and other Poems,’ by M. A. Wylie,—‘The Crucifixion,’ a poem, illustrated, by J. W. Farmer,—‘Bernard and Constantia, and other Poems,’ by C. J. Blake,—‘Edie, the Little Foundling, and other Poems,’ with frontispiece, by L. Fitzgerald Stannus,—‘Poetical Wild Oats,’ illustrated,—‘A Dream of Happiness, and other Poems,’ by Herbert Old,—‘Round the Camp Fire, and other Australian Poems,’ by E. H. Hirst,—‘The Tragic Circle,’ a play, by William Mathie Beith,—‘Pot-pourri Poems,’ by Rev. G. S. Hodges,—also ‘Leading Women of the Restoration,’ by Mrs. Grace Johnstone,—‘A Trip round the World,’ by M. Floud,—‘A Ride across Iceland in the Summer of 1891,’ by Rev. W. T. McCormick, F.R.G.S.,—‘Surnames, a Brief Summary of their Origin,’ by M. Meade-King,—‘In Mermaidland, and other

Stories,’ by Mrs. D’Arcy Evans,—‘Hotch-Potch Rhymes,’ illustrated, by Mary F. Walker,—‘Kate Nigel,’ by M. E. B. Isherwood,—‘Tom Buxton’s Aim,’ by S. Robertson,—and ‘Two Country Stories,’ by Mrs. G. W. Squire.

#### THE BIRTH AND PARENTAGE OF WYCLIF.

THE evidence in regard to Wyclif’s birth-place is extremely meagre, and, such as it is, it must be taken in connexion with the other and better ascertained facts of his biography. Sundry considerations tend to show that he was a member of the family of Wycliffes who lived on their own land at the village from which they took their name; but it so happens that John Wyclif, though he wrote a great deal, made no reference to his earliest home or to his relatives. Thomas Walsingham, a contemporary chronicler, says that he came from the North; but no one, so far as I am aware, was more definite than that until John Leland (who travelled and wrote in the reign of Henry VIII., more than two centuries after the event of which he speaks) mentions as a matter of hearsay that Wyclif was born at Spreswell, a good mile from Richmond in Yorkshire. In another place he says that the Reformer derived his origin from the village of Wycliffe, which is on the river Tees, some ten miles from Richmond.

These two statements of the antiquary have caused no slight perplexity amongst later writers. Even if they are consistent with each other, which is not quite clear, a double difficulty is created by the facts that there is no such place as Spreswell, actually or historically, within a mile or so of Richmond, and that the people of Wycliffe-on-Tees have for many generations piously laid claim to a Spreswell of their own.

It was Whitaker who first suggested, in his ‘History of Richmondshire,’ some ninety years ago, that Spreswell was only Leland’s incorrect rendering of Ipswell or Hipswell—a village of this name still existing near Richmond. Dr. Shirley preferred to think that Leland had made no mistake, having written Ipswell, which a printer subsequently converted into Spreswell. Mr. F. D. Matthew and Mr. Poole, relying upon Stow’s transcript from Leland’s work, maintain that the copyist actually wrote Ipswell, and that the S first makes its appearance in Hearne’s printed copy of the ‘Itinerary.’

All this looks natural enough; but it does not make the birth of a Wycliffe of Wycliffe at Ipswell (assuming that Hipswell was once Ipswell) any the more natural. If John Wyclif’s birth at that place was remembered more than two centuries later, one would imagine that it must have been on account of a continued residence of his parents there, and not on the strength of a casual visit of his mother at the time of his birth. There is a difficulty in reconciling the Hipswell theory with the surmises which I shall presently venture to make in respect of the parentage of Wyclif—and mainly on the ground just stated. If Stow’s transcript of Leland be regarded as finally establishing the form “Ipswell,” all that can be said is that we have one reason the fewer to hesitate over Leland’s statement.

The statement is not very definite in itself, and it is introduced with a couple of words which almost imply that Leland did not attach great weight to it—not so much weight, for instance, as he attached to his independent statement about the village of Wycliffe. “They say”—these are his words—“that John Wiclif Haereticus was borne at Spreswel [Ipswell], a poore village, a good myle from Richemont.” If we swallow the Ipswell and the “good myle,” there is still room for doubt in the “Haereticus” and the introductory words. Leland merely repeats a rumour which he had not verified; and the fact of his stating it as a rumour implies that he thought it needed verification. His doubt may well have been the



same as our own; it must have appeared strange to him that a Wycliffe of Wycliffe should have been born at Ipreswell; and, again, he would be quite alive to the possibility that any Wycliffe, or even Whitcliffe, reputed to have lived at Ipreswell two hundred years ago, would tend to become identified with the famous "heretic" who gave Englishmen their open Bible.

One fact which might indirectly assist in this identification may be referred to here, because it has an important bearing on the question of John Wyclif's parentage. The genealogy of the Wycliffes, as we shall shortly see, unjustly excludes mention of a John Wycliffe who flourished in the fourteenth century; and nothing is more likely than that a staunch Romanist family should have lopped from its tree an excommunicated heretic who had brought such grievous disaster on their Church. This is what naturally would happen in the case of our John, the heretic. It is what actually did happen in the case of a John de Wycliffe, lord of the manor of Wycliffe.

The local tradition of a Spreswell close to the village of Wycliffe, which has been accepted by Dr. Vaughan, and also by Lechler, presents various difficulties, and must be treated with particular caution, because one would be decidedly glad to believe it. According to this tradition, Spreswell was no mere figment of a name, and still less Ipreswell or Hipswell, but an actual hamlet or thorp, within the manor of the Wycliffes, and about half a mile from the present village of Wycliffe-on-Tees. I will add certain evidence in support of this contention which has been placed at my service (for what it may be worth) by the Rev. John Erskine, now Rector of Wycliffe. The evidence consists of—

1. A letter from William Chapman, 133, Church Street, Monkwearmouth (January 14th, 1884), to the Rev. J. Erskine:—

"I saw an account of the intended 'Restoration of Wycliffe Church, which stands close to Wycliffe Hall, the supposed birthplace of Wycliffe.' Leland, the historian, says Wycliffe was born at Spreswell, near Richmond. I enclose a copy of a statement made by my great-grandfather, John Chapman, who died 1849, aged eighty-one years, at Alwent Hall, Gainsford."

2. The statement of John Chapman:—

"Spreswell or Speswell stood half a mile west from Wycliffe, and on the same side and close to the River Tees. The Plough has passed over its site, and all is quite level. There was a Chapel there, in which were married William Yarker and Penitent Johnson, and there [*sic*] son John Yarker has many times related the occurrence to his Grandson, the Writer of this. The above couple were the last married there, for the Chapel soon after fell down. Francis Wycliffe of Barnard Castle, the last of the Wycliffes in the Neighbourhood, said John the Reformer was born at the above Village.—John Chapman, Headlam, June 21st, 1839."

3. Mr. Erskine says:—

"The tradition of Wycliffe having been born in this parish [Wycliffe-on-Tees] has existed for over two hundred years, while there is no trace of him or tradition at Hipswell..... Might not Spreswell be a corruption of Thorpeswell? There is a manor house in the township of Thorpe, and there are ruins of a village close to it. I have also in my possession part of the mullion of a church window, and a piscina, which were found in the pulling down of an old wall on the property. The former might have been carried away from the east window of our church, but the latter could not, as it is in perfect preservation, while two in the church are broken close off by the wall. The property of Thorpe belonged to the Wilkinsons of Richmond, who purchased it from the Wycliffes..... The man who gave me the piscina said that his great-grandfather spoke of the chapel at Thorpe, and that after the marriage of the two persons named in Mr. Chapman's letter the roof fell in..... There was a village close to Thorpe Hall, as there are traces of foundations of houses, and, as some believe, also of the village stocks."

Now, of course, this theory of a Spreswell-on-Tees imposes on its advocates the necessity of explaining away Leland's "good myle from Richemont." Some have evolved an Old Richmond (!) on the river bank, three or four miles

from Wycliffe, and have interpreted the "good myle" in the sense of a Scot's "mile and a bit," where the bit is apt to be more than the mile. Others say that the antiquary was well informed as to Spreswell, but ill informed as to the distance from Richmond; and with respect to this alternative it is only fair to remember that Leland or his informers made some curious mistakes in matters of locality and distance. There are at least two of these mistakes in the 'Itinerary' within fifty lines of the passage which has given so much trouble to the biographers of Wyclif, from which it would seem that Leland had no very clear and precise picture of the Richmondshire country in his mind.

Without building anything upon the name of Spreswell—and it is as easy to conclude that the local tradition refers to a Thorpeswell as that Leland's original was the otherwise undistinguished village of Hipswell—it must be admitted that there is evidence as to a group of houses close to the manor house where the Wycliffes lived, and nearer to it than the village of Wycliffe was. Nothing is more likely than that there should have been a little thorp and a chapel near the gates of the manor house other than the village and the church of Wycliffe. We know, in fact, that there was a Thorp as early as the thirteenth century which formed part of the Wycliffe estate; and if there was no chapel at that early date one would almost certainly have been built in the sixteenth century. The family remained staunchly Romanist to the last, and intermarried with Rokebys, Coniers, Constables, and Tunstalls, though on the ground of their religion they could no longer present to the living of Wycliffe. A private chapel of some kind would be a necessity for them as soon as the Reformation had made headway, and this may well have been the chapel in which Penitent Johnson was married towards the close of the seventeenth century.

It is but a melancholy picture which is presented to us of these Richmondshire Wycliffes, poor in purse, proscribed in religion, proud of heart, gradually fading away amongst the more substantial Northern Catholics, sternly repudiating the one strong member of their race who ranks with the great Worthies of England, and owing much of their later misfortune to the obstinacy with which they cherished the discarded faith. The last of the Wycliffes was a poor gardener, who dined every Sunday at Thorpe Hall, as the guest of Sir Marmaduke Tunstall, on the strength of his reputed descent. But five hundred years ago the family was anything but inconsiderable; and a lord of Wycliffe who renounced his lordship in order to embrace ecclesiastical poverty would enjoy a high reputation for that reason alone, both at Oxford and at London. We are not without evidence that John Wyclif made such a renunciation.

L. SERGEANT.

#### THACKERAY'S SCHOOL DRAWINGS.

Charterhouse, Godalming, March 5, 1892.

CHARTERHOUSE SCHOOL bought, rather more than a year ago, at the Boyes sale at Sotheby's, a number of MSS. and drawings by Thackeray, chiefly dating from his schooldays. A selection from these will be published in the school magazine, the *Greyfriar*, of next April, in facsimile and otherwise. As most of them are so far unpublished you may, perhaps, think the matter of sufficient interest to your readers to notice it. You will, I am sure, understand that the *Greyfriar*, being simply a school paper aiming at the encouragement of art in the school, has no motive in asking your notice beyond that of offering to lovers of Thackeray outside its own circle of subscribers an opportunity of which some may be glad to take advantage. Copies of the *Greyfriar* may be obtained from its editor, Charterhouse, Godalming, the cost being 1s. 6d., post free. The number will be published shortly before Easter.

*Illustrations to the Thackeray article to be published in the 'Greyfriar,' April, 1892.*

1. A copy of Latin Sapphics in Thackeray's handwriting, with a drawing by him on the back. Done at school.

2. A Holiday Ode, also in MS. and done at school.

3. Sketch of a schoolfellow.

These three are engraved in facsimile as full-page illustrations.

4. Sketch of Dr. Russell, Thackeray's headmaster.

5. Sketch of a boy in a fool's cap.

These are facsimiles from drawings in Thackeray's copy of Euclid.

6. *Canorousales*, and about six other sketches done at school. (In facsimile.)

7. Bust of Thackeray at eleven years old. Statuette of Thackeray. Four of his school-books. These are engraved from photographs.

8. Sketches in Mr. Penny's house, in which Thackeray was a boarder.

J. H. MERRYWEATHER, ed. *Greyfriar*.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE concluded the sale of the library of the late Mr. Joshua Hutchinson on the 2nd inst., and the principal prices in the last day were: Neale's Views, 12 vols., 21l. Nelson, History of Islington, with extra illustrations, 1811, 19l. Portraits des Grands Hommes et Femmes, 4 vols., Paris, 20l. 10s. A volume of Theatrical Portraits, mostly English, 21l. Racinet, Costume Historique, 6 vols., Paris, 1888, 21l. Seward, Anecdotes of Distinguished Persons, 4 vols., with extra illustrations, 1804, 20l. 10s. Memoirs of Mrs. Siddons, by Boaden, with extra illustrations, 1831, 24l. Walton and Cotton, Complete Angler, by Sir H. Nicolas, 2 vols., india proof plates, 1836, 21l. 10s. The sale realized 2,387l. 11s. 6d.

#### ADMIRAL JURIEN DE LA GRAVIÈRE.

ADMIRAL JURIEN DE LA GRAVIÈRE, who died on the 4th inst. at the age of eighty, though an officer of distinguished service, was better known—in this country, at any rate—by his numerous writings on subjects more or less directly connected with naval history. His first work, 'Guerres Maritimes sous la République et l'Empire,' which came out originally in the *Revue des Deux Mondes*, was published in book form in 1847, and has since passed through many editions. It was translated into English in 1848 by Capt. Plunkett, afterwards Lord Dunsany, under the title of 'Sketches of the Last Naval War.' It has always been popular in this country, in consequence of the author's very favourable appreciation of the great English seamen. It cannot, however, be considered as an independent French account of the transactions it deals with, for it is drawn almost wholly from English sources—from James's 'Naval History,' from Tucker's 'Life of Lord St. Vincent,' and more especially from Nicolas's 'Despatches of Lord Nelson'—and its value is not as a narrative, but as a criticism, or rather series of criticisms, by an honest judge and a capable naval officer. During the last ten or fifteen years he mainly devoted himself to the study of naval war in ancient and mediæval times, and produced works on different important events, from Salamis or Syracuse to the siege of Malta by the Turks and the battle of Lepanto, with astonishing rapidity. They are, of course, written from the point of view of the sailor and topographer rather than of the mere scholar and historian, and may be considered as a unique commentary on the chronicles to which he had access. Among the more interesting of his other works may be especially named 'Souvenirs d'un Amiral,' that is, of his father, who served through the revolutionary and Napoleonic wars; and the memoirs of the admirals Baudin and Roussin. To those who only know French naval history from the works of Eugène Sue, Guérin, or their like, the change to the fair, honest criticisms and unaffected writing of Jurien de la Gravière will come like



a revelation. It may be, indeed, that he wrote too much; but an unusually large proportion of what he wrote is worthy of careful consideration, and most of all by men of his own profession.

### Literary Gossip.

MR. SWINBURNE has in the press a tragedy on a Northumbrian subject, called 'The Sisters.'

LORD CARRINGTON has, it is understood, abandoned the idea of bringing out a volume on his viceroyalty in New South Wales and the various problems of colonial politics.

THE well-known Palestine traveller Major C. R. Conder will contribute to the April number of *Good Words* a résumé of the facts known of the burial-place of our Lord. The paper will be illustrated by photographic views of the Hill of the Skull, Jeremiah's Grotto, &c.

MESSRS. T. & A. CONSTABLE, of the Edinburgh University Press, have in active preparation for Mr. David Nutt a reissue in three volumes of Florio's 'Montaigne,' the initial number of a series of Tudor translations, under the general editorship of Mr. W. E. Henley. Mr. George Saintsbury will contribute a study of Florio's English. Other numbers are in preparation under the editorship of Mr. Charles Whibley and the Rev. William Hunt. It is hoped that the series, which is designed to be a monument of printing and production, will include North's 'Plutarch' and Lord Berners's 'Froissart.' Mr. David Nutt will also publish and Messrs. Constable will print three dramas by W. E. Henley and R. L. Stevenson, of which one, 'Beau Austin,' was played last year at the Haymarket.

MAJOR RAVERTY has just completed and got ready for publication his 'Notes on Afghanistan,' &c., as originally contemplated when commenced in 1878, which concludes with the description of all the various routes in Badakhshan and of that territory, and parts adjoining it on the north and east, including the Pamirs, to which so much attention has lately been drawn. He is now busy on his history of the Afghans and their country, which has been long delayed on account of the 'Notes' above referred to, which the writer was anxious to finish. He hopes to complete the history early in the coming year.

WE regret to hear of the death, after several years of suffering, of Mr. John Newman, a familiar figure at one time in the world of publishers. He was long connected with the firm of Messrs. Hurst & Blackett, and earned general esteem by his probity and benevolence. A great lover of music and an ardent admirer of Shakspeare, he had begun a monograph on the allusions to music to be found in Shakspeare's plays; but his failing health prevented its completion.

In the April number of *Harper's Magazine* will be published an article by Dr. Guido Biagi, head of the Laurentian Library of Florence, entitled 'Last Days of Percy Bysshe Shelley,' containing new material unearthed by the writer. The paper is one that should have special interest and value this year, when the Shelley centenary will be celebrated.

IN connexion with the London Booksellers' Society a system of book-exchange is being organized for the purpose of enabling booksellers who may be overstocked with certain books to exchange them with any of their brothers in the trade who may be similarly situated as regards books of a different character. A monthly list is to be published, recording the overstocks and the names of the members of the trade holding them.

MR. PLANT, who during many years has been librarian and curator of the Peel Park Museum at Salford, and who has now resigned, will be succeeded by Mr. B. H. Mullin, of Dublin. Mr. Mullin is the writer of a number of papers, some of which are published in the *Transactions* of the Dublin Literary and Philosophical Society.

AN uncut copy of the first edition of Smollett's 'Peregrine Pickle' was sold at Messrs. Puttick & Simpson's the other day. It was knocked down for 31*l.* 10*s.*, which may be considered a high price. The Black Book of St. David's, with Henry VIII's signature, fetched 28*l.* 10*s.* at the same sale.

A NEW work by Mr. George Jacob Holyoake, 'Sixty Years of an Agitator's Life,' is to be published by Mr. Fisher Unwin. The title sufficiently explains that the subject is Mr. Holyoake's experiences as a Freethinker and a Radical politician.

MESSRS. EYRE & SPOTTISWOODE have an edition of the Book of Common Prayer in the press, in which the source of each item in the book is stated in the margin, with the date at which it was introduced into the Prayer Book.

SIR J. H. RAMSAY will bring out very soon his two volumes on the Wars of the Roses, entitled 'Lancaster and York: a Century of English History, A.D. 1399-1485.'

AT MESSRS. Hodgson's rooms on Tuesday last, in the matter of the Hansard Publishing Union, Limited, the entire stock and copyright of 'Hansard's Parliamentary Debates' were submitted to the hammer. There was no offer for the copyright in the title of the series, and the thousands of volumes which were offered realized but a nominal price.

'THE CIVIL SERVICE COACH,' Messrs. Crosby Lockwood & Co.'s guide to competitive examinations, is to appear in a revised shape under the editorship of Mr. Stanley Savill.

DR. T. UNRUH, of Greifswald, publishes in the *Akademischen Monatsheften* a series of letters which were written exactly a hundred years ago by a theological student at Halle to his father. The most interesting of them contains the account of a visit of the young man to Jena, where he had the good fortune to hear a lecture by "Professor Schiller," then thirty-two years old. He tells his father that he "attended the lectures of two famous professors: one was Reinhold; he is a son-in-law of Wieland, and lectured very attractively on the history of the Greek philosophy. Far more interesting to me, however, was a lecture by the celebrated Prof. Schiller, who, as you must indeed know, has earned himself a famous name by his 'fürtrefflichen Gedichte. Er ist auch ein fürtreffliche[sic] Dozent.'" The lecture was on the "Schmalkaldic War,"

and the writer gives an enthusiastic description of it, and of the fascination with which "all eyes were fastened upon those eloquent lips." He observes that students from all the faculties, "and that means much in Jena," thronged to Schiller's lectures. The poet is sketched by the young theologian as "einen schlanken, hochgewachsenen Mann, mit einem interessanten Kopf," and "mit begeistert leuchtenden Augen." All the hearers "stood up with profound reverence when he left the auditorium." He is grieved to learn "that this glorious man does not possess the best of health and is very often ill."

GERMAN papers announce the death of the noted historian Franz von Löher, who was born in 1818 at Paderborn. He was rather a prolific writer, and besides a number of historical works he wrote highly interesting descriptions of his travels in the Canary Islands, Cyprus, &c. He also edited the almost unknown old Spanish epic, 'Antigüedades de las Islas Afortunadas de la Gran Canaria,' by Antonio de Viana, which relates to the conquest of Teneriffe, and dates from the end of the sixteenth century.

It is a curious fact that as soon as the celebration of an anniversary of some great poet or scholar is announced there crop up various literary finds. Thus continental papers announce that an unknown MS. of Torquato Tasso has been unearthed in Italy, in which the poet's journey to Egypt and Palestine is mentioned, which circumstance tends to show that the descriptions of localities in his 'Gerusalemme Liberata' are based on personal inspection. The MS., which also contains some new sonnets of Tasso's, is to be published on the occasion of the tercentenary anniversary of his death, which, as we reported in January, will be celebrated in 1895.

PROF. KÜRSCHNER'S *Litteratur-Kalender* for the present year gives an interesting conspectus of the "Deutsche Schriftthum." Who is or who is not an "author" (*Schriftsteller*) in the editor's judgment we do not know; but the total number in the profession in Germany (which here includes the German part of Austria) is 11,961. Berlin has 1,521 authors, male and female; Vienna, 1,166; Munich, 409; and Leipzig, 302. Africa is represented by five German authors in five different places, and America by 142 in fifty-five places.

ACCORDING to the statistical report of German literary publications during the year 1891, theology still held the first place. Out of 18,875 literary productions, 1,763 belonged to the province of theology, and 1,731 to literature proper (novels, poems, and dramas). Law, politics, and statistics came next, with 1,638; medicine and surgery followed, with 1,353; then natural science, chemistry, pharmacy, 909; history, biography, and memoirs, 814; fine arts, music, &c., 787; archæology, ancient classics, mythology, 626; modern languages and old German literature, 602; travel and geography, 600; and children's books, 521. In the article "Pædagogik," which includes school-books of every kind, there were 2,099 publications, which is really the largest in the list, but only a portion of them can be considered as "litterarische Erzeugnisse."



THE third edition of Canon Driver's 'Hebrew Tenses' is far advanced in the press, and will be published shortly. While not differing materially from the previous editions, it has been carefully revised, and contains many additions and improvements in detail.

THE death is announced of Mr. George Pellew, a great-grandson of the first Lord Exmouth, and on his maternal side of John Jay, Chief Justice of the United States. Mr. Pellew was born in 1859. He graduated with honours from Harvard in 1880, and he wrote the life of John Jay for the 'American Statesmen Series,' and 'In Castle and Cabin; or, Talks in Ireland in 1887,' a well-known contribution to the literature of the Irish Question. Mr. Pellew also wrote 'Jane Austen: a Critical Essay'; 'Women and the State: a Question of Expediency'; and the article on Robert Browning in the 'Encyclopædia Americana,' and contributed to the *Forum* and other American magazines.

FROM America also the death is announced of Dr. J. G. Shea, who was born in New York in 1824. He devoted his attention to literature at a very early age, and became a prolific writer. He was the author, amongst other works, of 'Discovery and Exploration of the Mississippi Valley,' 'Pages from the History of the Catholic Church in the United States,' and 'Legendary History of Ireland.'

OWING to the Crown having acquired Nos. 4 and 22, Took's Court for the extension of the Patent Office, the printing and publishing departments of the *Athenæum* will at Lady Day be removed to new premises erected for the purpose in Bream's Buildings, Chancery Lane, next door to the *Field* and the *Queen*. The *Athenæum* has been printed at Took's Court since 1830, in which year its publishing office was at 5, Catherine Street, Strand (held under a lease from the notorious Molloy Westmacott); subsequently it was transferred to Wellington Street, and in 1885 it was united, for convenience' sake, with the printing office at Took's Court.

WE are asked to say that, although the ground occupied by our offices has been taken by the Crown, the Chiswick Press remains where it has long stood, the extension of the Patent Office not requiring the absorption of its buildings.

THE Parliamentary Papers of the week are Return giving Names of all Schools in Ireland receiving Grants, &c. (3s. 1d.); Rules of the Intermediate Education Board, Ireland (1d.); Two Petitions of University College and King's College, London, praying for the Grant of a Charter for a University in London, &c. (2d.); and two further portions of the Irish Census—County of Clare (1s. 6d.), and County of Kerry (1s. 9d.).

## SCIENCE

*New Fragments.* By John Tyndall, F.R.S. (Longmans & Co.)

THIS volume of miscellanies, collected from various quarters, will be welcome to all who already know Dr. Tyndall through his varied writings, or remember his lectures at the Royal Institution. The fragments here

given go far towards making up a whole; the book is in effect throughout—though mainly unintentionally so—autobiographical. We recognize in the writer not only the keen observer and brilliant experimentalist, the pupil of Faraday, but also the disciple of Fichte, Emerson, and Carlyle—the student who preserves his imagination unimpaired by scientific training—the natural philosopher who is only too human in his sympathy with individuals, in his eagerness to do justice to some neglected reputation, or to do combat with those he denounces as "the temporary darlings of the crowd."

One of the "Fragments," the 'Address delivered at the Birkbeck Institution,' is directly autobiographical—a narrative of some of the leading facts in the writer's life from the time when in 1843, a young fellow without encumbrance or pleasant vices, "not caring for either pipe or mug," he found himself an assistant on the staff of the Ordnance Survey, passing rich on twenty shillings a week. The subsequent career of the student in the University of Marburg is next described. In 1851 he passed under the influence of greater names at Berlin—Magnus, Du Bois Reymond, and Helmholtz. In 1853 he was appointed Professor of Natural Philosophy at the Royal Institution, and in 1867 he succeeded Faraday as its superintendent. For forty years his career has been before the English public, in whose eyes he has been prominent as one of the most frequent contributors to contemporary science and its most popular expositor. In a more limited circle he has been recognized as a daring assailant of the Alps, while there still remained Alps to be conquered, and a romantic descriptive writer; as the first climber of the Weisshorn and the author of 'Mountaineering in 1861.'

Two of the papers here collected, those on Count Rumford (born Benjamin Thompson) and Thomas Young, deal with Tyndall's predecessors in office at the Royal Institution. That on Count Rumford is both entertaining and instructive. We have a portrait of the man as well as a record of his life's work. "Count Rumford was a born experimentalist, handy, ingenious, full of devices to meet practical ends." Gibbon, who crossed the Channel with him, summarized his companion as "Mr. Secretary, Colonel, Admiral, Philosopher Thompson." Nothing was too small for the energy of this restless organizer. He "purchased a cheap and second-hand carpet for Mr. Davy's room" at the Institution, he disguised beds as elegant sofas, and even gave directions as to the best method of "eating a piece of hasty pudding." And at the same time he was engaged in the deep and important researches into the phenomena of light and heat which have given him a lasting place in the annals of science.

This philosopher could endure everything patiently but a wife. "The life of the intellect," writes Dr. Tyndall, "in Rumford's case appears to have interfered with the life of the affections." His first wife, a widow of thirty-three, married him a boy of nineteen. She had not, therefore, much reason to complain of his desertion. But it is more difficult to excuse his conduct—even on the plea of intellect—when, after marrying, when

he was himself fifty-two, the widow of Lavoisier, he writes of her within a twelve-month as "a female dragon," and locks his wife's invited guests out of the house!

Thomas Young's life was less romantic than that of the American who became Prime Minister of Bavaria. His researches on light are explained with the clearness characteristic of Dr. Tyndall. "His mind," wrote Helmholtz, "was one of the most profound that the world has ever produced, but he had the misfortune to be too far in advance of his age." He was much too far in advance for Brougham and the *Edinburgh Review*, in which he was denounced in terms of vulgar abuse. Young turned to hieroglyphical researches, in which he won the respect not only of Gifford and the *Quarterly*, but of posterity.

We can only note the subjects of other chapters: Pasteur's life and labours; Atoms, molecules, and ether waves; Dr. Koch's investigations proving the communicability of phthisis. An essay on the iniquity of the Scotch observance of the so-called Sabbath, delivered at Glasgow, proves the speaker's moral courage. But most readers will turn from this spirited assault on a form of fanaticism that ought to be obsolete to the records of physical prowess, to the chapters on Alpine life and adventure at the end of the volume. Dr. Tyndall sets an example to ambitious primer-writers by his description of the glaciers of the Alps, written in language simple enough for a child. He retells the story of the early attacks on the Matterhorn—a story that can hardly be told too often by those who, like Mr. Whymper and Dr. Tyndall, are able to give a true impression of the terrors and the poetry of the great peak.

Possibly in matters of Alpine craft Dr. Tyndall's conclusions are sometimes open to question. For instance, from the success of a certain Engadine guide in shooting a crevasse, he argues "that our best English climbers fall far behind their guides in that practical knowledge which long residence in the mountains can alone impart." The identical guide, acting in defiance of the warning of the present writer, conducted a party not across, but to the bottom of a crevasse of the same nature! Whatever may have been true once, experience is now more nearly equal, and mountain craft—a savage gift at best—does not belong to either class, guides or travellers, but is rather the possession of a few individuals in each.

There remain to be noted two chapters that all will be grateful for—the reminiscence of Carlyle and his wife, and the address delivered at the erection of his monument. In these friend speaks of friend with the intimate knowledge, the wise and sober judgment, that will endure when all the misapprehensions based on half-humorous gibes, splenetic splutter, or outpourings—never meant for public perusal—of passing phases of feeling have passed away. Great men, it has been well said, like great mountains, must be seen either from a distance or from a corresponding height in order to be judged rightly.

## SOCIETIES.

ROYAL.—March 3.—Dr. J. Evans, Treas. and V.P., in the chair.—The Secretary read the list of candidates for election into the Society.—The Duke of



Devonshire was balloted for and elected into the Society.—The following papers were read: 'On Certain Correlated Variations in *Crangon vulgaris*,' by Prof. Weldon; 'An Experimental Investigation of the Nerve Roots which enter into the Formation of the Brachial Plexus of the Dog,' by Dr. J. S. R. Russell; and 'The Influence of the Kidney on Metabolism,' by Dr. J. R. Bradford.

**SOCIETY OF ANTIQUARIES.**—*March 3.*—Dr. J. Evans, President, in the chair.—The following gentlemen were elected Fellows: Rev. G. W. W. Minns, Messrs. E. Howlett, W. C. Waller, R. Cochrane, and N. C. Hardcastle.—Mr. Daubuz, through Mr. Franks, exhibited a fine silver-gilt chalice and paten from Kea, Cornwall, of early sixteenth century date, and bearing the Paris hall-marks. Under the foot are engraved the arms and name of RENEE DAMBOISE.—The Baron de Cosson submitted an interesting note on the construction of horn cross-bows, in which he showed that dissection of two actual bows had proved them to be composed of three distinct materials, viz., horn, wood, and tendon or tissue.—The President read a short paper on the singular horseshoe custom at Oakham, Rutland, whereby a horseshoe, or payment in lieu thereof, is exacted from every peer passing through the town. He also exhibited an iron horseshoe of "super-equine" dimensions, deposited in the Hall at Oakham in 1693 by Richard Cumberland, Bishop of Peterborough.—Mr. W. J. Hardy read the first part of a communication on the 'Domus Conversorum, or House of Jewish Converts in London,' of which the following is a brief summary. The Domus Conversorum, or house of Jewish converts in London, was founded, on the site of the present Rolls House, in the year 1232. Henry III. bestowed upon it an annual income of 700 marks, and also endowed it with a considerable amount of landed property. At first the house does not seem to have wanted for converts or funds, but the income towards the close of Henry's reign appears to have been irregularly paid. The converts laid their case before Edward I., and he directed the regular payment to each male convert of 1*½*d. a day, and to each woman convert of 1*½*d. This was after the expulsion of the Jews from England, and the king probably thought that as no Jews were allowed to enter England, the expense of keeping up the Domus Conversorum would in time cease. The number of converts certainly diminished, but the Domus had a fair number of inmates until the close of Edward II.'s reign. The number then suddenly decreased, and from that time down to the beginning of the seventeenth century—the last date at which there is evidence of any converts receiving the king's bounty—there were never more than nine or ten converts; the average number was two or three. For a long period during the reign of Elizabeth there were no converts at all in the establishment; but the keeper—whose office had been, in 51 Edward III., united with that of the Mastership of the Rolls—continued to receive his own allowance as keeper of the Domus, and an allowance, in the same capacity, for his chaplains and clerk. Several documents mentioned by Mr. Hardy threw light on the alterations which had been made at successive periods in the converts' chapel, now the Rolls Chapel; and he exhibited the enlargements of a curious drawing from the Cambridge MS. of Matthew Paris's Chronicle, representing the chapel as at first erected. Mr. Hardy brought the history of the Domus down to the reign of Henry VIII., the date of the establishment of the Rolls Court, and will deal with the later history on the 24th inst.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—*March 2.*—Mr. J. W. Grover in the chair.—Several curious brooches of bronze, recently found in the City in deep excavations, were exhibited by Mr. Macmichael.—Mr. T. Blashill described a remarkable mould for casting leaden figures of St. Thomas à Becket, discovered beneath the foundations of a building at Hull by Mr. J. Simons, who, at Mr. Blashill's suggestion, has presented it to the British Museum. Facsimile casts were produced.—Mr. E. Way communicated a notice of the discovery of portions of the palace erected by the Duke of Suffolk in Southwark to receive his wife, the sister of Henry VIII. and the widow of King Louis. Several fragments of elaborately moulded terra-cotta have been met with, some of which were produced. A number of crucibles, apparently for making money, have also been found close to the palace in the Mint. A portion of carving, supposed to be from the church of St. Margaret, Southwark, demolished in the sixteenth century, has also been found on another site.—Mr. Oliver exhibited a crucifix in cast iron which led to a discussion, and the enumeration of the oldest known examples in this material.—The Chairman referred to several firebricks which were made in the Weald of Sussex early in the seventeenth century for exportation to the Low Countries.—A paper

was read by Dr. Fairbank, descriptive of some Roman pottery which was found at Doncaster in 1885, on the erection of the Yorkshire Bank. Among several examples of usual type, a curious grey pottery has been found with peculiar frillings of raised slip, laid on to the surface, which has seldom been noticed elsewhere.—The second paper, on Bracebridge Church, Lincoln, was by Mr. Loftus Brock, who passed in review some objections that have been made to his assertion that the two well-known Lincoln churches of St. Peter's at Gowts and St. Mary le Wigford are of Saxon date. At Bracebridge an early Norman tower occurs added to an early Saxon church, and he pointed out various technical details common to Norman work which appear in this tower, and which would, equally, have appeared in the other two were they of Norman date. The comparison of the three churches appears conclusively to confirm the Saxon age of the first two, as well as that of the body of the latter, there being a general resemblance of workmanship.

**ARCHÆOLOGICAL INSTITUTE.**—*March 2.*—Mr. J. T. Micklethwaite in the chair.—Mr. A. H. Cocks read a paper 'On Scandinavian Stave Calendars,' and exhibited a collection of these rough-and-ready almanacs. There were fourteen "Messe Dag Stave" from Norway, and one "Rune Stav" from Sweden, which showed the "Prim" ("Prima Luna"), or golden number. Perhaps their chief characteristic is their inaccuracy, the Mark Days being frequently in the wrong place, weeks varying in length from six to ten days, and often an incorrect number of weeks in the year. In most of the staves the year is divided into winter and summer half-years, New Year's Day being the 14th of October, and the summer half commencing on the 14th of April, the concurrent falling on the last day of the year, the 13th of October, which has the same dominical letter G as the first day of the year, 14th of October. On some staves, however, there is an extra day, the 14th of April, the dominical letter G ending the winter half and beginning the summer half as well; thus making two concurrents in the twelve months. The Swedish stav has only 364 days, and begins the year on the 1st of January. It shows the new moons according to the old style, but the blunders are so numerous that any calculation of Easter from them would have been of doubtful value. In this respect, however, the English Prayer Books of the early part of the eighteenth century were no better. There is a considerable variation in the Mark Days on these calendars, even among those coming from the same district. To take one example: St. Bartholomew was martyred by being flayed alive; his ordinary emblem, therefore, was a knife. His feast day happens to fall about the right date for killing off the sheep which were salted down for the winter; one stave, therefore, ignores the saint and inserts a fairly well-executed sheep. Mr. Cocks instanced other examples of a similar nature.—Mr. E. Green said these changes were very remarkable. As to the inaccuracies in the length of weeks and years, he thought it would be difficult for the owners of the staves ever to calculate correctly.—Mr. Micklethwaite said that they would probably learn when the saints' days fell, and would thus be able to correct the mistakes on the calendars.—Mr. E. Green, in the absence of the author, read a paper 'On Archaic Engravings on the Rocks near Gebel Silsileh, in Upper Egypt,' by the Rev. G. I. Chester.—Mr. Gervaise Le Gros exhibited some photographs of a rude sculptured stone found in St. Lawrence's Church, Jersey. A suggestion was made that its probable date was 1100 A.D. The inscription read as follows: UTE PRESBYTER RITHONE. In other words, Ute Presbyter of Alderney.

**MICROSCOPICAL.**—*Feb. 17.*—Dr. R. Braithwaite, President, in the chair.—Prof. Bell said that he had, in accordance with the resolution passed at the last meeting, forwarded to General Sir Dighton Probyn a copy of the message of condolence from the Society to the Prince of Wales, and a letter of acknowledgment had been received.—Mr. Watson exhibited and described a new vertical camera for photomicrography, designed upon the same lines as that used by Dr. van Heurck.—The President then read his annual address, postponed from the last meeting under the special circumstances then mentioned. The subject chosen was the impregnation and modes of reproduction in ferns and mosses; diagrams in illustration were exhibited and explained, and specimens were also shown under microscopes in the room.—The following are the names of the members of the new Council, who met for the first time at this meeting: *President*, Dr. R. Braithwaite; *Vice-Presidents*, A. W. Bennett, Prof. J. W. Groves, G. C. Karop, and A. D. Michael; *Treasurer*, F. Crisp; *Secretaries*, Prof. F. Jeffrey Bell and the Rev. Dr. W. H. Dallinger; *Ordinary Members*, Dr. L. S. Beale, Rev. E. Carr, J. Glaisher, Dr. R. G. Hebb,

E. M. Nelson, T. H. Powell, Prof. U. Pritchard, W. W. Reeves, Prof. C. Stewart, W. T. Suffolk, C. Tyler, and F. H. Ward.

**PHILOLOGICAL.**—*March 4.*—Mr. H. Bradley, President, in the chair.—The President read Dr. Murray's yearly report on the progress of the Society's 'New English Dictionary.' Last year one part of C and one of E were published. Of the next part of C—D 153 pages are in type, 112 printed off. Of the next E—F part 116 pages are in type and 64 printed off. Besides his paid staff, Dr. Murray had, during 1891, the help of seven volunteer sub-editors—Messrs. Apperson, Dormer, Mount, Peto, Wilson, Woods, and Miss E. Thompson—working in front of him at C. Mr. Bradley had not the help of a single one at E. At D had worked Mr. Dormer and Mrs. Wakley; at F, Mr. Bousfield; at G, Mr. Bartlett; at H and K, Mr. Brandreth and Mr. Lloyd; at I, Miss Brown and Dr. Morris; at M, Messrs. Brown, Smallpeice, and Anderson; at N, Mr. Fayres; at W, Mr. Becket. Then followed a long list of work only partly sub-edited, for completing which the help of at least twenty or thirty fresh volunteers is pressingly needed. Although Dr. Murray stopped the general reading for the dictionary some years ago, certain faithful workers still kept on, and many more, especially for modern books, are now greatly wanted. It is work that any intelligent person can undertake. Of the continuing readers were named—Mr. Dormer, over 5,000 slips; Dr. Minor, 3,000; Mr. Peacock, 4,000; Dr. Brushfield, 3,000; Mr. Fowler, 1,500; Mr. Beazeley, 1,500; Mr. Hooper, 1,600; Mr. Henderson, 1,300; Mr. Poynter, 1,250; Mr. Dixon, 700; Mr. Ellershaw, 450. American readers had helped: Mr. Boyd, 2,000 slips; Mr. Talbot, 700; Mr. Philips, 600; Mr. Matthews, 900; Mr. Garrison several. Three Dutch readers were Messrs. Callaud and Stoffel and Dr. Logeman. Many other readers were named. Dr. Murray then dealt with the words coney, cook, coolie, coom or culm, coomb (four bushels), coomb (a hollow on a hillside), coop, cooper or coper (a floating groshop), coot, horse-coper or couper, copperas, coppice, Copt, corbel, corduroy, core.—Dr. FitzEdward Hall has rendered great help in revising proofs, &c., and so have Mr. H. H. Gibbs and the Rev. J. T. Fowler.

**ROYAL INSTITUTION.**—*March 7.*—Sir J. C. Browne, Treas. and V.P., in the chair.—Right Hon. Lord Brougham and Vaux, Right Hon. Lord Watson, Sir F. M. Pollock, Mrs. W. R. Pidgeon, Mrs. Wigan, Messrs. E. Bruce, A. N. Butt, P. C. Gilchrist, F. Hovenden, H. E. Hunt, A. Normandy, W. R. Pidgeon, A. A. C. Swinton, and A. W. Williams were elected Members.

**SOCIETY OF ENGINEERS.**—*March 7.*—Mr. J. W. Wilson, jun., President, in the chair.—A paper was read by Mr. S. Seilon 'On Electrical Traction and its Financial Aspect.'—Sir D. Fox has recently been elected an Honorary Member of the Society in the place of Sir G. B. Airy, deceased.

**PHYSICAL.**—*Feb. 26.*—Prof. W. E. Ayrton, Past President, in the chair.—Prof. S. P. Thompson read a paper 'On Modes of representing Electromotive Forces and Currents in Diagrams.'—A paper 'On the Flexure of Long Pillars under their own Weight,' by Prof. M. Fitzgerald, was read by Mr. Blakesley.

**ARISTOTELIAN.**—*March 7.*—Mr. S. H. Hodgson, President, in the chair.—Papers were read on the subject 'Is the Distinction between "is" and "ought" Ultimate and Irreducible?' by Prof. Sidgwick and Messrs. Muirhead, Stout, and Alexander.

**SHORTHAND.**—*March 1.*—Mr. T. R. Wright, President, in the chair.—A paper by Mr. W. H. Woodcock on his new system of shorthand, 'Practical Shorthand,' was read. The author claimed that it combines in a striking manner all the necessary principles of a good system of shorthand, viz., simplicity, regularity, facility, brevity, and legibility. Its special points are (1) the introduction of all needful stems to express the coalescence of consonants; (2) the distinct sequence of character, the words being built up in a forward movement; (3) the logical method by which the stem-forms and abbreviations are applied to all letters that take them; (4) the absence of fine distinctions; (5) the great adaptability for phrasing; (6) the fewness of word-signs or grammalogues, the application of the stem-forms and the methods of contraction giving great brevity without them; (7) the natural differentiation between words which in most other systems are written alike or by outlines which require to be memorized.—A discussion followed, in which it was agreed that whilst the author's ideal was excellent, he had failed in completely realizing it, more especially in the point of "regularity." Its brevity, however, was admitted to be superior to the popular system.—Mr. S. H. Sutton was appointed joint assistant honorary secretary.



## MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'On the Manner in which a Grub becomes a Fly,' Mr. B. Thompson Lowe.  
 — Surveyors' Institution, 8.—Discussion on the 'Small Agricultural Holdings Bill.'  
 — Society of Arts, 8.—'The Uses of Petroleum in Prime Movers,' Lecture III., Prof. W. Robinson (Cantor Lecture).  
 — Geographical, 8.—'Sierra Leone and the Interior, to the Upper Waters of the Niger,' Mr. G. H. Garrett.  
 Tues. Royal Institution, 3.—'The Brain,' Prof. V. Horsley.  
 — Statistical, 7½.—'Tonnage Statistics of the Decade 1880-90,' Mr. J. Glover.  
 — Civil Engineers, 8.  
 — Society of Arts, 8.—'Peru: its Commerce and Resources,' Mr. F. A. Pezet.  
 — Zoological, 8½.—'Classification of Birds,' Dr. H. Gadow; 'Orthoptera of the Island of St. Vincent, West Indies,' Mr. C. B. V. Waltenwyll and Prof. J. Redtenbacher; 'Mammals from Mount Dullé, North Borneo,' Mr. O. Thomas.  
 Wed. Meteorological, 7.—'The Value of Meteorological Instruments in the Selection of Health Resorts,' the President.  
 — Microscopical, 8.—'Virtual Images and Initial Magnifying Power,' Mr. E. M. Nelson; 'Observations on the Brownian Movement,' Mr. H. L. Brevoort; 'Lantern Demonstration on Photomicrographs and Photomicrographic Apparatus,' Dr. A. C. Mercer.  
 — Society of Arts, 8.—'Iceland,' Dr. T. Anderson.  
 — British Archaeological Association, 8.—'Treatise on the Origin of the Guelph Family,' Mr. R. Lloyd.  
 Thurs. Royal Institution, 3.—'Romance in the Middle Ages,' Prof. W. P. Ker.  
 — Royal, 4½.  
 — London Institution, 6.—'Chief Astronomical Observatories of the World,' Mr. A. A. Common.  
 — Numismatic, 7.  
 — Linnean, 8.—'The Vitality of Spores of *Bacillus megaterium*,' Mr. A. P. Swan; 'Notes on the Zebras,' Mr. B. Richardson.  
 — Electrical Engineers, 8.  
 — Chemical, 8.—'Conditions which determine Combination between the Cyanides of Zinc and Mercury and the Composition and Properties of the resulting Double Salt,' Prof. Dunstan; 'Lecture Experiment to illustrate the Phenomena of Coal-Dust Explosions,' Prof. Thorpe; 'The Ketone formed by the Action of Dehydrating Agents on Camphor,' Drs. Armstrong and Kipping; 'Platinum Tetrachloride,' Mr. F. Fullinger.  
 — Antiquaries, 8½.—'Ivory Coffer mounted in Copper-Gilt,' Sir J. C. Robinson; 'Gold Cup of the Fourteenth Century formerly belonging to the Kings of England,' Mr. A. W. Franks.  
 — Historical, 8½.—'The Perversion of Economic History,' Prof. W. Cunningham.  
 Fri. United Service Institution, 3.—'Atlantic Weather and its Connection with British Weather,' Mr. R. H. Scott.  
 — Library Association of the United Kingdom, 8.—'An Account of a Year's Work in the People's Palace Library,' Miss James.  
 — Philological, 8.—'Some Problems of Phonetics,' Mr. J. J. Beuzemacker.  
 — Royal Institution, 9.—'Modern Satire in Black and White,' Mr. G. Du Maurier.  
 Sat. Royal Institution, 3.—'Matter: at Rest and in Motion,' Lord Rayleigh.

## Science Gossip.

SOME interesting recollections of the early life of Mr. H. W. Bates, contributed by one of his brothers, will appear in the *Proceedings* of the Royal Geographical Society.

WEDNESDAY, May 4th, is the date fixed for the annual soirée of the Royal Society. The ladies' night will be in June.

DR. TUKE, one of the editors of the *Journal of Mental Science*, is going to bring out a dictionary of psychological medicine, which will supply the definition, etymology, and synonyms of the terms used in medical psychology, and deal with the symptoms, pathology, and treatment of the recognized forms of mental disorder, and also with the law of lunacy. This work is the first of the kind which has been attempted. A large number of short definitions of words have been introduced. The philosophy of mind is expounded in a separate introductory article, and is not lost sight of in the shorter definitions and other articles; but it is to be borne in mind that the fundamental aim of the dictionary is directed to morbid psychology, and not to mental science in its ordinary restricted sense. An account is furnished of the methods of psychophysical research which have been introduced in recent times into psychological laboratories, and also of the results which have been reached in regard to the reaction-time of mental phenomena. The history of the insane, and the reforms undertaken to ameliorate their condition in various countries of the world, have been also introduced. Bibliographical references are introduced in connexion with the most important subjects treated of in the articles; and in addition a copious bibliography of English works bearing upon psychological medicine will be found at the close of the work. Illustrations of the various types of insanity are given, and also engravings intended to facilitate the understanding of other subjects described in the dictionary. Among the contributors are Dr. Clifford Allbutt, Prof. Moritz Benedikt, Prof. Bernheim, Dr. G. Fielding Blandford, Dr. E. Bleuler, Dr. Paul Blocq, Mr. Wynter Blyth, Dr. Gustave Bouchereau, Dr. J. Syer Bristowe, Dr. Lauder Brunton, Dr. Thos. Buzzard, Sir Charles A. Cameron, Prof.

Charcot, Sir Andrew Clark, Mr. W. C. Coupland, Mr. Clinton Dent, Prof. Henry H. Donaldson, Dr. H. B. Donkin, Dr. Bonville Fox, Dr. E. Long Fox, Dr. John Fraser, Dr. Paul Garnier, Dr. J. R. Gasquet, Rev. Henry Hawkins, Prof. Victor Horsley, Prof. Jastrow, Prof. Kirm, Dr. J. B. Lawford, Prof. Mendel, M. Ribot, Dr. B. W. Richardson, Dr. Sydney Ringer, Mr. G. J. Romanes, Dr. Sainsbury, Mr. F. B. Sanborn, Dr. Geo. H. Savage, Dr. H. Schüle, Dr. Otto von Schwartz, Mr. James Sully, Dr. Henry Sutherland, Prof. Tamburini, Dr. J. L. Thudichum, Dr. Silvio Tonnini, Dr. E. Gilles de la Tourette, Dr. Franz Tuczek, Dr. J. Batty Tuke, Dr. A. R. Urquhart, Dr. Aug. Waller, Dr. Francis Warner, and Dr. S. Wilks. The printing has got as far as the letter R. Messrs. Churchill are the publishers.

THE date of the discovery by Dr. Palisa of small planet No. 324 (p. 311) should be February 25th, not 14th.

## FINE ARTS

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS and OBJECTS of INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

*Inscriptions of Cos.* By W. R. Paton and E. L. Hicks. (Oxford, Clarendon Press.)

THIS work deserves attention and careful criticism as representing a new departure and an interesting experiment in English scholarship. Looking on it as an experiment which ought to find many successors among a nation of educated travellers, we shall, besides stating its intention and its excellences, also indicate one or two modifications by which its merits might have been made even greater than they are. The original design seems to have been widened in the execution; and thus the title has come to be an inadequate description of the work, which contains, besides the inscriptions of Cos, about ninety pages on the history and antiquities of the island. The principal part of the book, however, is occupied by the texts (with commentary) of the 437 inscriptions hitherto found on the island of Cos. With very few exceptions the texts here given depend on the copies made by Mr. Paton from the original stones. A considerable number, including some of the most interesting, are his own discovery; but even of those which had been copied by previous travellers the text has in many cases been improved by his careful reading, and appears here in a more accurate and intelligible form than in previous publications. A good specimen of improved text may be found in No. 26, first published more than ten years since in the *Bulletin de Correspondance Hellénique* as an imperfect fragment, of which nothing could be made. As now printed, with some corrections, it turns out to be a document of high importance, though, unfortunately, still of deep obscurity. The fragment formed part of the letter of some proconsul of Asia to the free city of Cos; and even though the restoration of the missing portion of the lines is doubtful, yet some important inferences as to the right of appeal to the emperor are quite certain. Especially important and unexpected is the fact that an appeal to the emperor proceeding even from a free city like Cos had to be made through the proconsul, and that the proconsul might refuse to transmit it. Two different restorations of the text—one by Mommsen, the

other by Mr. Hicks—are printed; and it is clear that the last word has not been said in regard to this interesting fragment.

In respect of accuracy of text the work approaches completeness, but in respect of explanation it is, of course, impossible at present even to approximate to perfection. Many of the documents would be obscure even if we had them entire, and in their fragmentary condition they swarm with difficulties, several of which will probably remain unsolved until new documents are discovered to throw light on them or to complete them. Some of the restorations proposed are most ingenious, e.g., the names of the three Coan tribes in No. 37, ll. 11-13, and the suggestion in l. 43, though Mr. Paton acknowledges the uncertainty in both cases. Comparison of the text of this inscription with the version previously published by Mr. Hicks from Mr. Paton's copy shows several improvements, and affords an illustration of the slowness of the process of completing and translating a difficult Greek document. In all probability further elucidations of many difficulties may be expected, both from the authors themselves in later study and from other scholars. In fact, the interest of these inscriptions lies chiefly in their difficulty and in the numerous problems which they suggest: in many cases the restoration of an epigram, or the solution of an obscure passage, may occur to the reader, and in turning over the pages one often feels on the brink of a discovery.

The epigraphic texts are very well printed, and furnish as good an idea of the actual state of the original stones as is possible with type. We have not yet learnt in England (though doubtless both authors know only too well) that type cannot properly render epigraphic texts, and that facsimiles need not be much, if at all, dearer. But we do not remember ever to have gone over a set of printed inscriptions which were more accurate than these are in regard to the position of the letters and the size of the lacunæ. It is, however, a defect that the transcription is rarely placed opposite the epigraphic text. This fault in arrangement adds to the difficulty, and destroys much of the pleasure, of working at the inscriptions; while it ruins the temper of the epigraphic student, who loses the place and his philosophic calm every time he turns over a page from the one text to the other. This criticism tells against the printers more than against the authors.

The introductory account of the "History of Cos," by Mr. Hicks, is careful and thorough. One defect in it is due to the misfortune, not the fault, of the writer. He has not seen the country about which he writes, and his work necessarily lacks the vividness, the sympathy, and the sharp, delicate precision of touch which we believe it would have gained, if Mr. Hicks had spent a month or two in Cos. When we consider that the investigation of the history and antiquities of the Ionian and Carian coasts has been specially entrusted to him by the British Museum, and that on his work the national credit in this branch of scholarship at the present time will mainly rest, it is nothing short of a disgrace that no opportunity has been found, either by the Museum or by some university, to send him on a mission to the coasts upon the study of which so



much of his time is spent. But it is only too common in England, after we have found out what a man can do well, either to deny him half of the instruments necessary to do it, or to set him to do something entirely different. So far as depends on knowledge of written evidence and comparison of authorities, this introduction is most thorough, and could hardly have been better done; but the charm of Greece, the warmth and glow and life of the islands, can be described only by one whom the scenery has inspired. The account of the natural features of the island is inadequate, and we must still turn for this to Rayet; but with this deduction Mr. Hicks's monograph is excellent, though we do not much like the mythological pages at the beginning or the theory about Astypalaia.

Besides the elaborate and useful indices in forty-five pages, Mr. Paton has added a series of ten appendices, the most important and interesting of which are D, on "Sepulchral Inscriptions with Fines," a clear and excellent statement of principles, containing some acute suggestions, that make a decided step in our knowledge of the subject; and I, on "Theocritus: was he a Coan?" But we wish that Mr. Paton had given some account of what Theocritus saw on that walk from the city to Haleis with Eucritus and Amyntas. Even a slightly expanded version of his note in the *Classical Review*, to which he refers his readers, would have been welcome; and if space was scanty, one or two of the mythological appendices might have been sacrificed. Mythological discussions are most seductive to the writer; but few read, and no one ever accepts, any other person's explanation of myths; and when we are now probably on the eve of a complete revolution in all stereotyped and most generally accepted views of Greek historical legend, such discussions might be postponed for a few years. Appendices A, B, C, and H also deserve a word of praise; and a map, unfortunately wanting some ancient names occurring in the text, is a useful addition.

Chiefly to prove that we have looked for errors, and can conscientiously say that we believe they are very rare, we conclude by noting one or two slips. In p. 358, end of line 7, read 344; on p. 178, No. 200 is certainly the epitaph of L. Aelius, not of Laelius. The remark on p. 10, "More might be made of this part by repeated study with a favourable light," suggests the doubt whether we are to understand a hint at the Cimmerian gloom in which the inscriptions of the British Museum have to be studied, or are to ask why the authors could not find the opportunity for a few days' longer study of the stone at the Museum. But on the whole the worst complaint we have to make against the authors is that Mr. Paton has given us so little of his own experience and his probably unrivalled knowledge of the island and the surrounding seas. He has apparently dreaded the charge of giving us too much of himself; but it is difficult to have too much of a highly educated traveller, and most people will rather be inclined to complain that they have too little of what he alone has had the opportunity of learning.

## THE MAUSOLEUM.

A CORRESPONDENT writes as follows:—

Prof. Percy Gardner has announced his opinion that the colossal statue of Mausolus in the British Museum could not have stood in the quadriga on the top of the Mausoleum, the statue being, as he thinks, much too small for the horse which has survived from the quadriga. But that is not so, as may easily be seen by measuring the head of Mausolus against that of the horse, and comparing these measurements with the head of Theseus in the east pediment of the Parthenon and the head of the horse of Helios beside him:—

Head of Mausolus, ht. 15". Mausoleum horse, ht. 41".

Head of Theseus, ht. 12". Helios's horse, ht. 31½".

Head from life, ht. 9". Horse's head (life), ht. 24".

Thus the head of Mausolus goes 2½ times into the head of the horse.

The head of Theseus goes 2⅔ times into the head of the horse of Helios.

The life head goes 2½ times into the horse's head (life).

The head of Theseus, being nearer the centre of the pediment, would naturally be on a slightly larger scale than that of the horse of Helios in the angle of the pediment. Besides, the horses of Asia Minor were of a much larger breed than those of Greece proper. Prof. Gardner arrived at his conclusion by comparing the reliefs of the Parthenon frieze, which is perfectly futile, since the rule there, as in most Greek reliefs, is to have the heads of men and horses all as nearly as possible on the same level, whether the men are riding, driving, or standing. The statue of Mausolus when standing in the chariot would rise head and shoulders above the horse, and that is just the proportion which is required for chariots standing at rest, as did the quadriga of the Mausoleum. The surviving horse stands perfectly still.

The statues of Mausolus and Artemisia placed in a chariot which had not yet begun to move would have reminded a Greek spectator of the numerous marriage scenes which are represented in this manner on the painted vases. Artemisia could not have placed on her husband's tomb a more appropriate symbol of her married life than the quadriga.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th and 5th inst. the following pictures, the property of the late Mr. H. Wallis: K. Halswelle, Waiting for the Pope's Blessing, 236*l.* Prof. K. Heffner, Venice, 115*l.* S. E. Waller, In his Father's Footsteps, 107*l.* G. Jacquet, The New Gown, 105*l.* E. Long, Mater Purissima, 147*l.*

The same auctioneers sold on the 7th inst. the following engravings: After Sir E. Landseer, The Stag at Bay, by T. Landseer, 61*l.*; Spaniel and Pheasant, and Retriever and Woodcock, by the same, 63*l.*; Dignity and Impudence, by the same, 30*l.*; The Deer Pass, by the same, 33*l.*; Night, and Morning, by the same, 84*l.*; Laying down the Law, by the same, 29*l.*; Bolton Abbey in the Olden Time, by S. Cousins, 33*l.*; An Event in the Forest, and The Lost Sheep, by T. Landseer, 28*l.*; Shepherd's Grave, and Shepherd's Chief Mourner, by P. B. Gibbon, 28*l.*; A Piper and Pair of Nutcrackers, by S. Cousins, 25*l.* Lady Grey and Children, after Sir T. Lawrence, 25*l.*

The same auctioneers sold on the 8th and 9th inst. the following etchings and books from the collection of the late Sir W. R. Drake: F. S. Haden, The Mouth of a Brook, trial proof a, 29*l.*; The same, trial proof b, 34*l.*; The same, first published state, 34*l.*; Shere Mill Pond, the large plate, trial proof a, 35*l.*; The same, first published state, 35*l.*; A River in Ireland, first state, 49*l.* Turner's Liber Studiorum, with portrait of Turner after D'Orsay, 175*l.*; Van Dyck, Icones Principum, 30*l.*

At Messrs. Sotheby's rooms on Monday last a collection of drawings by George Cruikshank was disposed of, realizing good prices. The set

of designs illustrating 'Oliver Twist' realized 140*l.*; those executed for illustrating the 'Life of Falstaff' fetched 10*l.* to 11*l.* each; and the complete set of drawings for 'Jack and the Beanstalk' produced 100*l.*

Messrs. Sotheby also sold on the 3rd and 4th inst. the collection of etchings by Mr. Whistler, the property of the late Mr. Joshua H. Hutchinson.

At a sale at the Hôtel Drouot, Troyon's 'Pâturage aux Environs de Honfleur' fetched 26,700 fr. (in 1878, at the sale of M. Laurent-Richard, the same picture was sold for 7,600 fr.); 'Les Bohémiens' of Diaz realized 10,000 fr.; 'Marine,' by J. Dupré, 6,700 fr.; and 'Intérieur de Bergerie,' by C. Jacque, 9,700 fr. At the sale of the collection of the late Princesse S. Radziwill, 'Un Pâturage,' by Brascassat, fetched 10,000 fr.

## FINE-ART Gossip.

SIR FREDERIC LEIGHTON will be a liberal contributor to the next Royal Academy Exhibition, as he is sending—besides the large circular picture of the Hesperides seated under "the golden-fruited tree," while the great python embraces them; the large upright composition, painted for Mr. H. Tate, of the 'Sea giving up her Dead,' originally designed for St. Paul's; and the very poetic landscape illustrating the legend of Clytie, all of which we have already described—a fourth painting of a life-size figure of a beautiful Greek damsel standing at a fountain, an admirable instance of colour, grace, and harmony of line; and a life-size, three-quarters-length figure of 'A Bacchante,' dancing vivaciously, and with one hand extended above a kid who capers before her.

By an accidental slip we stated last week that the figure of the silent muse, which is a leading element of Mr. Onslow Ford's Shelley memorial, is of white marble. On the contrary, it is, like the lions behind it, of bronze, and thus the tonality and coloration of the monument are simpler and more homogeneous than if the muse's figure had been white and had divided the masses of dark metal in front of which she sits. The pathos of the composition is, of course, increased by its simplicity, and the large proportion of bronze employed increases the feeling of sadness. In the same way the poetic expressiveness of the poet's statue of white marble, reclining on the sea-green slabs borne on the lions' heads and wings, is more effectually emphasized by the contrast of colours and tones. The sculptor has placed behind the muse the stem of an apple tree of bronze, the branches and gilt fruit of which are carried to the front on each side of the statue, so as to enrich the space there. As several portions of the memorial are now in the founder's hand, it will be impossible for any one to see the work until Show Sunday, when the artist's friends will probably be admitted to his studio.

TO-DAY (Saturday) the private view of pictures by Mr. W. H. Bartlett, representing scenery "Along the Tidal Seine," will take place in the rooms of the Fine-Art Society.

MR. STEPHEN W. WILLIAMS, of Rhayader, author of the 'History of the Abbey of Strata Florida,' who within the last few years has superintended excavations on the sites of Strata Florida and Strata Marcella, is at present directing similar work in connexion with Talley Abbey in Carmarthenshire. He has already traced the foundation walls, so as to ascertain the dimensions of the abbey church. The Cambrian Archaeological Association, under whose auspices Mr. Williams is working, will hold its next annual meeting at the neighbouring town of Llandeilo in the month of August, when a full report of the excavations may be expected, and members will have an opportunity of visiting the site.



A DESCRIPTIVE account of Wales, illustrated with numerous engravings, and entitled 'Welsh Pictures,' is to be added to the "Pen and Pencil" series of the Religious Tract Society. Several well-known Welshmen will contribute chapters dealing with special districts, while the Rev. Richard Lovett, author of 'Irish Pictures' and other books in the same series, will act as general editor.

THE death of Sir William Henry Gregory, which occurred on the 6th inst. through violent inflammation caused by a severe cold telling upon an aged though robust constitution, removes from the list of Trustees of the National Gallery one of the most accomplished and active amateurs who belonged to that body and one who was exceptionally useful. The grandson of an Under-Secretary of State, he was born in Ireland in 1817, educated at Harrow and Christ Church, elected M.P. for Dublin City and Galway, and appointed Governor of Ceylon, where his energies were wisely applied to the development of his province and the preservation of its antiquities. He was made a Trustee of the National Gallery in 1867. His courtesy and quick intelligence never failed to win friends.

MRS. F. O. FINCH, widow of the eminent painter in water-colours and distinguished member of the "Old Society," died, aged eighty-two years, on the 4th inst. She was a friend of many able artists, such as John Varley (her husband's master), John Linnell, Samuel Palmer, Clarkson Stanfield, the Brothers Chalon, and Edward Calvert, who are now dead, as well as several still living men of renown, like Mr. Richmond. F. O. Finch and she were married in 1837. He died in August, 1862. The happiness of their lives during this interval was the subject of the affectionate biography she wrote and published in 1865, when we reviewed the book. Finch was one of the "Ancients," a sort of brotherhood of artists who are conspicuous in Samuel Palmer's biography.

THE Cambridge University Press will shortly publish a handbook by Prof. Middleton on the subject of illuminated manuscripts, together with some account of the forms and materials which were used for manuscripts in classical times. It will deal with the various styles of art in the manuscripts of different periods and countries, and it will also contain a description of the technical processes of illuminators and the conditions under which they did their work. The book is illustrated with numerous woodcuts.

MR. F. LITCHFIELD'S forthcoming book on furniture and woodwork will be entitled 'An Illustrated History of Furniture,' and will comprise some nine or ten chapters, giving a *résumé* of the history of decorative furniture from the earliest times until the present day, and illustrations from our national collections, foreign museums, private collections, old company (guild) halls, and other sources. These will be over two hundred in number, and be selected from authenticated specimens or good authorities of the different periods. The work will be published during the summer by Messrs. Truslove & Shirley, and will be in form imperial octavo.

IN Brussels has died at an advanced age a once distinguished painter, M. Bruno van Hollebeke, whose 'La Mort de Breughel,' 'L'Avare,' and 'Les Derniers Jours d'un Condamné' were much noticed. The unfortunate artist had been totally blind for many years, and, being quite without resources, he became a *pensionnaire* of an Hospice des Aveugles at Brussels.

MR. G. WOOLLEY, of Ludlow, has in preparation a monograph on the "restoration" of the tower and other parts of the parish church of St. Lawrence, Ludlow, which has been carried out during the last two years at a cost of about 12,000*l.* Mr. W. S. Thompson gives a description of the architectural portion; Mr. Edmund Jones has contributed the section dealing with

the ancient history and recasting of the bells. The book will be illustrated with photographs. Mr. Woolley hopes to have it ready soon after Easter.

## MUSIC

### Musical Gossip.

A CREDITABLE performance of 'Elijah' was given by the Post Office Musical Society at St. James's Hall on Thursday evening last week. Although it was not so stated in the modest announcement concerning the concert, we believe nearly the whole of the orchestra as well as the chorus consisted of *employés* in the various departments of the Post Office; and although the rendering of the instrumental portion of the score necessarily left a good deal to be desired, the choruses were sung with commendable spirit, and the quality of the voices was bright and fresh. The solos all received justice from Miss Annie Marriott, Madame Mudie Bolingbroke, Miss Mary Tunnycliffe, Mr. Percy Palmer, and Mr. Watkin Mills. The performance on the whole reflected great credit on the conductor, Mr. Sydney Beckley.

Mlle. OTTA BRONY and Mr. Alfred Christensen, a Danish pianist and Director of the Leeds Conservatoire of Music, gave a concert at the Steinway Hall on Friday evening last week. Their programme included Beethoven's Sonata in *E* flat, Op. 12, No. 3, and Schubert's Rondo Brilliant in *B* minor, both for piano and violin (the violinist being Herr John Müller), and some Danish songs.

THE programme of the Popular Concert last Saturday included Mozart's Quintet in *G* minor, Brahms's Pianoforte Quartet in *G* minor, Op. 25, and Chopin's Polonaise in *E* flat. Mlle. Eibenschütz was the pianist and Mr. Hirwen Jones the vocalist.

ON Monday the concerted works were Beethoven's Quartet in *F* minor, Op. 95, and Mendelssohn's Sonata in *D* for piano and violin. Mlle. Eibenschütz, who was again the pianist, selected Beethoven's Sonata in *C* minor, Op. 111, a work for which she seems to have an especial fondness, which is natural, as she plays it remarkably well on the whole. Herr Joachim played some unaccompanied pieces by Bach in his finest manner, and Mrs. Helen Trust was wholly acceptable in songs by Méhul, Bertoni, and James Hook. Next Monday a Quartet in *G* by Herzogenberg will be performed for the first time.

WE are unfortunately compelled to defer criticism on Mr. Hamish MacCunn's new cantata 'Queen Hynde of Caledon,' performed for the first time in England at the Crystal Palace last Saturday, as, for some reason unstated, copies of the vocal score were not distributed to the representatives of the press. It would be grossly unfair, under these circumstances, to offer any definite opinions as to the merits of the work, more especially as the composer seems to have desired to free himself from the mannerisms which have previously characterized his efforts. So far as could be judged the performance, under the composer's direction, was extremely good, choir and orchestra being alike excellent; and the soloists, Miss Fillunger, Madame Emily Squire, Mr. Henry Piercy, and Mr. Andrew Black, were fully equal to their duties. The rest of the programme was made up of Mendelssohn's 'Hebrides' Overture; the Ballo, No. 2 in *B* minor, from Schubert's 'Rosamunde' music; the picturesque scene at the Wizard's Grave from Mr. MacCunn's cantata 'The Lay of the Last Minstrel'; and some familiar Wagner selections.

MR. EDGAR HADDOCK gave a "Musical Afternoon" at the Steinway Hall on Monday, when he played upon a magnificent red Stradivarius violin, somewhat rashly asserted to be "the

most perfect violin in the world." It is in the collection of Mr. G. Haddock, of Newlay Hall, near Leeds. The programme included Schumann's Sonata in *A* minor for piano and violin, Op. 105, and Grieg's in *C*, Op. 13. The pianist, Madame de Pachmann, gave a singularly pure and refined reading of Schumann's 'Études Symphoniques'; and a charming little Romance in *E*, for violin, was played by Mr. Haddock. Miss Effie Thomas, a light soprano, contributed some songs.

THE first of Mr. G. A. Clinton's "Wind Chamber Concerts" at the Steinway Hall on Tuesday evening was a marked success. The programme commenced with Hummel's once popular Septet, which now sounds rather faded, though it is worthy of at least occasional revival; and closed with Spohr's Nonet for wind and strings, a work for obvious reasons rarely heard. An interesting item was an Aubade for five wind and five stringed instruments, by Lalo. This can scarcely be regarded as chamber music; but its merits entitled it to performance, for it is far more pleasing than the French composer's more pretentious works. The scoring is remarkably piquant and effective, and the themes are dainty and fresh. M. Sauret and Mr. Cusins introduced a quaint Sonata, said to be for piano and violin, in *G*, by Porpora. This description is scarcely accurate, for the clavier part is a mere accompaniment. Mrs. Hutchinson rendered some songs in her customary tasteful manner.

THE Liverpool journals speak, on the whole, in very flattering terms of the performance in English of 'Le Prophète' by the Carl Rosa Opera Company on Wednesday last week. Mr. Hedmond's impersonation of Jean of Leyden is highly praised; Miss Josephine Yorke's embodiment of Fides is commended; and the opera seems to be remarkably well placed on the stage.

SIR CHARLES HALLE'S Manchester programme on Thursday included Dvorák's Symphony in *G*, No. 4, and the overtures to 'Elise' by Cherubini, and 'Fidelio' by Beethoven.

SIR AUGUSTUS HARRIS has secured the performing rights in Mascagni's 'Cavalleria Rusticana' and 'L'Amico Fritz,' so that these works may be added to the list of those to be performed during the approaching opera season. In the last named Mlle. Calvé and Signor de Lucia will sustain their original characters.

BACH'S Mass in *B* minor will be performed for the tenth time by the Bach Choir on the 22nd inst. at St. James's Hall. The programme of the third concert, at the Princes' Hall on May 31st, consisting of unaccompanied choral works, promises to be interesting. It will include Palestrina's 'Missa Assumpta est Maria,' Sweelinck's 75th and 134th Psalms, Brahms's motets 'Fest und Gedenksprüche,' &c.

MR. CORDER writes with reference to the performance of Bach's 'Magnificat' last week:

"As we are about to set about producing one of the more important of the Church cantatas, it would be a great kindness if the critics would tell us the way in which this *ought* to be done, as at present we are in the position of the old man and his ass in the fable."

Our views on the subject of additional accompaniments have been so frequently expressed that there is no occasion to reiterate them. But we may add that those who undertake the thankless task of editing the old masters should not be thin-skinned, as nothing that they can do is likely to meet with general approval.

THE Berlin papers speak in very high terms of Miss Alice Dessauer, a young English pianist, formerly a pupil of Madame Schumann. Miss Dessauer will shortly make her *début* in this country.

THE new operatic competition instituted by Signor Sonzogno has resulted in sixty-one one-act scores being submitted. It is scarcely probable that among these will be found a work equal in merit to 'Cavalleria Rusticana.'



M. BUSSAC, the director of the Liège Théâtre Royal, is organizing a kind of festival in honour of Grétry, who was born in that city. It will include a special performance of his *chef-d'œuvre* 'Richard Cœur de Lion,' which would well merit revival elsewhere.

## CONCERTS, &amp;c., NEXT WEEK.

Mon.	Highbury Philharmonic Society, 'The Rose of Sharon,' 8, Highbury Athenæum.
—	Popular Concert, 8, St. James's Hall.
Tues.	Mrs. Leith Macgregor's Concert, 8.30, Steinway Hall.
—	Mlle. Marianna Eissler's Quartet Concert, 8.30, Steinway Hall.
Wed.	London Ballad Concert, 8, St. James's Hall.
—	Mr. Anton Hartvigson's Liszt Recital, 3, Princes' Hall.
—	Mr. Algernon Ashton's Concert, 8, Princes' Hall.
Thurs.	Westminster Orchestral Society, 8, Westminster Town Hall.
—	Royal College of Music Concert, 4, Alexandra House.
—	Mr. W. Carter's National Concert, 8, Albert Hall.
Fri.	Irish Concert, 8, St. James's Hall.
—	Wind Instrument Chamber Music Society, 8.30, Royal Academy of Music.
Sat.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.
—	Miss Louisa French's Concert, 3, Steinway Hall.
—	Apotommas's Harp Recital, 3, St. James's Hall (French Room).
—	Special Performance of 'Fra Diavolo,' Guildhall School of Music.

## DRAMA

## THE WEEK.

ROYALTY.—Independent Theatre: 'Le Baiser.' By Théodore de Banville. Translated by John Gray.—'A Visit.' By Edward Brander. Translated by William Archer.—'The Minister's Call.' By Arthur Symonds.

PRINCE OF WALES.—Afternoon Performance: 'The Plowdens,' Drama in Four Acts. By Otto Benzon and Edward Ross.

THE so-styled Independent Theatre has been defrauded of its independence. It has had to submit its programme to the constituted authorities, and, hardest fate of all, to accept the expurgations of the Censure. Consolation for this defeat may be found in the fact that a blow which does it little harm recoils with damaging effect upon the striker. The whole business is, indeed, calculated to provide fresh sport for Puck, supposing that "merry wanderer of the night" to have escaped educational tests, and still to find pleasure in the things "that fall out preposterously." Worst and most certainly doomed of all anachronisms, the Censure can only find safety in obscurity, and this shelter it is apt enough to seek. With reprehensible levity and malice, however, the press keeps stirring it to action for the purpose of afterwards laughing at it. Roused from its slumbers, it interferes just when it ought not, and provokes a howl of execration, in presence of which it flies back to its former shelter. A programme less offensive than that provided by the Independent Theatre for its latest entertainment cannot always be found at a duly licensed house. Now, however, authority asserts itself, and, after winking at the salacious suggestion of burlesque, insists on interfering with a work of scrupulous morality and literary aim, compelling the author or translator to print as a leaflet the passages over which the Censure had boggled. Mr. Archer has a good case, and may be trusted to deal with the power that has challenged a conflict and chosen so injudiciously its ground.

Of the three pieces produced one only challenges criticism. 'Le Baiser' of Banville has been seen at the Comédie Française with interpreters such as Mlle. Reichemberg and M. Coquelin cadet. In Mr. Gray's lamely rhymed version and with English acting it is scarcely recognizable as the same. Out of Mr. Frank Harris's 'Modern Idyl' Mr. Symonds has extracted a play which is uncomfortable and unsympathetic. No pulse of passion justifies the commonplace amours of a Dissenting parson and the faithless wife of his deacon.

It is otherwise with Mr. Archer's adaptation from the Danish. We have here a play curiously Ibsenlike in the absence of moral feeling and the inconclusiveness of its lesson. The scene shows us a domestic interior with a young couple happy in their surroundings and happier in their love. A worldly and cynical friend arrives, and pictures to the husband a scene in which he had seduced a girl—young, unprotected, innocent. In the wife to whom he is introduced he finds his victim. We are now face to face with the problem which M. Dumas and other French dramatists love to present. No one is killed, however, and after some dramatic, gloomy, and painful scenes the wife is sent to rejoin her children, the penalty exacted being the forfeiture of the husband's esteem. The translation is well executed, and the play thrills the audience. It secured a capital interpretation. It is difficult to imagine a performance of the heroine more touching, pathetic, and convincing than that of Miss Olga Brandon; Mr. Cunningham struggled, not wholly in vain, with a difficult part, introducing some scenes of much passion; and Mr. Arthur Bouchier played with ease, sincerity, and effect as the seducer. The programme was greeted with favour, and 'A Visit' received a warm tribute of tears.

There is in the treatment of social subjects by Scandinavian dramatists a sincerity and an outspokenness which according to the views of two antagonistic parties constitute their charm or their offence. In 'The Plowdens' we have a breach of chastity dealt with in a fashion the frankness of which Dumas *filis* might envy, and with a subtlety that Ibsen cannot surpass. No breach is there, it is true, of conjugal chastity, and no offence on the part of the heroine by which any suffers but herself. A girl, young, guileless, captivating, has yielded to the promises of a man her superior in station, and has been deserted by him with masculine indifference and decision. For such offence society has constituted itself a tribunal before which the male always goes scatheless, while the female is condemned to social death. Against this 'The Plowdens' is a dramatic protest. It shows arrayed against an orphan girl, all but friendless, poor, and occupying a position quasi-menial, all the prejudices and conventions of a narrow, Philistine, and provincial society. But one worthy man is there to save this moral "City of the Plain." He is the eldest son of the house of the Plowdens, in which the heroine lives half as lady's-maid, half as companion. The fact that he purposes to make her his wife is discovered, and also that she has been wronged by a man now the accepted suitor of Miss Plowden. Every conceivable attempt is made to arrest a marriage by which it is felt that the Plowdens, rich Nottingham manufacturers, will be dishonoured. The girl is driven with ignominy from the house, and, other courses failing, the would-be bridegroom is told her shameful secret. This shaft even fails. He has known the fact all along. When he offered her marriage she had told him all, and his love had pardoned and augmented. In the end the steadfastness of the girl triumphs and the defeat of the Plowdens is signal, since the daughter, a

convert to her brother's views, refuses the aristocratic suitor whose honour she finds to be tarnished and smirched.

In the simplicity of this treatment is found its recommendation. Neither hero nor heroine can be driven to disloyalty, and their fidelity wins its reward. The story is, moreover, genuinely dramatic, and its situations are the stronger for being unforced. The satire meanwhile upon social hypocrisies and shams is telling, and the language is terse, epigrammatical, and appropriate. One scene suffices for the action, which passes in the present day. That the play contains much that will appeal to a general public may be doubted. It is, however, good work. It is well acted by Miss Isabel Ellissen, Mr. Herbert Waring, Mr. Ben Webster, and other actors. Most of the characters are, indeed, fresh and well conceived, and all obtain adequate interpretation.

## Dramatic Gossip.

MR. JUSTIN HUNTLY M'CARTHY has printed for private circulation 'The White Carnation' and eleven other one-act plays. Most of them are fitted for the stage, on which several of them have been seen, and all of them are written with much delicacy, grace, and feeling.

THE death of Mrs. Terry, the mother of Miss Ellen and Miss Marion Terry and Mrs. Arthur Lewis, led to the temporary withdrawal of the actresses first named, both of whom resumed their rôle on Monday. During Miss Terry's absence the rôle of Queen Katharine was taken by Miss Amy Roselle (Mrs. Arthur Dacre).

MISS ELLA TERRISS has quitted the Princess's Theatre for the Court, where she replaces Miss Norreys in 'A Pantomime Rehearsal.'

'THE BLACK FLAG' of Mr. Henry Pettitt was revived on Monday at the Olympic.

MRS. LANCASTER WALLIS will at the end of the month give a series of afternoon representations of a new play by Mr. L. N. Parker.

THE Globe Theatre will pass at Easter into the hands of Mr. Leonard Outram, who will produce 'Rosmer of Rosmersholm,' a pendant by Mr. Austin Fryers to the 'Rosmersholm' of Ibsen.

'MARRIAGE' is the title of a new play by Mr. Brandon Thomas, to be given at the Court Theatre.

AFTER the Norwegian and Danish theatre comes the Swedish. Miss Elizabeth Robins, whose representation of 'Hedda Gabler' will not soon be forgotten, has accepted a play adapted from a work by a Swedish lady.

THE death is announced at the age of ninety-two of M. Étienne Arago, the last surviving brother of the great astronomer. He began life as a teacher of chemistry at the École Polytechnique, but speedily became a writer of vaudevilles, of which he produced a great quantity, and melodramas, and was one of the first to write 'Revue de la fin d'Année.' He also contributed to the papers and published an historical novel and several volumes of verse. From 1830 till 1871 (he distinguished himself as Maire of Paris in the early part of the siege) he was much mixed up with politics. In 1878 he was appointed Keeper of the Records at the École des Beaux-Arts, and in 1879 Keeper of the Musée du Luxembourg.

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Manchester, February, 1892.

## CITY of LIVERPOOL.—LIVERPOOL SCHOOL

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By order, GEORGE J. ATKINSON, Town Clerk.

Liverpool, 11th March, 1892.

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SATURDAY, MARCH 19, 1892.

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## LITERATURE

*Souvenirs du Maréchal Macdonald, Duc de Tarente. Avec une Introduction par Camille Rousset. (Paris, Plon.)*

*Recollections of Marshal Macdonald, Duke of Tarentum. Edited by Camille Rousset. Translated by S. L. Simeon. 2 vols. (Bentley & Son.)*

THE fame of Marshal Macdonald is familiar to English people, partly because he was of Scotch descent, and partly on account of the important part which he played at Wagram; and although he does not stand in the first rank of the Napoleonic commanders, and never won an important battle, he was a good officer, well acquainted with the art of war, and his nerves were never affected by the most disturbing influences. Above all, he was truthful to a fault, and upright and loyal in the fullest sense of those words. The great merit of his autobiography consists in the information which he gives regarding Napoleon's conduct and bearing on some of the most important occasions, and the anecdotes he relates of some of his celebrated companions in arms.

The marshal's father, a native of South Uist, was educated at the Scotch College at Douai for the priesthood. For some reason or other he changed his mind, and, returning to his native island, he became a parish schoolmaster and tutor in Clanranald's family. On the landing of Prince Charles Edward he attached himself to the prince's fortunes, and after Culloden he appears, according to the marshal's account, to have remained with the royal fugitive and to have served him as a guide. At all events, it is certain that when Flora Macdonald took the prince from South Uist to Skye, Vall Macachaim accompanied them, and eventually escaped with the prince to France. On landing he assumed the name of Macdonald as being better known than his own, the Macachaims being a sept of the Macdonald clan. Through the interest of the prince he obtained a commission, first in Albany's and afterwards in Ogilvie's regiment, one of the two Scotch regiments at that time in the French service. The marshal's comment is, "The prince never gave him another thought."

On the disbandment of most of the foreign regiments after the peace of 1763 the marshal's father found himself on half-pay, with a pension of 30*l.* a year. He took this

inopportune moment for marrying a girl without any fortune, and finally settled at Sancerre, where there lived a little knot of Scotch refugees. He died in 1788. The future marshal was at first destined for the priesthood, and was sent to Paris to a school kept by "Chevalier Pawlet." There he conceived a taste for the army, and some powerful friends of his father obtained for him a lieutenancy in Maillebois's regiment, at that time being raised for the Dutch. On the disbandment of the corps a few months later he was fortunate enough to obtain a cadetship in Dillon's Irish regiment. When the wars of the Revolution broke out, General Beurnonville, recognizing his merit, obtained his promotion to the rank of captain, and made him his aide-de-camp; and Dumouriez, when appointed to the command of the Northern Army, was so much pleased with the manner in which young Macdonald executed several commissions, that he invited him to join his own staff. Macdonald wished to remain with Beurnonville, but the latter insisted on his accepting the offer of Dumouriez. At Valmy he won his lieutenant-colonelcy, and he was present at Jemappes. Having been on Dumouriez's staff, he was an object of suspicion to the Commissioners when his former commander went over to the enemy, and his fate on several occasions hung by a thread. He managed, however, eventually to dispel all ideas of want of fidelity to the republic, and in August, 1793, he was raised to the rank of general of brigade. Under Pichegru he distinguished himself during the conquest of Belgium and Holland, and in November, 1794, was promoted to the rank of general of division. He was then just twenty-nine years of age, and had been only three years previously a humble lieutenant of infantry. His career thenceforth belongs to history, and we shall not seek, therefore, to follow it in detail. We shall now deal with some of the comments and remarks made by Macdonald on his brothers in arms, including Napoleon.

As commander-in-chief of the Army of Naples he fought and lost the battle of the Trebbia. He explains his failure by laying the blame on others, especially on Moreau. It had been arranged that Macdonald and Moreau, who commanded the Army of Italy, should combine their operations. Owing, however, to Moreau's delay in descending from the Apennines to attack the Austrians and Russians in flank, while Macdonald assailed them in front, Macdonald had to deal with the whole of the allied forces.

"General Moreau has never explained his conduct, although I have often pressed him to do so by word of mouth, by letter, officially, and by public summons. Why these delays? I am sure there was no ill-will on his part, but merely hesitation, which was in his nature. I cannot say the same for his advisers. Among them was one man in particular [General Gouvion St. Cyr] who had great influence, and was inspired by an unjust animosity—it was more than unfriendliness—against me. It was this man, I have since been told, who most powerfully contributed to augment this natural tendency to delay. What matters any detriment to the public weal, so long as private spite can be gratified?"

Among the other causes of the loss of the battle of the Trebbia was the misconduct of Montrichard's division, which

went into action without its commander, who remained behind in the bivouac. According to the marshal that officer was utterly incapable, if not worse. In the action at Modena, a few days before, Montrichard came up too late, his delay entailing the escape of a large portion of the enemy, and also incidentally a serious wound to Macdonald, who was ridden over and severely wounded by a body of the enemy's cavalry who were making a desperate effort to avoid capture. On recovering consciousness he found himself surrounded by a group of generals, among them Montrichard, with whom the following curious conversation took place:

"'This is your doing,' I said to General Montrichard. 'Had your troops taken part in the action this mischance would not have befallen me; and not an enemy would have escaped had my combinations been carried out.' His excuse was that on reaching Fort Urbino the regiment at the head of his column had no cartridges; that the train of artillery, at the end of both divisions, was still at Bologna, and that they had waited for it to come up.

"'What,' I exclaimed, 'regiments campaigning without cartridges? Why did you not discover it sooner? Were they all without them?'

"'No, only the leading company.'

"'Why did you not throw it aside and let the others take the lead? A little more and we should have been driven back,' I added, 'and it would have been your fault entirely, as you could and should have made an important diversion.'

"'He dropped his eyes and made no reply. I should have done well to withdraw his command from him then and there.....but he belonged to the Army of Italy, and was only for the time being under my orders.'

One of the most momentous and certainly one of the most unfortunate events of the marshal's life was the battle of the Katzbach. He makes out a tolerable case for himself, but there is no doubt that his rashness was the main cause of the disaster. He casts the blame on Sebastiani for taking his whole corps of cavalry across the river and on to the heights, though he, the marshal, had only ordered him to send a few squadrons for reconnoitring purposes. He also censures Souham for delay in carrying out his instructions to turn the enemy's right. He admits that it was a gross fault to take so many guns on to the heights where they were afterwards captured by Blücher; but he hints that it was done without his knowledge, and that as soon as he saw what had happened he ordered most of the artillery to come down the hill again. Considering, however, the few passages over the river, the narrowness and difficulty of the road up the hill, and his ignorance of the enemy's position and numbers, any attempt to occupy the hill should have been made most cautiously under the personal supervision of the marshal himself, who, by the way, must have had his principal generals very little under control, seeing that, according to him, they quite failed to carry out his instructions. Another explanation of the defeat given by him, and also by Marbot, is that the ground was soaked, and that in consequence the guns could only be moved with difficulty, while the heavy rain prevented the discharge of the muskets of the infantry; but it does not seem to have occurred to him that the muddiness of the



soil and the heavy rain were equally disadvantageous to the enemy. That Sebastiani should in justice bear much of the blame is clear, not only from what the marshal says, but from the testimony of Marbot, who commanded a regiment of cavalry in that action. Sebastiani had no sooner surmounted the heights than, without taking the precaution to reconnoitre, he at once pushed forward an entire division of cavalry with the artillery of two divisions. The result was that the entire corps of cavalry, consisting of 5,000 or 6,000 combatants, was speedily routed and driven off the field by the unexpected onslaught of 20,000 hostile horsemen. The infantry on the plateau shared the confusion, and a complete rout ensued; 20,000 prisoners were taken by the allies, and fifty pieces of artillery. According to General Marbot, Macdonald preserved the esteem of those under him by confessing his own faults. Indeed, the day after the battle he assembled the generals and colonels, and told them that all had done their duty, that he alone was responsible for the defeat. This frankness and honesty were characteristic of the marshal, who could with justice tell his son that he had never committed any act of which he had reason to be ashamed.

The jealous and insubordinate temper of Napoleon's generals, which had been one of the chief causes of the French reverses in Spain and Russia, became particularly noticeable in 1813. Already in 1809 Vandamme, disappointed at not having been made a marshal after Wagram, had inveighed against Napoleon to Macdonald in the presence of thirty officers, most of them generals and field officers: "He is a coward, a forger, a liar; and had it not been for me, Vandamme, he would still be keeping pigs in Corsica." After Leipzig Augereau was as violent. He said to Macdonald, who was asking the reasons why he, Macdonald, had not been supported during his fight in the suburbs:—

"That idiot does not know what he is about. Have you not already noticed that? Have you not observed that he has completely lost his head in these recent events, and in the catastrophe by which they have been followed? The coward! He abandoned and was prepared to sacrifice us all; but do you imagine that I am fool enough to let myself be killed or made prisoner for the sake of a Leipsic suburb? You should have done as I did, and have gone away."

The Emperor does, indeed, seem to have been demoralized. At the passage of the Saal, Macdonald "saw the Emperor in front of a house, lounging in a chair. He did not appear to see me." On the same day the marshal noticed

"that no precautions had been taken to cover the bridge under repair. It was visible from the slope of a range of mountains, at the summit of which the enemy could place artillery and blow it to pieces, and that, of course, happened. .... At the first gunshot the Emperor crossed the frail little bridge used by the workmen, and I saw him going away at a rapid trot on the other side."

When the retreating French army was approaching Hanau, and found that the Bavarians were barring the road, Macdonald, having but few troops with him, and meeting with much resistance from the enemy, sent repeated messages to the Emperor, who was less than three-quarters

of a mile to the rear, but all remained unnoticed. At length the marshal went in person.

"On reaching the Emperor, I spoke to him very energetically about the position of affairs.

"What can I do?" he said carelessly. "I give orders, and no one heeds them." .....

"I can quite believe it," I returned. .... "You must force a passage, Sire. .... Why have not the Guard come up? We shall be utterly done for if they don't come immediately."

"I can't help it," he answered coldly. ....

"Four battalions of Chasseurs arrived. .... The mere sight of these veterans made the enemy retire from the wood; but it was still difficult to get clear of it, or even to line the fringe. .... The Emperor came up, followed by his Guard and some other troops; he asked for information, which I gave him, reckoning the enemy's force as at least 30,000 men.

"Can we observe their position without danger?" he asked.

"Not without danger; we must risk it; I have already done it once."

"Very good, come along."

"And away we went. Just as we were starting a shell burst close to him without hurting any one. Straightway he stopped, dismounted from his horse, and from that moment till the evening it was impossible to get him out of the wood."

We cannot compliment the translator on the manner in which he has translated this work, for he is evidently unacquainted with military technical terms, and even with the English equivalents for them. For instance, he renders on one occasion *boulet* by "bullet," instead of by *cannon-ball*. The illustrations are well executed. The value of the book would have been greatly enhanced had there been an index and a few diagrams of seats of war and battles. Still, this work is a valuable addition to military history.

#### TWO LAMB BOOKS.

*The Dramatic Essays of Charles Lamb*. Edited, with an Introduction and Notes, by Brander Matthews. (Chatto & Windus.)

*Poetry for Children*. By Charles and Mary Lamb. 2 vols. (Leadenhall Press.)

MR. BRANDER MATTHEWS has written an interesting essay, but it is a pity that the readers most interested should be unable to procure it free from the burden and the attendant expense of a mere reprint of matter they already possess. As Mr. Matthews refers them to Canon Ainger for notes, he might well have referred them to the same quarter for the text. But seeing that he did not at once complete, and give a little freshness to, the collection by including Lamb's admirable criticism of Cooke's *Richard III.*, which was disinterred from the *Morning Post* of 1802 and printed in the *Athenæum* in 1888. It might also have been stated that the "Introduction" is not new, for it appeared (all but a few sentences) nine years ago in *Lippincott's Magazine*; and there still linger traces of its origin both in the diction and the spelling, though the London printers have evidently attempted to reform the latter. Mr. Matthews has "a notion that Lamb's writings were afloat and are to-day more widely read in these United States than in Great Britain"; but that notion may possibly arise from the inequality of his acquaintance with the two countries. We are quite ready to accept

his word for it that "Americans take a peculiar delight in the humour of Charles Lamb, for he is one of the foremost of American humourists"—on whose roll, it is added, he shines as brightly as Mark Twain. It is quite true that Lamb "never hesitated to speak disrespectfully of the equator," but it is true only in a superficial and limited sense. Lamb's disrespect was never for the equator itself, only for irrelevant citation of it as an authority. His essential quality, underlying all whimsicalities, was reverence, while the essential quality of American humour—so far as represented by Mark Twain—is the irreverence of the proverbial *sapeur*; and unless Mr. Matthews has wantonly sacrificed his countrymen to an epigram, the finer essence of Lamb's humour may be thrown away upon them. He is so bent on making out Lamb to be a Yankee who strayed into Cockaigne as to consider that "even his mercantile training, in so far as it might be detected, was in his favour in a land whose merchants are princes." Of course the essayist's pen slipped here—he must have intended to write "whose princes are merchants," though perhaps a term more graphic than "merchants" might have been selected.

Referring to the essay 'On the Tragedies of Shakespeare,' Mr. Matthews says that Lamb did not "believe it is a sin to set Shakespeare's plays on the stage, though a simple-minded reader might think so." He certainly would be a simple-minded reader who thought so. Lamb says he "cannot help thinking that the plays of Shakespeare are less calculated for performance on a stage than those of any other dramatist whatever"; but recognizing that this "may seem a paradox," he proceeds to explain. "Their distinguished excellence is a reason why they should be so; there is so much in them which comes not under the province of acting, with which eye and tone and gesture have nothing to do." He points out that the choicest part of 'Hamlet,' "the transactions between himself and his moral sense," is destroyed by the stage representation. "I am not arguing," says Lamb, "that 'Hamlet' should not be acted, but how much 'Hamlet' is made another thing by being acted"; and he goes straight to the heart of his contention: "I see no reason to think that if the play of 'Hamlet' were written over again by some such writer as Banks or Lillo, retaining the process of the story, but totally omitting all the poetry of it, all the divine features of Shakespeare, his stupendous intellect . . . I see not how the effect could be much different upon an audience." Lamb was not denying or deriding the admirable stage-craft of Shakespeare; he was recognizing it, maintaining that although the poet Shakespeare was lost in the acting, there remained an effective stage play. What he complained of was that the student's impressions of the chief characters and the main drift were lacerated, or dulled, or obliterated by the actors, and this not in proportion to their badness, but almost in proportion to their goodness. A bad Hamlet or Othello was no more than a passing annoyance, but a good one blurred one's own Hamlet or Othello or Richard a hundred times and in a hundred ways for once that he helped to clear it. In taking this view, Lamb is not blaming bad



acting; he is not blaming anything or anybody:—

"I mean no disrespect to any actor, but the sort of pleasure which Shakespeare's plays give in the acting seems to me not at all to differ from that which the audience receive from those of other writers; and, *they being in themselves essentially so different from all others* [Lamb's italics], I must conclude that there is something in the nature of acting which levels all distinctions."

In the same essay he declares he has never seen but one acceptable Iago; and putting aside for a moment anything so hazardous as a general proposition about the nature of acting, it may be conceded that extreme liability in the finer elements of a play to very inadequate stage interpretation is a legitimate argument in support of Lamb's contention. He is not afraid of the exceptions of his experience. Writing "gratefully" of the performance of a Shakespearean tragedy in which Mrs. Siddons and her brother John sustained the principal parts, Lamb says:—

"It seemed to embody and realize conceptions which had hitherto assumed no distinct shape. But dearly do we pay all our life afterwards for this juvenile pleasure, this sense of distinctness. When the novelty is past, we find to our cost that instead of realizing an idea we have only materialized and brought down a fine vision to the standard of flesh and blood. We have let go a dream in quest of an unattainable substance."

The note of perfect ingenuousness in this passage is unmistakable. No doubt Lamb in this essay permits himself the licence of a spice of paradox, but only for the sake of emphasis, and to gain the more attention for a view which he held in all sincerity. He recognized the existence of "two races of men," and the essay was written for the one to which he himself belonged, and it is not marred by the least shadow of an assumption of "superiority." He never desired to extinguish the foot-lights, which help to illuminate Shakespeare for the other race, with which as to so many other matters he was in fullest sympathy, and on behalf of which, including himself, Mr. Matthews propounds a counter-paradox:

"In the theatre alone is found the sovran magic which makes the familiar yet shadowy figures of Shakespeare live and move and start from the printed page into actual existence in the flesh."

Mr. Matthews's remarks on the causes which hindered Lamb's success as a practical dramatist are just and acute, and he gives an interesting account of the considerable success which attended 'Mr. H——' in America. It was played at New York in 1807 and again in 1824, and had a run in Philadelphia in 1812, the manager, Mr. Wood, continuing to act the part from time to time for ten or twelve years. The main fault of the piece is the concealment from the audience of the secret on which the interest turns; and it is somewhat curious to find Mr. Oscar Wilde repeating in 1892 the same blunder in 'Lady Windermere's Fan.' Mr. Wilde promptly rectified his mistake, and it might be worth the while of some manager to do the same for 'Mr. H——,' and try if the American success could be repeated in London.

The two pretty little volumes of the Lambs' 'Poetry for Children' are very

welcome, though it is hard to say why they should be described as a facsimile of the original issue of 1809. The paper is of a different character, and the tasteful cover is quite unlike the original half-binding of red roan with grey or mottled paper sides. The original title-page, which is reproduced, ran thus: "Poetry for Children, entirely original. By the Author of 'Mrs. Leicester's School.' In two volumes. London: Printed for M. J. Godwin, at the Juvenile Library, No. 41, Skinner Street. 1809"; and the published price was 1s. 6d. per volume. The first issue was soon sold off; no reprint followed, for in 1811 we find Godwin advertising it as "Out of print, but the best Pieces inserted in 'Mylius's First Book of Poetry,'" in which the authorship of the selected pieces was given to "Mrs. Leicester." The 'Poetry for Children' was reprinted, not quite completely, at Boston (U.S.A.) in 1812; but in 1827 Lamb, who did not possess a copy of the 1809 edition, could not find one "for love or money," and nothing was heard of the book until 1872, when a collection from "Mylius" was foisted on the public with the pretence that it was a reprint of the original volumes—a pretence which was exposed in the *Athenæum* (No. 2620). It was not until 1877 that a copy of the long-lost book was discovered. It came from Plymouth, but *via* South Australia, and was immediately reprinted by the editor of the audacious sham of 1872. Since then two or three other copies have turned up, and have fetched fancy prices at auction. On the appearance of the reprint of 1878 we estimated at length, but not very highly, the literary value of the 'Poetry for Children'; and though the collection will probably never excite any but a biographical and antiquarian interest, it is all so wholesome, and much of it so sweet, that all children should be afforded an opportunity of appreciating the simple verses, or a selection from them such as Canon Ainger might make. It is regrettable that this pretty and expensive reprint should not have been sent out with a less meagre and more accurate preface.

*Villainage in England: Essays in English Medieval History.* By P. Vinogradoff. (Oxford, Clarendon Press.)

In a brief notice of Prof. Vinogradoff's book (*Athenæum*, June 23, 1888), on its first appearance in the Russian edition, we expressed the hope that an English translation of so scholarly a work might, in due course, be published. Fortunately for students the learned author has made his own translation, and has thus ensured the presentation of his views without the risk of that doubt or distortion which is almost inevitable when the task of translation is accomplished by a different hand. We must, however, express at the outset our regret at the disadvantage under which the author labours in having his arguments placed before his English readers in so piecemeal a fashion; for although the book is published as if complete in itself, it only comprises the last two—'The Peasantry of the Feudal Age' and 'The Manor and the Village Community'—of the four essays in the Russian work, the two others, dealing respectively with 'Domesday Book' and 'The Saxon Epoch,' being

postponed for the present, and not likely, we fear, to be published for some time to come. As these four essays are parts of a connected whole, it will be understood how difficult it is to appreciate or to criticize the author's theory so long as the earlier portion of his argument remains untranslated. On the other hand, if it was possible at present to publish only this instalment, we are sure that English readers would rather have it at once than wait longer for so important a contribution to a controversy of the greatest interest.

Devoting his preface to an explanation of the charm that the study of agrarian communities, especially in their English development, possesses for a Russian, the author proceeds to develop, in a lengthy and elaborate introduction, his own conception of the progress and tendencies of historical study in the present century. His wide reading and breadth of view are plainly manifest in this able sketch, of which the limits of space will only allow us to say that, while maintaining the uninterrupted advance of our historical method and knowledge, it lays stress on the reactionary tendency, which has found two of its most brilliant exponents in the late Fustel de Coulanges and in Mr. Seebohm, so far as concerns the "mark" and the free village community.

This, of course, brings us to the author's point of departure. It was not to be expected that the startling views so ably advanced by Mr. Seebohm should be accepted as the last word upon a question of far-reaching consequence; but his 'English Village Community' was a work of very different calibre from that in which Mr. Coote applied the "Roman" theory to the English town, and in him Prof. Vinogradoff has found a foeman worthy of his steel. We use this expression advisedly, for although the author claims in his preface that "nobody has exercised a stronger influence on the formation" of his views, and that he has only "disputed some of Mr. Seebohm's opinions," no compromise is possible between the view that the village community was originally servile and the belief that it was originally free. Between the advocates of these theories there can only be *guerra al cuchillo*.

The first essay, dealing with "the peasantry of the feudal age," is mainly concerned with the legal aspect of villainage, and with the distinctions between the servile and the free peasantry. This portion of the author's argument is largely based on the valuable researches of Prof. Maitland, whose assistance he gratefully recognizes. The leading idea of his theory on villainage is that while the law, in the hands of feudal lawyers, was ever endeavouring to simplify and define the villain's status, rights, and disabilities in the light of the Roman law of slavery, its efforts were virtually defeated by the complex elements in villainage, some of them quite foreign to the Roman conception. But besides this tendency "towards an artificial crystallization of the law," there was the direct influence of the Norman Conquest, which effected, the author holds, the subjection of the peasantry by forcing the free and unfree classes into the common mould of villainage. Here he makes a special point by claiming that on manors



of "ancient demesne" this distinction was less effectually swamped, and that in their "villain soemen" we have the survival of a class originally free. But while the development of the feudal "manor" confused, he urges, the free with the unfree, it arrested the descent into personal slavery by the interposition of the manorial system between the villain and his lord. Although, till his earlier essays are given us, the professor's arguments are incomplete, we are allowed to see his dominant idea in his conclusion, after analyzing feudal villainage, that "there is a stock of freedom in it which speaks of Saxon tradition," and that "one must look for the origins of enslavement to the political conditions before and after the Conquest." In other words, the village community, originally free, was degraded by the events of the tenth and eleventh centuries, retaining traces of its original condition, which, though faint, were destined to expand and develope with the gradual growth of English freedom. But this view, it is frankly admitted, makes it difficult, when the village community first meets us in the garb of a manor, to determine which of its free elements are due to Saxon tradition and which to freedom newly acquired.

More interesting, and less difficult to follow, are the arguments that deal with the second portion of the professor's subject, 'The Manor and the Village Community.' The last chapter of this essay may be commended to the student as a brilliant *résumé* of the author's theory, and a really masterly survey of the subject. Briefly expressed, his strongest point, as it seems to us, is his insistence on the division of the open field into strips as an essentially communal institution, found in regions where the manor is unknown, and opposed rather than subservient to the interests of a lord. The other distinctive feature of the manor, the sharp gradation of holdings, is less easy to deal with. Mr. Seebohm, as is well known, builds mainly upon this phenomenon as evidence that the whole system was organized on the basis of the manorial plough-team. Our author admits the indisputable connexion between the holdings and the units of the team, but denies that they were organized with a view to the manorial system. As this point is most important, we must observe that the author's contention that the normal ploughs of the peasantry were "drawn by four beasts"—which "ruins Seebohm's hypothesis entirely" (an assertion that we cannot accept)—conflicts awkwardly with his explanation (p. 402) that "the model plough team" of the village community consisted of eight oxen. We must pass, however, from this point to glance at two novel and surely startling theories advanced, almost as a matter of course, by the author. The one is that the demesne farm was quite a late development, "tacked on" to the village community "or engrafted upon it"; the other is that the service of the community to the lord passed through three stages of development: (1) *firmæ*, (2) labour, (3) rent. Collation of p. 303 with p. 360 will throw the gravest doubt upon this assumption, which is opposed, we venture to think, to everything that is known on the subject of "the farm system."

To sum up, we may say that the book,

though the work of one who is an ardent student as well as a brilliant scholar, and though a most remarkable performance for a foreigner dealing with English history and with one of its hardest problems, does not, as yet, close the controversy, though it marks an epoch in the strife. Singularly enough the author's acquaintance with printed materials seems far less perfect than his knowledge of MSS., which has led him to devote to the study of the latter somewhat disproportionate labour. We have purposely refrained from calling attention to sundry rather serious slips we have noted in his work as we are anxious in no way to discourage him from completing the important task he has set himself to perform.

*Lady Mary Wortley Montagu: Select Passages from her Letters.* Edited by Arthur R. Ropes. With Portraits. (Seeley & Co.)

LADY MARY'S fair fame should gain considerably by this pleasant volume. It is true that most of the calumnies associated with her name had already been refuted in Mr. Moy Thomas's memoir prefixed to the third edition of Lady Mary's 'Letters and Works.' But the common idea of the lady's character and reputation is still chiefly derived from the scandalous imputations of Pope and Walpole. It is not likely that this unfair estimate can at once be entirely changed, but the public may be somewhat enlightened by Mr. Ropes's work, which will be read by many who are not acquainted with Mr. Moy Thomas's memoir.

Mr. Ropes tells the story of Lady Mary's life by means of a selection of passages from her letters, supplemented by biographical comments, and there is an excellent, but rather too partial introductory memoir. The extracts are well chosen and arranged, though they also, we think, convey too flattering an idea of the writer. The charges brought against Lady Mary in Pope's fierce satires are false, and Walpole's gossip had slight foundation of facts. She was not, however, a perfect character, even if judged, as she ought to be, by the standard of her own times. A reader with no previous knowledge of the subject would gather from these pages a most inadequate conception of the lady whose eccentricities are still remembered at an interval of nearly a century and a half after her death. He might suppose that her life in England was taken up with little else than her duties as wife and mother; that during her residence in the Levant she was chiefly occupied with the study of Oriental languages and antiquities; and that her long voluntary exile on the Continent was almost exclusively passed in the care of her garden and poultry, or in endeavouring to inspire the Italian peasants with a taste for mince pies and syllabubs. Mr. Ropes had probably no intention of being otherwise than impartial, but in compiling his narrative from Lady Mary's own letters he has been led to contemplate his subject from the most favourable points of view.

Besides the advantages of birth and position Lady Mary Wortley Montagu was undoubtedly possessed of exceptional abilities and great personal charms. While still a child she had heard her wit and beauty extolled by some of the most illustrious men

of the time on the well-known occasion of her visit to the Kit-Cat Club. But her sorrows, like her triumphs, were destined to begin early. She was only four years old when she lost her mother, and to this misfortune may be ascribed most of the defects of her character. She was naturally amiable, she had attached friends, and she was, after her own fashion, an affectionate mother. But her mind lacked refinement; she was eccentric and extremely cynical; sometimes she displayed an almost incredible want of feeling, and she had scant reverence for anything sacred or profane. Probably her husband was not a particularly lively companion. He occupied a respectable position both in social and political life, and acquired a sort of reflected literary reputation from his acquaintance with Addison. We have even seen a wildly improbable suggestion that Mr. Wortley contributed to the *Spectator*. Though he was the husband of her choice, he had none of the qualities which would attract or retain the real sympathies of his brilliant and unconventional wife. She may have respected or even liked him, but he exercised little influence over her life, and her intimate friends were generally selected from the most worthless creatures of that corrupt society. Lady Mary seems to have been little troubled with female vanity. While still a young woman she had a bad attack of small-pox which must somewhat have subdued the brilliancy of her charms. In later life she became most slovenly in her dress, and at length lost all pride in her personal appearance. She was equally indifferent to literary fame. Not one of her works was issued under her own name during her life, and most of them appeared without her knowledge and consent. Lady Mary was much embarrassed on one occasion during her residence in Italy, when her friend Cardinal Querini, himself a voluminous author, sent to ask for a copy of her writings. Her assertion that she had never "printed a line in her life" was received with ill-concealed incredulity.

With the exception of her letters she, in fact, wrote little. Her most important production in verse was the six 'Town Eclogues,' but one of these was written by Pope and another by Gay. Her poetry possesses no great merit, and it is difficult to understand how it can have excited so much attention from a generation which had the privilege of being the first to read the 'Rape of the Lock' and the occasional verses of Prior. A couplet from one of her short pieces, 'The Lady's Resolve,' used to be sometimes quoted, and is probably the best she ever wrote:—

In part she is to blame that has been try'd—  
He comes too near that comes to be deny'd.

We shall, we think, do no injustice to Lady Mary if we assign her a place among the writers of society verses just above Lord Hervey or Lord Chesterfield, and a good deal below Sir Charles Hanbury Williams.

It is, of course, to her letters that she owes her literary reputation, and it is unfortunate that the so-called Turkish letters were the first to appear, and are the best known. They are much inferior to the others, and it is now clearly ascertained that they are not letters at all, but were prepared by the writer from her diaries as



a convenient method of describing her residence in the East. Lady Mary appears to the greatest advantage in her letters to her daughter. Those to Lady Mar are usually considered the best, but the writer is too exclusively taken up with her neighbours' frailties, and her comments on them might be more indulgent.

The disappearance of Lady Mary's letters to Lord Hervey is a serious loss, and we should like also to have seen those to Miss Skerrett, the mistress and afterwards the second wife of Sir Robert Walpole. Both these collections of letters were destroyed by Lady Mary herself; but her diary was burnt by her daughter Lady Bute many years after her mother's death. A contemporary record by one so well informed on all the events of the day would have been of great value and interest, but Lady Bute was acting wisely for her mother's reputation.

As has been said, Mr. Ropes has given his readers rather too favourable an idea of the strange and erratic career which he has chosen for his subject. This is, however, a failing which may be easily forgiven, and Lady Mary has so often been the object of calumny and misrepresentation that it is pleasant to meet her here under such agreeable aspects. In any case the volume is bright and readable.

We must add an emphatic word of praise for the illustrations, which are exceptionally good. The frontispiece does full justice to Lady Mary's reputation for beauty; and the brilliant portraits of Congreve and of the Duchess of Marlborough are almost as good as the old mezzotint engravings from which we presume they are reproduced.

#### NOVELS OF THE WEEK.

*The Marriage of Elinor.* By Mrs. Oliphant. 3 vols. (Macmillan & Co.)

*Alone on a Wide, Wide Sea.* By W. Clark Russell. 3 vols. (Chatto & Windus.)

*Pastor and Prelate: a Story of Clerical Life.* By Roy Tellet. 3 vols. (Blackwood & Sons.)

*A Man and a Brother.* By Mrs. Herbert Martin. 3 vols. (Ward & Downey.)

*The Lesson of the Master, and other Stories.* By Henry James. (Macmillan & Co.)

*A Vicar's Wife.* By Evelyn Dickinson. (Methuen & Co.)

*Golden Face: a Tale of the Wild West.* By Bertram Mitford. (Trischler & Co.)

*On the Way Through, and other Tales.* By Dorothea Gerard. (Eden, Remington & Co.)

*A North-Country Comedy.* By M. Betham-Edwards. (Henry & Co.)

MRS. OLIPHANT is always worth reading, even when, as in the present case, she is not at her best. We fancy we detect signs of haste in 'The Marriage of Elinor.' An occasional "anacoluthon" mars the style, generally so clear and exact. And it must be said the story is decidedly thin. Few writers but the author herself could have made the triple tale of bricks with such a palpable absence of straw. Yet the commonplace history of Elinor's hasty marriage and leisurely repentance affords sufficient opportunity for distinct portrayal of character. Lady Mariamne, the vulgar fine lady, with her shrill voice, and slang, and selfishness, is,

unfortunately, hardly a caricature, and her matter-of-fact, unemotional daughter makes an amusing foil to her. Dolly is eminently of her day:—

"Oh, yes, she's a girl of the period, don't you know—not what a girl of the period used to be in our day, Mr. Tatham, when those nasty newspaper people wrote us down. Look at her talking to those two men, and laying down the law; we knew best about things in our sphere—dress and the drawing-room and what people were doing in society. But Dolly would tell you how to manage your next case, Mr. Tatham, or she could give one of those doctor-men a wrinkle about cutting off a leg. Gracious, I should have fainted only to hear of such a thing. Tell me, are those doctor-men supposed to be in society?' Lady Mariamne cried, putting up her thin shoulder (which was far too like a specimen of anatomy) in the direction of a famous physician who was blandly smiling upon the instruction which Miss Dolly surely intended to convey."

For an absolutely unmoral scamp Philip Compton "bears the bell." There is something eminently characteristic in the way in which he endures some twenty years of separation from his indignant wife, and then strolls in to hang up his hat again as if nothing had happened. Righteous wrath might be as well expended on a bolster. The two poor ladies, too, who go through such trouble, and so amiably tread on the exquisitely sensitive feelings of Nelly's honest adorer, Tatham, are worthy of their places in Mrs. Oliphant's long and artistic gallery.

The interest of Mr. Clark Russell's new story lies on land rather than on sea. At any rate, his title refers to an episode, and not to the main drama of events in the lives of his principal characters. The heroine's fate is the converse of Enoch Arden's; and the author, in his gossiping, long-winded fashion, tells a most engrossing and pathetic romance. He departs in some measure from his familiar theme of the angel-woman of seagoing qualities, wielding the trident of Neptune over the angry waves and the rough sea-dogs. It is true that Mr. Clark Russell still obstinately refuses to admit that any woman sensible enough to go to sea could possibly be mean, or treacherous, or even uninteresting; but it is something that he should recognize the existence of flawless women on shore, with positively no inclination for a life on the ocean wave, or even for an afternoon rock in the cradle of the deep. Seriously, this tale of a wife who comes back to her old home to find her place occupied by another is told with so much simplicity, freshness, and delicacy that it would be welcomed as the work of a clever story-teller, even if its author had not already won for himself a secure place amongst the novelists. Suspended memory is not the only well-worn device resorted to in 'Alone on a Wide, Wide Sea,' but that is a pardonable offence in the circumstances. An author who can conceive such a situation as that of Agnes Campbell and her sister, and work it out as Mr. Clark Russell has done, may pose his plot and circumstances as he sees fit, and few will be fatuous enough to complain of his improbabilities.

The author of 'Pastor and Prelate' affords his reader no assistance towards the accurate guessing of his riddle. It does not quite

appear whether his story of clerical life is to be taken literally or as a work of pure imagination. So far as the misjudged and unfortunate Vicar of Huckleston is concerned, the narrative of his troubles is probably founded on facts within the author's knowledge, for it is told with a suggestion of advocacy, and coloured with a certain tinge of indignation. But much of the story must be fictitious; and as Roy Tellet knows how to write, and possesses a fairly unfettered imagination, he contrives to make a readable romance out of a plot which is by no means new. Bishop Garnett is a wonderful creation, and his connexion with the vicar, or with the vicar's daughter, is also wonderful; but Roy Tellet's prelate is at least as entertaining as his pastor.

The beginning of 'A Man and a Brother' seems to be distinctly out of key with the rest, and likely to put readers off reading the rest—those at least who depend on first impressions. It improves as it goes on, however, and though the style is never attractive, it develops some power of observation and interest till it reaches a certain point. When that is reached it becomes but too evident that the tyranny of the three-volume form is making the author write "in and out and round about"—do anything, in fact, that may keep the story going long after it should have reached the consummation one has been devoutly wishing for. Mrs. Martin does not, we fancy, pretend to draw what have been, from a social point of view, called "the best sort of people." Her men and women are not of super-elegant or cultured type, but they have some healthy human nature about them. Both aunt and niece, whether or no they be found pleasing in mind and manner, strike one as truthful and better drawn than their male companions. One of the two brothers is rather vulgar and gross, and the other too morbid and remorseful. The reader grows tired of him and his timid if unselfish misgivings and drawings away from the girl who offers him her support and affection. It is too plainly obvious that their coming together is simply a matter of time (and the exigencies of the third volume), and that "partie différée n'est pas perdue" applies peculiarly to their case.

Mr. James often shows at his best in the short story, where space does not allow of circumlocution or prolonged fencing with direct issues. 'The Lesson of the Master'—the first in his new volume—gives its name to a collection of six not all new stories. Though the first and the longest, it is not, to our thinking, the best and most important. The idea of it—of course, differently treated—he has before now touched on. Evidently it appeals to him, though we scarcely think he shows himself, or it, to the greatest advantage. The motive is the artistic passion and the dream of intellectual perfection sacrificed by their possessor to social success and worldly advancement. The attitude of St. George—at once the master and fallen idol of his young disciple—is often admirably interpreted, as only a keen understanding and a vivid sympathy with such problems may interpret. Yet there lacks something. Is it a want of substance that in some places verges on thinness? The reader finds, perhaps, rather the echoes of feeling than the feeling itself. It is as



though the story had been equipped and reinforced with conversations Mr. James has mingled in and reproduced, not as though the ideas had at first taken direct shape in his own imagination. Yet the characters are skilfully interwoven with the ideas and the dialogue. 'The Pupil' and, in its own way, 'Brooksmith' seem to us far better. 'The Pupil,' especially, has much of Mr. James's earlier and more sensitive and delicate quality. There is absolutely no beating about the bush here, nothing explanatory; everything contributes directly to the desired effect. The tutor and the boy in their uncongenial surroundings are singularly well given. The Moreen family are excellent. In describing them Mr. James introduces some touches of Dickens, refined and subtilized. There is insight and power of rendering circumstances and characters quite out of the beat of common observers. These stories are good as Mr. James's work sometimes is good, and that is saying much. The rest have all more or less distinction of touch; were it not for this any one almost might have written them. The supernatural and Mr. James are surely strange in combination. We own they scarcely seem to us on intimate or convincing terms.

The absence of any reference on the title-page of 'A Vicar's Wife' to other books, its youthful vindictiveness and intense bitterness of spirit, with occasional crudities of thought and expression, point to its being a first achievement. It is not without a sort of talent, and even promise—not of the most agreeable nature, however. The Church of England as she is worked, or supposed to be worked, and her clergy come in for rough handling, especially one specimen, the Rev. Markham Fletcher. His "cloth" (apparently) turns him into a real monster; he is intensely, inhumanly, and—considering his feebleness—disproportionately obnoxious, both as priest and as man. Tom Wilbraham, joint squire and rector, is a decent enough fellow in exact ratio as he is a poor Churchman and an able country gentleman. Now and then the author—weary perhaps, as her readers may be, of extremes, and the violence of her "mislikings"—exhibits some rather more natural and quietly drawn phases in the mental evolution of her heroine. Lucia, though by no means a sympathetic character, is unfortunate in having to live with a being of the Fletcher type, whether church or lay man. Towards the close of his exceptionally displeasing career he develops a puzzling combination of the wild beast and the dyspeptic. Before marriage his language had been flowery and his deportment "refined"; after it he brings forth—probably because it is the nature of the clergy so to do—a storehouse of bad language and a sort of demoniacal fury. Amongst other things, "worldliness," cheating and dishonesty, "cooked-up" sermons, neglect of the parish and his own person, make a strange and happily not quite convincing personality. We do not admire his red-headed, rebellious daughter, aged seventeen, more than he does; still his abuse of her seems, to say the least, extreme. This young creature, being no respecter of persons any more than persons, candidly avows to the first comer her distaste for her parent, whom she has more than once "threatened." On one occasion her confidant is a young

farmer, with whom she at once establishes relations of a rather too direct and elementary sort. The story closes with a scene of violence, in which the reverend gentleman horsewhips his daughter and soon after expires (with unpleasant details) in his own gore. More than enough has been said to show that the book, if clever, is an ill-considered and ill-advised sort of publication.

'Golden Face,' Mr. Mitford's new story, contains plenty of life and not a little battle, murder, and sudden death. The Sioux Indians of Dahcotah are to the front in it, and a good deal of lively skirmishing, frequently of a deadly nature, takes place between them and the American miners and prospecting parties who intrude on the Indian Reservation. Reminiscences of Buffalo Bill and his Wild West rise unbidden to the mind of the untravelled reader—but what of that? Admirers of Mr. Mitford's stories will appreciate this one; the same sort of "drift" runs through it, though the ground is changed; there are the same descriptive powers and the usual love story, which keeps pace with the tale of adventure. With boys it should be a favourite—if surprising, exciting, and at times almost incredible events may please. There are plenty of hairbreadth captures, escapes, and, above all, a sense of breathless uncertainty as to the fate of different people. The description of the elaborate cruelties perpetrated on Europeans by a conquering Sioux pleasure party—if we may so call it—may, or may not, prove disenchanting reading. The thing is placed somewhere in the seventies, and Sitting Bull and other famous warriors who took part in the tragic rising of a year or so ago are introduced.

Miss D. Gerard's new volume of tales scarcely displays all those remarkable qualities which are naturally expected from the joint-author of 'The Waters of Hercules' and the sole author of 'Orthodox.' To tell the truth, the short story is not the literary form which is best suited to the peculiar powers of this gifted lady and her sister, whose leading characteristics are neither rapidity of action nor terseness of expression. But when all is said, Miss Gerard's work when least successful is certainly above the average of the magazine short story. The first of her present tales, which gives its name to the book, is shadowy and slight. So meagre are the glimpses afforded of Herr von Berningen's character it is impossible not to feel at the end that Countess Ilona's radiant happiness rests on a very unsubstantial foundation. 'How I came to be a Thief' is a worthier successor to 'Orthodox.' A young and innocent Polish squire gratifies his military ambition by enlisting in the ranks as a private soldier. He is both amazed and amused by the captain's warning to him to be on his guard with the little Russian peasants who are to be his comrades. His subsequent discovery of their dangerous qualities is related with dramatic force and skill.

Miss Edwards's book has a pleasant flavour of comedy, and, as far as an appreciative description of Cumberland scenery extends, is entitled to the local adjective. The two simple and winning old maids, who undertake a long and, to them, romantic journey to the North in quest of "something to their advantage"—a prospect held out to them by

the whimsical widow who proposes to distribute her late husband's property in her own lifetime, "that her darling may rest in his grave"—will carry with them the sympathies of any reader. Indeed, their hopes and fears during the long suspense inflicted on them are shared throughout, and it is with much relief that we find "the two cheeseparing old maids," as Mrs. De Robert calls them with unjust violence, sharing substantially with the "double-faced thumbscrewing Jesuit and the couple of Mormons, with who knows how many wives left at home." In the well-imagined character of the vicar—a hard, keen man of culture and of the world, a gentleman, with the reticence that guards him from the too ready expression of feeling, yet instinct with passion for one whose nature, as apprehensive as his own, is too nearly akin to be its complement—and in the bright personality of Eugenia Ivory, whose intelligence inspires her with the solution of the quaint entanglement of persons and purposes in which her impulsive friend has involved herself, lies the serious interest of a happily if rather extravagantly constructed "comedy."

#### THEOLOGICAL BOOKS.

*A Select Library of Nicene and Post-Nicene Fathers. Second Series.* Translated under the Editorship of Henry Wace, D.D., and Philip Schaff, D.D.—Vol. II. *Socrates, Sozomenus: Church Histories.* (Oxford, Parker & Co.)—The Rev. A. C. Zenos is responsible for this translation of Socrates, and Mr. Chester D. Hartman for that of Sozomen. Both editors have written excellent introductions, calculated to be of much use to the reader, and each history is supplied with bibliographical indices as well as indices of subjects which have been prepared with great care and accuracy. The translations are not original, but are those which were published by Bagster and republished by Bohn, and they have been revised by the editors. It would have been much better to have produced original translations, for an editor revising a translation is very apt to overlook points which would certainly attract his attention if he were himself translating the work. It is easy to show this from any chapter in either of the histories. Thus, to take a random instance, we light upon chap. xxiv. of book iv. of the 'Ecclesiastical History' of Socrates. There we find that both Bagster and Mr. Zenos omit a most important statement in regard to the monks against whom violence was used. Omissions of this nature are frequent in Bagster and are not supplied by Mr. Zenos. In the same chapter Bagster has "orthodox" and Mr. Zenos retains it, but there is no Greek word corresponding to it. So a temple gets the epithet "idolotrous" in both, without any warrant. Bagster translates *δαμόνιον* in one part of the chapter as *devil* and in another as *demon*, and so does Mr. Zenos. And Bagster says, "This subsequent events seem to prove," and Mr. Zenos repeats it, though there is no "seem" in the original, which says distinctly, "Subsequent events proved this." Some of the sentences in this chapter ought to have been recast if an attempt had been made to give the exact sense. The alterations which Mr. Zenos introduces in it are not always improvements. He has changed "Lucius the Arian" into "Lucian the Arian." He has altered "converted the priest himself.... to the Christian faith" into "led the priest himself." But generally the alterations are for the better. There is, however, a tendency to be too literal. This tendency is still more marked in the history of Sozomen; and in consequence of it Mr. Hartman falls occasionally into serious errors. Thus, to take one sentence from the



Epistle of Julian to Arsacius, quoted by Sozomen in book v. chap. xvi., we have the Greek words *μη δὴ τὰ παρ' ἡμῖν ἀγαθὰ παραζηλοῦν ἄλλοις συγχωροῦντες αὐτοῖσι τὴν ῥαθυμίαν καταισχύνομεν, μᾶλλον δὲ καταπροώμεθα τὴν εἰς τοὺς θεοὺς εὐλάβειαν*. Bagster translates this sentence, "Let us not permit others to excel us in piety: let us not dishonour ourselves nor the service of the gods by our negligence." Mr. Hartman saw that Bagster's translator had been unable to construe the sentence, and had simply made a guess at the sense. So he altered the words and gives us this sentence, "Let us not permit others to excel us in good deeds; let us not dishonour ourselves by violence, but rather let us be foremost in piety towards the gods." Here it is doubtful whether *τὰ παρ' ἡμῖν ἀγαθὰ* could ever mean *piety* or *good deeds*; but there can be no doubt that *ῥαθυμία* does not mean *violence*, and that *καταπροώμεθα* does not mean *to be foremost*. Mr. Hartman has failed to notice that the *μή* at the commencement of the sentence applies to *καταπροώμεθα* as well as to *καταισχύνομεν*, and, in consequence inventing an absurd meaning for *καταπροώμεθα*, he has given an entirely false rendering. For the meaning of the last portion is, "Let us not disgrace by indifference, and much more let us not cast away entirely our piety to, the gods." Similar mistakes are not infrequent. But notwithstanding these the translations now published, with the Prolegomena, form the best means by which the English reader can become acquainted with the ecclesiastical histories of Socrates and Sozomen.

*English Leaders in Religion.*—Charles Simeon. By H. C. G. Moule. (Methuen & Co.)—Charles Simeon was certainly one of the very first and most influential leaders of nineteenth century Evangelicism: a holy man with the great gift of impressing others with the sense of their need of something which he had and they had not. In other words Simeon possessed the faculty of arousing the religious sentiment in frivolous or half-formed characters, and of drawing out what was best in them at a critical period of their lives. He was not—and never thought himself—a great man, a scholar, a man of learning, or a divine. He had a sort of contempt for literature; he never said a dozen brilliant things in his life; he never desired to be, and never pretended to be, anything but a preacher of Christ to the undergraduates at Cambridge, who during all his long lifetime wanted exactly such a religious teacher as he, and who looked elsewhere for what he did not attempt to supply. Never was a man so entirely fitted for his place, and never did a man make a better use of his opportunities and of his gifts, such as they were. This volume comes as a boon just now to those who are in the mood for looking up their half-forgotten heroes, and Mr. Moule has done his part with good taste and good feeling. He does not try to make too much of his hero; he gives us just as many extracts from his writings, and especially his letters, as are sufficient to interest us in the man and the minister whom he desires to honour; and he judiciously keeps the sermon-maker and preacher in the background, lest any should come with too critical eye and find that as literature Simeon's homiletics are nought. It is as a "leader in religion" that Charles Simeon deserves to be remembered, and a man may be that and exercise his leadership to the glory of God and to the benefit of mankind without being anything else—may be without much intellect, culture, or genius, and as ignorant of history, literature, science, or art as religious leaders have been again and again—as ignorant, in fact, as many of them are.

No new documents have turned up in the last ten years concerning the history of the canon of the Old Testament; consequently Prof. Frants Buhl's monograph on this subject, written originally in Danish in 1885, expanded

and recast in the German language, and now translated into English by the Rev. John Macpherson, M.A., with the title of *Canon and Text of the Old Testament* (Edinburgh, T. & T. Clark), is only a useful compendium for theological students. The author as well as the translator have tried to supply additional references to the most recent literature. Some items, however, remain unnoticed, e.g., the title of *מקראות* for the Old Testament, which is found in MSS. Ezra can scarcely have read the whole Pentateuch before the great assemblage at Jerusalem, as stated by the professor. As to the date of Ben Sirach, the introduction of the late Dr. Edersheim to his commentary on this book ('Speaker's Commentary,' 'Apocrypha') deserves mention. The establishment of the canon in the Jewish schools was made previous to the epoch when Christianity became powerful. For the varying order of the Old Testament books in MSS. and editions special attention ought to have been paid to the differences of the Palestinian and Babylonian school, which were adopted later by the Spanish and the German MSS. of the Old Testament. The Talmudical quotations from Sirach are ably put together by Mr. Schechter, of Cambridge, in the *Jewish Quarterly Review*, vol. iii. p. 682. With these instances the defects are by no means exhausted. Yet only one item more. Which early Jewish writer gives the name of *כתב* for rectangular writing, and *וועלט*, "Welsh," for characters written by the Jews in Spain?

PROF. SAMUEL IVES CURTISS's short biography of the late Prof. Franz Delitzsch, *Franz Delitzsch: a Memorial Tribute* (Edinburgh, T. & T. Clark), will always remain useful for the bibliography of the deceased professor's writings, even after the appearance of the large work which is promised in German. It is certain that several years will elapse before it will come out, as has been the case with Dr. Pusey's life. It may be useful to mention that Prof. Curtiss was an intimate acquaintance of the deceased from 1873 onwards.

*Texts and Studies: Contributions to Biblical and Patristic Literature.* Edited by J. Armitage Robinson.—Vol. I. No. II. *The Passion of S. Perpetua*. With an Appendix on the Scillitan Martyrdom by the Editor. (Cambridge, University Press.)—In 1890 Profs. Harris and Gifford published for the first time the Greek of the 'Acts of the Martyrdom of Perpetua and Felicitas,' from a manuscript found in the library of the Patriarch of Jerusalem. The editors endeavoured to show that the Greek was the original text. In noticing this work we indicated that they were probably mistaken in this judgment, and we suggested that when they came to prepare an accurate edition of the Latin they might see reason to alter their opinion, and that they would find the Latinity singularly like that of Tertullian. The task of editing the Latin has been undertaken by Mr. Robinson, and the result of his inquiries is that he believes the style not only to be like that of Tertullian, but to be Tertullian's own. We think that he goes beyond his evidence when he assigns the authorship of the 'Passion' to that writer, but he seems to have proved conclusively that the Latin text is the original. Besides doing this he has discussed in his introduction a number of points on which he has thrown much light. But there is one remarkable omission. He has made no proper attempt to account for the differences which exist between the Latin and Greek texts. Mr. Robinson has given us a careful collation of the MSS. of the 'Passion,' and his text is unquestionably the best we have. But he has occasionally omitted to explain why his text differs from that of Ruinart and Harris. Thus in c. 1 Harris reads *Vel quia et*; Robinson, *vel quia proinde et*. In c. 2 Harris reads *narrabit*; Robinson, *narravit*. In c. 3 Harris reads *diacones*; Robinson, *diaconi*. In c. 7 Harris

reads *ego*; Robinson, *ergo*. And in all these and other cases of difference Mr. Robinson's critical notes do not explain how this variation has taken place. Mr. Robinson has also the merit of having discovered the Latin text of the Acts of the Scillitan martyrs; but it may be doubted whether we have yet got the earliest form of that document. The words in *secretario impositis* awaken suspicion at the commencement. Mr. Robinson has done his work admirably, and this contribution to patristic literature is of the greatest value.

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN & Co. publish *Half-Hours with the Millionaires*, by Mr. B. B. West, an amusing collection of skits on the habits of men who have made money. The chief fault to be found with the volume is a certain sameness, which comes from the mode of treatment, for the characters themselves are well diversified. The book is a little wearisome if read through from the commencement to the close, but the best parts are towards the end. We give some extracts from a conversation with a millionaire which strikes us as distinctly good:—

"Live on my income, my competence, my comfortable income, as it appears to you! Devote my energies to the service of the public!" he cried out. "But do you not see that I am labouring for the world in the noblest manner while I husband my investments? Is the ox to be muzzled that treads out the corn! Is he to be told to go to his manger and feed there?".....

"I sought to allay his not unreasonable anger at a demand which he construed as brought against him in the interest of a greedy, niggardly public, by assuring him I had been thinking of his convenience alone. From my experience of the habits of other millionaires I had inferred that they claimed the right, on their own accounts, to leisure for philanthropy. When they emerge from their several chimneys as millionaires, and wave their sweeps' brushes triumphantly at the top, I have found that they commonly take to philanthropy as a vocation....."

"Who," he exclaimed, "do you imagine is more of a philanthropist than I? What is truer philanthropy than the cultivation of the art of growing richer and richer? Money comes running to me like a chicken to its mother in the hen-coop because it feels it is safe with me for good works. Who watches against its misuse so diligently? Who applies it to such profitable purpose? It is torture to me to have a grain of it wasted without an abundant return..... My first duty is to my money, to secure that it has all its powers thoroughly and permanently exerted. The greatest philanthropist is he who makes eight per cent. grow, where two per cent. grew before. There is no surer proof of the fulfilment of the obligations of wealth, than a manifest propensity in it to yield larger and larger returns, and to become more and more..... Sailors on every ocean are living on my savings. Trappers at Baffin's Bay owe their pemmican to me. Without me there would be tears, sulks, and thinness in the Sultan's harem. I contributed the final cantilever to the Forth Bridge. I am suppressing dacoity in Burmah, and am growing spices in Borneo. When I read in the newspaper praises of directors, engineers, and architects, I often laugh to myself. Think I, "all to the glory of Smith and Jones, and not a word of Grimsby? Yet they would have been in a fine hole but for my advances, and my generous confidence in their ability to yield them their proper return."..... Look at us millionaires. We are not witty, or handsome, or wise, or eloquent; but show me a class more sober, temperate, law-abiding, self-denying. We do not steal, when we have our million. We do not elope with our neighbours' wives. We do not brawl. We do not sell our party for the mess of pottage of a colonial governorship. Who ever heard of a millionaire beating his wife, or, in the country, not going to the family pew? I could myself, at any time, pauperize a whole parish with almsgiving, if I chose; and I don't choose."

"Mr. Grimsby never carries a watch; had one once, a legacy, and sold it. 'Plenty of clocks in London,' he says, 'without 11l. 10s. ticking themselves into dust.'"

In *Muckle Jock, and other Stories*, by Malcolm MacLennan (Macmillan & Co.), we have a reprint of tales of peasant life in Scotland which twenty years ago made some impression. They illustrate faithfully the condition of the Scottish



peasant at that time, and prove that, in spite of much rough discomfort and narrowness of surroundings, a fine physique and a great deal of sterling moral worth were the outcome of a state of things which has, since the Education Acts and other changes resulting from the perpetual motion of our day, been considerably altered. There is a good deal of the minor key in all the tales. The dumb heroism of Muckle Jock, the rough tenderness of Jamphlin' Jamie, the pathos of the silent passion of the Mason's Daughter, are all thrown up by the contrast of untoward circumstances. In almost every story there is a reference to a certain state of things indicated in the statistics of the Registrar-General, which, by an error (as we think, when we compare the parallel circumstances of towns), is held to be a test of immorality. The introduction of the first edition of 1869 is reprinted in the appendix. It reads now like a curious anachronism. "To evict and rout out and drive out" the peasant "upon the world and his resources" is a strange remedy, according to modern notions, for the supposed or real hardships of his lot. But if only for the masterly grasp of rural details the book is still worth reading.

Two small books reach us at the same time upon the same subject—the one *Pensions and Pauperism*, by the Rev. Frome Wilkinson, the well-known writer on thrift and friendly societies, with notes by Mr. Young, a vice-president of the Society of Actuaries, published by Messrs. Methuen & Co., and dedicated by permission to Mr. John Morley; and the other *The State and Pensions in Old Age*, by Mr. Spender, with an introduction by Mr. Arthur Acland, published by Messrs. Swan Sonnenschein & Co. Both teach the same doctrine, namely, that not one of the schemes is sound save that of universal pensions, which is expensive.

MESSRS. SWAN SONNENSCHN & Co. also publish a translation of *The Condition of the Working Classes in England in 1844*, by Frederick Engels, a work which has not now much interest. What would be extremely valuable would be a careful examination of how far the same facts are true at the present moment, and how far there has been improvement. The author has appended a preface which shows that he has not learnt much in the last fifty years. The book is, in fact, a second edition of an American translation.

MR. HEDDERWICK has written a *Parliamentary Election Manual*, which is published by Messrs. Stevens & Sons, and of which we thought well, in spite of a little confusion on the fourth and fifth pages with regard to the rights of certain aliens to be elected to Parliament, until we came to p. 58, but on that page we find a mistake so bad as to throw some doubt upon the author's competence. He states that when the personal expenses of a candidate exceed 100l. the excess goes to reduce the maximum amount which his election agent may expend, and he expands this incorrect observation at great length, and in the last words of the foot-note on p. 77 he returns to his error; although at p. 272 he correctly gives the words of the maximum scale schedule—"other than personal expenses"—which make it clear that he is wrong. With regard to aliens he says, on p. 4, that no bill for naturalization could be received without a clause disabling the alien to be naturalized from being a member of Parliament, and yet in the foot-note on the next page he quotes an Act under which an alien sat. We believe that there are other born aliens now sitting in the House, in whose cases also the incapacity has been removed by Act of Parliament, and probably such a well-known person as Baron Ferdinand de Rothschild is an instance to the point.

MESSRS. SAMPSON LOW & Co. have sent us a pretty edition of *Uncle Tom's Cabin*, in two

volumes, full of taking, and often clever, illustrations by Mr. E. W. Kemble. The printing is creditable to the Riverside Press, and this reprint ought to be popular. —New editions have also reached us of Miss Yonge's *Two Peniless Princesses* (Macmillan); Mr. Clark Russell's clever tale *A Marriage at Sea* (Methuen & Co.); Dr. MacDonald's *Castle Warlock* (Kegan Paul, Trench & Co.); *There is no Death*, by Miss Florence Marryat (Griffith & Farran); and in the collected edition of Mr. Black's novels the most charming of his romances, *A Princess of Thule* (Sampson Low & Co.).—A sixpenny edition of *A Strange Story*, by Lord Lytton, has reached us from Messrs. Routledge.

MR. BURDETT'S *Official Intelligence* (Spottiswoode & Co.) is an authority so generally recognized as to be above criticism. It is full of information of which the accuracy is unquestionable.—*Willing's* (late *May's*) *British and Irish Press Guide* (Willing, jun.) is a most convenient and well-arranged manual.

THE catalogues on our table are those of Mr. Baker (good), Messrs. Evans & Co. (Political Economy), Mr. Menken (good), Messrs. Nichols & Co. (good), Mr. Nutt (good), Mr. Reader (interesting), and Messrs. Sotheman (good). Mr. Pickering of Bath (two catalogues), Mr. Thistlewood of Birmingham, Messrs. Matthews & Brooke of Bradford, Mr. Jefferies (good) and Mr. Nield (interesting) of Bristol, Mr. Clay of Edinburgh (clearance catalogue), Mr. Commin of Exeter (fair), Mr. Hopkins of Glasgow (good), Mr. Miles of Leeds (good), Mr. Howell (good) and Messrs. Young & Sons (interesting) of Liverpool, and Mr. Maddocks of Manchester have also forwarded their catalogues; and so have M. Lissa of Berlin (Eighteenth Century Literature), and M. Nijhoff of the Hague (Socialism).

WE have on our table *Two Trips to India*, by T. A. Reed (Pitman),—*Acting and the Art of Speech at the Paris Conservatoire*, by J. R. Solly (Stock),—*Economics of Iron and Steel*, by H. J. Skelton (Biggs & Co.),—*The Eocene and Oligocene Beds of the Paris Basin*, by G. F. Harris and H. W. Burrows (Stanford),—*The Garland Alphabet*, by F. Lockyer (S.P.C.K.),—*The Perplexed Farmer*, by G. Ville (Longmans),—*The Quintessence of Ibsenism*, by G. B. Shaw (W. Scott),—*The Youth of the Duchess of Angoulême*, by I. de Saint-Amand, translated by E. G. Martin (Hutchinson),—*Key to Office Work in Shorthand* (Pitman),—*History of Circumcision*, by P. C. Remondino, M.D. (Davis),—*Tom Brown's Schooldays*, by an Old Boy, in Shorthand, Part I. (Pitman),—*Mr. Batters's Pedigree*, by H. G. Hutchinson (Henry),—*Soldier and Servant*, by E. M. Daughish (C.E.T.S.),—*Isaac, Signalman*, by E. M. Daughish (S.P.C.K.),—*Madeline's Destiny*, by F. Noble (Art and Book Company),—*The Daffodils*, by L. Wassermann (Chatto & Windus),—*The Year of Miracle*, by F. Hume (Routledge),—*The Mystic Serpent*, by S. de Havilland (Iliffe),—*Iadis*, by a Descendant (Eden, Remington & Co.),—*The Songs of Sappho*, by J. S. Easby-Smith (Washington, D.C., Stormont & Jackson),—*Scott's Lay of the Last Minstrel*, with Introduction and Notes by G. H. Stuart and E. H. Elliot (Macmillan),—*The Law in the Prophets*, by the Rev. S. Leathes, D.D. (Eyre & Spottiswoode),—*The Cessation of Prophecy*, by the late Rev. W. H. Simcox (Hodder & Stoughton),—*The Lord's Supper and the Passover Ritual*, by W. F. Skene (Edinburgh, T. & T. Clark),—*Le Crime d'Auteuil*, by E. Tarbé (Paris, Lévy),—*Charges Héroïques*, by G. Bastard (Paris, Savine),—*Alfred de Vigny*, by M. Paléologue (Paris, Hachette),—and *André Chénier: Auswahl für die Prima der höheren Lehranstalten*, by Dr. O. Schultz (Nutt). Among New Editions we have *Foods for the Fat*, by N. E. Yorke-Davies (Chatto & Windus),—*An Introduction to 'Reading Made Easy'*, by A. Snell (Philip),—and *Urith*, by S. Baring Gould (Methuen).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Daniel's (Rev. E.) Notes of Lessons on the Church Catechism; On the Prayer Book, 12mo. 2/ each, cl.  
Davidson's (Rev. A. B.) Book of the Prophet Ezekiel, 5/ cl.  
Farrar's (Rev. F. W.) Silence and the Voices of God, with other Sermons, cr. 8vo. 3/6 cl.  
Harmony of the Gospels in the Words of the Revised Version, arranged by C. C. James, cr. 8vo. 5/ cl.  
Kirk's (Rev. T.) Samson, his Life and Work, cr. 8vo. 3/6 cl.  
Lias's (Rev. J. J.) Second Epistle of St. Paul the Apostle to the Corinthians, 12mo. 3/ cl.  
MacLagan's (W. D.) Pastoral Letters and Synodal Charges, cr. 8vo. 7/6 cl.  
Rae's (Geo. M.) The Syrian Church in India, cr. 8vo. 10/6 cl.  
Ridgeway's (Rev. C. J.) Thoughts for Good Friday, 12mo. 2/ Law.

Neale's (J. A.) An Exposition of English Law by English Judges, compiled from Recent Decisions (1886-91), 12/6

## History and Biography.

- Archbold's (W. A. J.) The Somerset Religious Houses, cr. 8vo. 10/6 cl. (Cambridge Historical Essays, No. 6.)  
Crabbe's (Rev. G.) History of the Parish of Thompson, Norfolk, edited by Dr. Jessopp, 15/ cl.  
Fowler's (W. W.) Julius Caesar and the Foundation of the Roman Imperial System, cr. 8vo. 5/ cl.  
Hyndman's (H. M.) Commercial Crises of the Nineteenth Century, cr. 8vo. 2/6 cl.  
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## APPARENT PICTURES.

## I.

## COLERIDGE.

I SEE thee pine like her in golden story  
 Who, in her prison, woke and saw, one day,  
 The gates thrown open—saw the sunbeams play,  
 With only a web 'tween her and summer's glory;  
 Who, when that web—so frail, so transitory  
 It broke before her breath—had fallen away,  
 Saw other webs and others rise for aye  
 Which kept her prisoned till her hair was hoary.  
 Those songs half-sung that yet were all-divine—  
 That woke Romance, the queen, to reign afresh—  
 Had been but preludes from that lyre of thine,  
 Could thy rare spirit's wings have pierced the  
 mesh  
 Spun by the wizard who compels the flesh,  
 But lets the poet see how heav'n can shine.

## II.

## "LIFE, THE KHAN."

Then said Hasan: "Most mighty, in very sooth,  
 O Khan, is the breath of long-descended Khans."  
 'The Flying Donkey of the Ruby Hills.'  
 O "Life, the Khan!"—in Old Ceylon, they say,  
 The lords would kneel before their dying king  
 Obsequious to his will in everything  
 Till thou, Death's deathless foe! hadst moved  
 away,  
 When came a charioteer who dragged the clay,  
 Head downwards, chained upon a car a-swing,  
 Through crowds all-hushed to hear a woman sing,  
 "Behold, ye men, your lord of yesterday!"  
 O "Life, the Khan!"—while trailed the corpse  
 along,  
 Sweeping the streets with flesh thou madest  
 fair—  
 Yea, while the woman singing Death's proud song  
 Swept with a broom, o'er royal face and hair,  
 The dust of earth—still wast thou young and  
 strong  
 Where, in the palace, smiled the anointed heir.

THEODORE WATTS.

## PROF. WEBER AND HIS PUBLISHER.

Strasbourg, March 11, 1892.

IN your last number Prof. A. Weber, of Berlin, dares to cast a slur on the memory of my late uncle, Mr. Nicholas Trübner, by asserting that the second edition of his 'History of Indian Literature,' which he now "sees to his great surprise advertised in your number of the 13th inst.," has been published without his consent, and that Mr. Trübner "got the first edition stereotyped, so that he was enabled at any time to furnish himself with an unlimited number of copies."

Prof. Weber is rather late with his discovery. This second edition was published by Mr. N. Trübner two years before his death, viz., in the spring of 1882. If it had been published without the consent of Prof. Weber, it might have been expected that he should have remonstrated during the lifetime of Mr. Trübner, and he would then certainly have received the proper answer. The idea is quite preposterous that a scholar, whose duty it is to know everything that is published within his domain, should hear in 1892 for the first time of the existence of his own book, published in 1882.

I protest against the conclusions drawn from such an assertion, and especially against the insinuation that Mr. N. Trübner might have printed more copies than he was entitled to. If the first edition, which appeared in 1878, was stipulated at 750 copies, I am morally convinced that this stipulation was strictly adhered to. At any rate, I have a right to demand that Prof. Weber should now, eight years after his death, leave the memory of my uncle alone, and I strongly protest against his attempt to impugn his honesty, which, during six years' working in his firm, I learnt to implicitly believe in as intact and pure.

KARL T. TRÜBNER, Publisher.

\* Two Mohammedan travellers—names unknown—who visited Ceylon in the middle of the ninth century, the manuscript account of whose travels was discovered in the library of M. le Comte de Seignelay about 170 years ago, tell this striking story.

MRS. TRÜBNER has requested me to supply some information bearing upon Prof. A. Weber's relations with the late Mr. Trübner, and I have pleasure in stating that it is within my knowledge that Mr. Trübner in 1878 paid Prof. Weber for the right of translating into English his book on Indian literature. Mr. Trübner afterwards employed two excellent German scholars to translate the book. These translators, for a money consideration, assigned the copyright in their translation to Mr. Trübner. The first edition was published in the well-known "Oriental Series," in the autumn of 1878, at the price of 18s. The second edition (the existence of which Prof. Weber now discovers) was published in the summer of 1882 at the reduced price of 10s. 6d. I need hardly say that the second edition was a reprint from stereo plates. While upon the subject I may as well state that a portion of the second edition was destroyed by fire, and that the work has recently been reprinted again from the stereo plates.

Prof. Weber seems to fear that his work has received too extensive a circulation. I can reassure him on that point. The first edition consisted of 750 copies, of which 250 were sent to America. The second edition consisted of 500 copies, of which a portion was burnt. The third edition consists of 250 copies, none of which have yet been sold.

I need hardly inform readers of the *Athenæum* that the rights which Mr. Trübner purchased in 1878 would have justified him in printing whenever and however he pleased. "You cannot eat your cake and have it," and if an author sells the right to translate and obtains the money, it is unreasonable and ridiculous to rise up fourteen years afterwards and defame the memory of his customer—the publisher.

Although somewhat out of my province, I cannot resist adding that according to Prof. Weber's preface to the second edition, dated Berlin, November, 1875, it appears that his book had then been several years out of print, and that a French translation had appeared in Paris as early as 1859. It is quite clear, therefore, that to the enterprise of Mr. Trübner alone is the English-reading public indebted for a translation of what is undoubtedly a most meritorious book.

GEORGE REDWAY.

## NOTES FROM OXFORD.

March, 1892.

OXFORD men owe a debt of gratitude to Prof. Herkomer for his recent gift of a portrait of Dean Liddell—a portrait painted, I believe, with the express intention of preserving for the University a memorial of a man who in face and figure, not less than in attainments and position, realized the ideal of a great academic dignitary. It would be pleasant to think that the Slade Professor may, by this graceful act, have laid the foundations of a portrait gallery such as the University ought certainly to possess. The picture of the Dean, together with the four portraits of Sir Henry Acland, the President of Trinity, Prof. Westwood, and Mr. Macdonald, which Prof. Herkomer has also presented, are to be hung in the University Galleries, which are now, it may be hoped, fairly on the way to become a central museum of art and archaeology. As regards the latter department, the Hebdomadal Council have under consideration, and will soon lay before the University, a scheme for the enlargement of the galleries, which Mr. Fortnum's generosity has brought within the range of practical politics. The proposed additions will not only provide more space for the growing collection of casts, but will make it possible to transfer to the galleries the contents of the Ashmolean Museum, and to provide a suitable room for Mr. Fortnum's own splendid collection.

The result of the recent election to Council was something of a surprise, and the inferences drawn from it are various and conflicting. Very probably one result will be a revival of the pro-

posal to establish an Honour School of English Language and Literature. Possibly the Council may be induced to turn their attention to the desirability of encouraging "post-graduate" study in a more systematic way than at present. It is true that something has been already accomplished in this direction. The Craven Fellowship, established six years ago, has so far thoroughly justified its existence. More recently the Delegates of the Common University Fund have followed suit by creating first of all a Biological Scholarship, entitling the holder to a table at the laboratory at Naples, and now a Geographical Scholarship. An important condition attached to the latter is that the scholar shall devote a portion of his time to the careful study and survey of some selected district abroad. But much more remains to be done if the University is plainly and effectually to dispel the notion that, so far as it is concerned, the course of education is finished when a first-class has been won or a fellowship gained. There is unquestionably no lack of readiness on the part of the younger graduates themselves to settle seriously to some line of study. It is for the University to meet them halfway by rearranging its prize system so as to offer more encouragement to such students, and by placing more easily and immediately within their reach the direction and teaching without which the best resolutions often lead to nothing. Colleges, too, may and should help, by insisting that some at least of their fellowships should not be either mere prizes or endowments in aid of tutorial work, but should carry with them the obligation to study.

I hope that I may be allowed, by way of a conclusion to these brief notes, to express the sorrow with which the news of Miss Clough's death was received in Oxford. All those who took part in the establishment here of a system of education for women well remember how naturally we turned to her for advice and encouragement, and with what ready and generous sympathy our appeal was met. It is pleasant to think that she lived to see the movement, in which she took so active a part, successfully launched, and growing rapidly in strength.

P.

## EARL GRANVILLE'S LIBRARY.

MESSRS. SOTHEY, WILKINSON & HODGE sold the library of the late Earl Granville on the 10th, 11th, and 12th inst. The library contained few books that collectors care for, but nevertheless every lot sold well, and any book of any consequence excited a keen competition. The desire to obtain a volume from the statesman's library in many instances caused factitious prices, and purchasers seemed to pay little attention to condition or rarity. The following were some of the more important books: Sir R. Burton's *Arabian Nights*, 22l. Barham, *Ingoldsby Legends*, first edition, presentation copy from George Cruikshank, 26l. Longus, *Daphnis et Chloe*, 1778, bound by Derome, 21l. Cobbett and Hansard's *Parliamentary Debates*, 1806-84 (wanting vols. xxxi. and cxxli., third series), 95l. Voltaire, *Œuvres Complètes*, large paper, 1785-89, 20l. Boydell's large prints to illustrate Shakspeare, 1803, 22l. Shaw's *Staffordshire*, 2 vols., 1798 to 1801, 23l. Coxe, *Memoirs of Horace Walpole*, 4 vols., large paper, with small water-colour copies of portraits inserted, 72l. The sale realized 1,582l. 13s.

## TALLIES.

Cornell University, N.Y.

THAT the practice of keeping accounts by means of tally-sticks should still linger in England and in France (Mr. Ladell's letter in your issue of January 23rd) is not surprising. But it is surprising that it should be met with in the United States. My boyhood, like Mr. Ladell's, fell in the "fifties"; it was passed in the city of Philadelphia. I remember distinctly that our baker kept account with our family on tally-



sticks identical with those now used in Pau. I have handled them as a boy dozens of times. How general the practice may have been I am unable to state. It certainly was not universal. For in 1858 my parents removed to another quarter; the new baker used tickets. Baker No. 1 was named Cassidy, if I may trust my memory. Possibly he was an immigrant from England or Scotland. If some zealous Philadelphian would gather up and print the scraps of folk-lore and old-time practices in Philadelphia, he would make an interesting and valuable book. Boston generally passes for the most archaic American city. But my own belief gives the preference to Philadelphia.

J. M. HART.

#### THE SPRING PUBLISHING SEASON.

MR. T. FISHER UNWIN will publish in the coming season a translation of Quevedo's 'Pablo de Segovia,' illustrated by over a hundred drawings by M. Daniel Vierge, with an introduction on 'Vierge and his Art,' by Mr. Joseph Pennell, and 'A Critical Essay on Quevedo,' by Mr. H. E. Watts. 'The Life of William Cowper,' by Mr. T. Wright, illustrated, 'A French Ambassador at the Court of Charles II.: Le Comte de Comminges,' by M. J. J. Jusserand, 'The Autobiography of an English Gamekeeper (John Wilkins, of Stanstead, Essex),' edited by Capt. A. H. Byng and Mr. S. M. Stephens, illustrated by Capt. Byng and Mr. Sidney Starr, 'Sixty Years of an Agitator's Life,' by Mr. G. J. Holyoake, in 'The Adventure Series,' illustrated: 'The Escapes of Latude and Casanova from Prison,' edited by M. P. Villars; 'The Adventures of a Blockade Runner,' by Mr. W. Watson, illustrated by Capt. Byng; 'A Danish Emigrant,' and 'The Life and Adventures of J. P. Beckwourth, Mountaineer, Scout, and Chief of the Crow Nation,' written from his dictation by T. D. Bonner, edited, with preface, by Mr. C. G. Leland, in 'The Great French Writers,' illustrated: 'Madame de Staël,' by M. Albert Sorel; 'A. Thiers,' by M. P. de Rémusat; 'Voltaire,' by M. Brunetiere; and 'D'Alembert,' by M. J. Bertrand, 'Toil and Travel,' by Surgeon-Major John MacGregor ('Ralph'), illustrated, in 'The Story of the Nations,' illustrated: 'The Byzantine Empire,' by Mr. C. W. C. Oman; 'Sicily, Phœnician, Greek, and Roman,' by Prof. Freeman; 'The Tuscan and Genoa Republics,' by Miss Bella Duffy; and 'Poland,' by Mr. Morfill, 'Furze-Blossoms,' poems, by Miss Mackenzie Kettle, 'The Wanderings of Oisín, and other Poems,' by Mr. W. B. Yeats, in 'The Cameo Series,' with frontispieces: 'A Chaplet from the Greek Anthology,' by Dr. Garnett; 'Love-Songs of Ireland,' edited by Miss Tynan; 'The Love-Songs of Robert Burns,' edited by Sir George Douglas; 'The Poems of Robert Surtees,' edited by Miss Peacock; and 'Our Earth: Night to Twilight,' by Mr. Fergusson, in 'The Pseudonym Library': 'Heavy-Laden Old-Fashioned Folk,' by Ilse Frapan; 'Makar's Dream, and other Russian Tales'; and 'A New England Cactus,' by Mr. F. P. Humphrey, in 'The Children's Library': 'Irish Fairy Tales,' by Mr. W. B. Yeats, illustrated by Mr. Jack B. Yeats; 'An Enchanted Garden,' fairy stories by Mrs. Molesworth; 'La Belle Nivernais,' by M. Daudet, illustrated by M. Montégut; 'The Feather,' by Mr. F. H. Hueffer; and 'Stories from Hauff,' edited by Miss Lina Eckenstein, 'Black and White: Voodoo Folk-Stories,' by Miss M. A. Owen, with eighty illustrations by Miss Owen, 'The Fig and the Idler: an Algerian Legend, and other Stories,' and 'Rose and Ninette,' by M. A. Daudet, in the series of 'Climbers' Guides': 'Guide to the Lepontine Alps,' by Messrs. W. B. Coolidge and W. M. Conway, and 'Guide to the Central Alps of the Dauphiny,' by Messrs. Coolidge, H. Duhamel, and F. Perrin, 'Aids

to the Devout Study of Criticism,' by Canon Cheyne, 'Stray Thoughts from the Note-Books of Rowland Williams, D.D.,' edited by his widow, 'Psalms and Litanies,' by Dr. Rowland Williams, 'Pensions for Old Age and Working Men,' by Prof. W. A. Hunter, M.P., 'Enforced Widowhood in India,' by Mr. J. T. Petrocokino, 'Crime and the Criminal Classes in England,' by the Rev. W. Douglas Morrison, 'The Gods of Olympus,' translated from the twentieth edition of A. H. Petiscus by Miss K. A. Raleigh, with preface by Miss Jane Harrison, illustrated, 'Four National Exhibitions in London and their Organizer,' Mr. J. R. Whitley, by Mr. Charles Lowe, illustrated, 'The Two Spheres of Truth,' by T. E. S. T., with diagrams, some new editions, and the new volumes of the *Century* and *St. Nicholas*.

Messrs. Sonnenschein & Co.'s announcements for the spring season include 'History of the Church,' by Prof. W. Moeller, translated by the Rev. Andrew Rutherford, 'A History of Æsthetic,' by Mr. Bernard Bosanquet, 'Lotze's Outlines of the Philosophy of Religion,' edited, with an introduction, by Mr. F. C. Conybeare, 'Sermons,' by Canon Reiner, a second series of Mr. H. H. Almond's 'Sermons by a Lay Head Master,' in social economics: 'History of the Landed Interest,' by Mr. R. M. Garnier, 'The Fallacy of Saving,' by Mr. J. M. Robertson, 'The Effects of Machinery on Wages,' by Prof. G. S. Nicholson, 'Catholic Socialism,' by Dr. Nitti, 'University Extension,' by Dr. M. E. Sadler, 'Socialism, Scientific and Utopian,' by Mr. F. Engels, 'The Elements of Social Economy,' by Mr. Yves Guyot, 'The Progress and Prospects of Political Economy,' by Prof. J. K. Ingram, 'The Elements of Socialism,' by Prof. R. T. Ely, 'The Social Horizon,' by Mr. G. F. Millin, 'The Rights of Women,' by M. Ostrogorski, and 'Insurance and Saving,' by Mr. C. S. Loch, on education: 'The Science of Education,' by J. F. Herbart, edited by H. M. Felkin, 'How Gertrude teaches her Children,' by J. H. Pestalozzi, edited by E. Cooke, 'Latin Dialogues for School Recitation,' by Constance M. Ashford, in the 'Parallel Grammar Series': 'Spanish Grammar,' by Mr. H. B. Clarke; 'Second French Reader and Writer,' by Prof. B. E. Barbier; 'Greek Grammar: Accidence,' by Prof. Sonnenschein, in fiction: 'Jim Peterkin's Daughter,' by Mr. W. B. Churchward, and 'Lady Hazelton's Confession,' by Mrs. J. K. Spender, 'The Wild Pigs,' a gift-book, by Gerald Young, with illustrations by W. Parkinson, also 'Lord Chesterfield's Letters,' edited by Dr. John Bradshaw, 'Flowers and Flower Lore,' by the Rev. Hilderic Friend, 'The Stone, Bronze, and Iron Ages,' by Mr. J. Hunter Duvar, 'Handbook for Electors and Election Agents,' by Mr. A. J. Ellis, 'Handbook for Employers and Employed,' by Prof. A. Rumsey, 'A Concordance to Milton,' by Dr. J. Bradshaw, 'A Cyclopædia of Military Science,' by Capt. C. N. Watts, 'The City Companies: their History and Antiquities,' by Mr. Carew Hazlitt, illustrated, and 'Browning's Criticism of Life,' by Mr. W. F. Revell.

Messrs. A. D. Innes & Co. are about to publish 'Mr. Witt's Widow, a Frivolous Tale,' by Anthony Hope; and Mrs. Macquoid's 'Maisie Derrick.'

#### PROF. FREEMAN.

A TELEGRAM in the *Times* of Thursday announcing the death of Prof. Freeman at Alicante has been read with general regret, for, however hasty and impetuous he occasionally was, even those who suffered from his pugnacity entertained a secret liking for him, and his great attainments made him an *érudit* of whom England might well be proud.

His early tastes, formed under the influence of the Tractarian movement of Oxford, when he was

one of the many straws sucked up the Puseyite chimney, were archaeological rather than historical. He acquired a good knowledge of Gothic architecture, and genuine love for it that he never lost; but from writing on window tracery and Welsh cathedrals he gradually turned to the early history of England, and from admiring the orthodoxy of the Eastern Church he arrived at the study of Byzantine history. Having married and retired to Somerleaze, near Wells, he became a frequent contributor to the quarterlies, and formed a connexion with the *Saturday Review* that lasted until the Eastern Question came to the front in 1878. During a long period his striking and vigorous articles formed quite a feature of that journal.

His first important publication was his 'History of Federal Government,' which never proceeded further than the first volume. His next important effort was his elaborate 'History of the Norman Conquest,' the work on which his reputation will mainly rest, and which he supplemented by a 'History of William Rufus.' His 'Historical Geography of Europe' and his 'History of Sicily,' which unfortunately remains a fragment, probably rank next to it in importance. Then come several volumes of collected essays and other works too numerous to mention, but all more or less marked by the ability and learning that distinguished his writings.

Mr. Freeman was by no means a judicial historian of the type now in fashion. His loves and hates were a great deal too hearty to permit of that, and he took sides without disguise. Indeed, his sympathies were so keen as to lead him into extravagances. He regarded himself as of pure Teutonic descent and living in a Teutonic *gau*, and he desired to vindicate the foremost place in history for the Germanic race. He was never tired of declaring that Charlemagne was not a Frenchman, and lamenting the terrible defeat that "we" sustained at Bouvines. But he was not merely given to crotchets and repetitions. His books suffered from the accumulation of detail which led to their being perilously long, and his style was injured by the fact that most of what he wrote was dictated as he paced up and down the room, and he took little trouble in the way of subsequent correction.

Mr. Freeman's remarkable gifts and acquisitions met with but scanty reward. Late in life he became Professor of History at Oxford, yet, tardily as the honour came to him, he enjoyed the return to his university, although his delicate health of recent years had compelled him to pass part of each winter abroad. Hardly an historian of the first rank, and certainly not a writer of the highest class, he did much by his enthusiasm, by his wonderful stores of knowledge, by his honesty of conviction and genuine sympathy with research, to promote the study of history in this country.

#### Literary Gossip.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from Johnes to Kenneth. Mr. Leslie Stephen writes on Dr. Johnson; Mr. H. Morse Stephens on Sir William Jones, the Orientalist; Dr. Richard Garnett on Ebenezer Jones, the poet; Prof. C. H. Herford on Ben Jonson; Mr. Joseph Knight on Mrs. Jordan, Edmund Kean, and John Philip Kemble; Mr. R. T. Glazebrook, F.R.S., on James Prescott Joule; Miss Bradley on Angelica Kauffmann, R.A.; Mr. C. W. Sutton on Sir James Kay-Shuttleworth; Canon Venables on Bishop Kaye of Lincoln; Mr. W. A. J. Archbold on Keate of Eton; Mr. Sidney Colvin on Keats; Canon Overton on Keble; Mr. F. Hindes Groome on Marshal Keith; Mr. T. F. Henderson on the Keiths, Earls Marischal; the Rev. Dr. Sinker on Ion



Keith-Falconer; the Rev. William Hunt on John Mitchell Kemble, the historian, and Bishop Ken; Prof. T. F. Tout on Archbishop Kemp; Mr. Sidney Lee on William Kemp, the Elizabethan actor; Prof. J. K. Laughton on Admiral Kempenfelt; and Mr. T. E. Page on Benjamin Hall Kennedy.

MESSRS. OSGOOD & McILVAINE are going to publish in April a book by Mr. Hamilton Aidé, the title of which, 'A Voyage of Discovery,' may mislead the public as to its nature. We may, therefore, explain that it is a novel illustrative of American society as Mr. Aidé found it last year when travelling through the States with Mr. H. M. Stanley, and it seems to be the only attempt of recent years to draw a social sketch of our cousins from an English standpoint.

WE hear that the strike in the London bookbinding trade, organized by the workmen for obtaining the concession that a day's labour should consist of eight hours, has come to an end.

UNDER the title 'Some Letters and Recollections,' the April number of the *Cornhill Magazine* will contain a collection of letters written by various literary celebrities, which cannot fail to be of considerable interest. Included in the article are letters from Robert Browning, Wilkie Collins, George Eliot, and Barry Cornwall; and among those who figure in the "Recollections" are Lord Lytton (Sir Edward Bulwer Lytton), Sir Alexander Cockburn, Sir Edwin Landseer, Lord Houghton, Nathaniel Hawthorne, and Henry F. Chorley, for many years the musical critic of the *Athenæum*.

AFTER the next number of the *Weekly Dispatch*, Dr. Hunter, M.P., will cease to edit that paper. We understand that the property has been purchased by a syndicate. Mr. Fox Bourne is to resume the editorship of the journal.

AN interesting case of literary conscience will be found in the American reprint of Mr. George Moore's last novel, 'Vain Fortune,' originally published in England by Messrs. Henry & Co. Shortly after the appearance of 'Vain Fortune,' Messrs. Chas. Scribner's Sons made Mr. Moore an offer for the right of reprinting it in America. Mr. Moore, not satisfied with the book as it stood, stipulated that he should be allowed to rewrite his novel. This he has done with such thoroughness that the first half of the narrative has been entirely changed, and the main interest transferred from the hero to the heroine. Mr. Moore considers his new version so much superior to the old one that the next English edition will be reprinted from the edition which has just appeared in America. The original English edition will therefore soon become a rarity.

THE 'Thesaurus Syriacus' by the Dean of Canterbury is expected to be finished in three years. Meanwhile Miss Payne-Smith is preparing a compendium of it in English, which will be a boon for students of Syriac, as it will be much more complete than Castelli's lexicon edited by Michaelis, which is now also out of print, and can only be had for the enormous price of 3*l*.

MR. PHILIP MENNELL has completed the compilation of his 'Dictionary of Australasian Biography,' which is to be published by Messrs. Hutchinson & Co. The bio-

ographies number nearly two thousand, and include living Australasians as well as those who flourished after 1855, and have died in the interval between the inauguration of responsible government in that year and the present day. The whole of the work is now in type, and is being rapidly revised for publication in the summer.

AMONG the papyri brought from Egypt by Mr. Flinders Petrie were some fragments of the 'De Adoratione' of St. Cyril of Alexandria. A paper on these fragments, which are supposed to be of the sixth century from their resemblance to the Codex Marchalianus, has just been published by the Royal Irish Academy, with facsimiles and transliterations by the Rev. J. H. Bernard, B.D.

THE next section of the Rev. J. C. Bloomfield's 'History of the Diocese of Bicester,' which is announced by Mr. Elliot Stock, will contain an account of Upper and Lower Heyford.

*Notes and Queries* is going to commemorate its removal to Bream's Buildings by publishing on the 2nd of April an article upon the history of Took's Court and its neighbourhood from the pen of Mr. George Clinch, of the British Museum. It will be enriched with five illustrations by Mr. A. Bernard Sykes, representing the printing office in Took's Court, the gateway of Lincoln's Inn, the hall door of Old Serjeants' Inn, the Rolls Chapel, and Clifford's Inn, besides a map of the district.

IN the forthcoming number of the *Educational Review* Miss Hughes, of the Cambridge Training College, will contribute a memorial notice of Miss Clough. Prof. Liveing will also write an article on the new chemical laboratory at Cambridge.

A NEW and cheaper edition of Mr. Harold Frederic's volume 'The Young Emperor' is to be issued. It will be provided with a fresh frontispiece, and the letterpress will be brought up to date.

AN Archiv-Gesellschaft has just been formed at Berlin with a view of collecting and preserving from oblivion or destruction all available materials in the shape of letters, memoranda, &c., calculated to be of service to the future historian of German literature. The well-known Germanist Dr. K. Weinhold has been appointed president and Prof. Mommsen deputy-president of the society, which owes its origin to a suggestion made by Prof. Dilthey about three years ago.

UNDER the auspices of the town council of Leipzig a *Postschule* is to be established there next Easter for the special training of Post Office assistants, and eventually also of postmasters. The curriculum will embrace, besides the usual course of instruction, the subjects belonging to the postal service.

PROF. DE GOEJE, of Leyden, will publish his opinion of M. Moïse Schwab's 'Itinéraire Juif d'Espagne en Chine au Neuvième Siècle' (see *Athenæum* for February 6th, p. 180) in an elaborate article, which will appear in a forthcoming number of the *Archives pour servir à l'Étude de l'Histoire des Langues, de la Géographie, et de l'Ethnographie de l'Asie orientale*, edited by Profs. G. Schlegel and H. Cordier.

WE ought to have recorded last week the death of Dr. Noah Porter, of Yale College, Connecticut, a most industrious teacher and writer, and one who, if he did not make any original contributions to philosophy or philology, did much to spread a knowledge of, and taste for, metaphysics in the United States.

THE next volume of Messrs. Henry & Co.'s "Whitefriars Library of Wit and Humour" is by Mr. H. Savile Clarke, and is entitled 'A Little Flutter: Stage, Story, and Stanza.' It will be ready early in April.

MR. EGERTON CASTLE's forthcoming volume, 'La Bella, and Others,' will consist of seven stories; most of them are of "cosmopolitan" interest (it being the author's fate to live much on the Continent), but all are written from an Englishman's ethical standpoint. Some of these were translated into German soon after their appearance in the magazines. Others (posterior to the publication of Mr. Castle's novel 'Consequences') were promptly pirated in America, even as was the novel itself.

THE Parliamentary Papers likely to be of most interest to our readers this week are Census, Ireland, 1891, County of Tipperary (1*s*. 6*d*.); Statute made by the Governing Body of Corpus Christi College, Oxford, for amending Statute 13 (1*d*.); Returns of the Number of Aliens arrived from the Continent at Ports in the United Kingdom in each Month of the Year 1892 (1*d*.); and Copy of Scheme for the Appointment of an Inspection Committee of Trustee Savings Banks, &c. (1*d*.).

## SCIENCE

*Delagoa Bay: its Natives and Natural History.* By Rose Monteiro. (Philip & Son.)

MRS. MONTEIRO is the widow of an explorer who published in 1875 the best work extant upon Angola, while adding materially to the knowledge we then possessed respecting the Congo. An Englishman by education, and, we believe, by birth, Joachim John Monteiro was Portuguese by descent, so that his name roused no jealousies, while his familiarity with the language of the dominant race in Angola facilitated his movements, and enabled him to make many important contributions to science. When, in 1876, he started with his wife for Delagoa Bay, those of his many friends who were interested in natural history entertained great hopes of the results to be obtained from his approved energy and capacity—expectations which were frustrated by his untimely death. Mrs. Monteiro returned to England in 1878 for a time, but she longed for a freer life and her old occupation of collecting insects; so a few years ago she decided upon revisiting her little cottage on the bluff overlooking the windswept surface of "the finest natural harbour of South Africa," and the town of Lourenço Marques. Before starting, her friends made her promise to write a book and tell them all about the place and her doings there—a jaunty way which friends have, and they usually expect presentation copies of the book when it appears.

It must have been a trying moment when,



on a Christmas Eve, Mrs. Monteiro found herself again, with no companion but her dog, in the house which her husband had fitted up in happier days, but now in a sadly dilapidated condition. Being an old traveller, she soon put matters shipshape, and, "although very hungry, was able to sleep soundly all night"; while next day a kind neighbour, and afterwards other friends, lent their assistance, which was fortunate, for her heavy luggage could not be cleared at the Portuguese custom-house under a week. It was, however, a month before she could settle to her regular occupation of insect-collecting round "Butterfly Cottage," of which there is a pretty vignette on p. 46, with the author, her horse, and her dog in the foreground of the trim garden. Her daily life, in a place where the available servants are more or less drunken, thievish, or incapable Kaffirs, was certainly not an idle, even if a happy one, though, by the way, the stories she tells of these servants and their tricks are most amusing to read about. Marketing, early coffee, pinning up the insects caught the previous night, feeding her caterpillars with fresh leaves brought in by the Kaffir women and children, trimming lamps, arranging (and often cooking) breakfast, would take till half-past nine or ten; then collecting for about seven hours, or even longer in the busy months from November to July, walking or standing all the time. Then—but let the lady speak for herself:—

"Then when I return, I have barely time to transfer my day's catch to other boxes, and lay out some of the best, give out what I mean to have cooked for dinner, and have a refreshing wash and change of dress, before the sun sets and it is time to rush out after the sphynx-moths—luckily only in my own ground, where a pretty Indian star-shaped flower (*Vinca rosea* and *V. alba*, one of the periwinkles, both crimson and white) grows profusely and attracts large numbers of moths, although to me it has a very unpleasant scent. There I wait, mosquito-bitten, as these pests also appear after sunset, till I absolutely cannot see any longer, often catching the last few moths through the humming sound they make in flying. Some evenings the bats are so numerous that I cannot even hear that, the noise from their great wings is so loud.....I think you will allow that by the time the moths are disposed of I have well earned my evening meal, especially as I rarely taste anything all day but a morsel of dry biscuit or a handful of roasted ground nuts, and generally have been on my feet about thirteen or fourteen hours without a break, for I seldom sit down even to my breakfast, as I find I can do so many things whilst eating it. After dinner I either play or read a little, and often cannot help falling asleep over my book; or perhaps I have a visit from a neighbour or two, and then the piano is sure to be put into requisition; but there is not much visiting up on the hills during the hot season, and I often do not even see a white face for more than a fortnight."

Elsewhere Mrs. Monteiro speaks of "feeling obliged sometimes to talk nonsense to insects and animals, as I have so few opportunities of using my tongue"; but amid all her troubles she looks upon the cheerful side, and her sense of kindly humour never fails. With so small a book (only 274 pages of bold type) it would be unfair to extract any of her good stories and descriptions, which will prove attractive to the general reader, while lovers of natural history will be pleased with the details respecting the monkeys,

bats, birds, reptiles, insects (especially), and plants met with during her sojourn at Delagoa Bay. Of the numerous illustrations by A. B. and E. C. Woodward, after the author's original sketches from living objects, those at the beginning of each chapter deserve especial praise for their tasteful design; and we grieve to think that they are probably the last from her gifted pencil, because of "the light that failed."

#### THE PAMIRS.

Oriental Club, March 8, 1892.

I VENTURE to point out that a geographical note in the *Athenæum* of March 5th may convey a wrong impression. Referring to the map of the Pamirs in the 'Statesman's Year-Book,' you say that "Col. [?] Captain] Younghusband gives Kara-kul to Russia," thereby implying that the 'Statesman's Year-Book' does not. That the Great Kara-kul is well within the Russian frontier is indisputable. The Russians fixed this part of their boundary by treaty with the late Ameer Yakub Beg, the fortunate, so long ago as 1877. The facts will be found in the official 'Gazetteer of Russian Turkestan,' compiled by the late Col. Kostenko of the Russian Etat Major (St. Petersburg, 1880). They are also embodied in all authentic maps published during the past ten years. No less is it certain that the Little Kara-kul lies within Chinese territory. So far, then, the map in the 'Statesman's Year-Book' accurately represents facts which have long since been established—facts in regard to which there can be no shadow of doubt, and which Capt. Younghusband, I am sure, would never dream of questioning. I may remind you that MM. Bonvalot and Capus found a Chinese outpost at Rang-kul, the "Lake of the Ibex," which is forty miles and more to the west of the Little Kara-kul. You furthermore state that "Mr. Keltie differs from Col. [sic] Younghusband in giving the Yashil Kul Lake to Afghanistan, which the Colonel assigns to China." Here, of course, the boundary cannot be defined with any approach to certainty; but since Yashil Kul, the "Green Lake," is a point of absolutely no importance, I cannot believe that Capt. Younghusband has committed himself so far as to affirm that it is either Chinese or Afghan. An unofficial traveller, Mr. St. George Littledale, says that the Chinese frontier ends, and the Afghan territory begins, close to Burzula Jai, twenty miles east of Yashil Kul (R.G.S. *Proc.*, 1892, p. 13). So long, however, as the "Green Lake" is not marked as belonging to Russia, further discussion would be waste of time. From an historical point of view, Yashil Kul is a place of interest. When the Chinese took possession of Eastern Turkestan in 1759, the Khoja ruler of the country fled with his scattered army to the Pamirs, pursued by the Chinese general. The fugitives were overtaken at Yashil Kul, and, according to local tradition (Gordon's 'Roof of the World,' p. 158), drove their wives and children, mounted on horses and camels, into the lake to save them from the enemy. The Kirghiz on the Pamirs aver that the noise of lamentation and the cries of the dying may still be heard near the lake. According, however, to the story told to Wood ('Journey to the Oxus,' p. 162), the Khoja escaped to Badakshan with several of his wives, whose beauty so inflamed the imagination of the Shah of that country that he attacked the fugitive and put him to death. With his dying breath the holy man cursed the country of Badakshan and prayed that it might be thrice depopulated, so that not even a dog might be left alive therein (Wood's 'Journey' and Howorth's 'History of the Mongols,' part ii., p. 865). We must not forget, of course, that the Emperor Jehanghir, in his autobiography,

described the Badakshanis as the greatest liars in the whole world. Possibly they were romancing to Wood.

STEPHEN WHEELER, F.R.G.S.

#### THE SPRING PUBLISHING SEASON.

MESSRS. SONNENSCHN & Co. announce 'Animal Colouration,' by Mr. Frank Beddard, — 'Text-Book of Embryology: Man and Mammals,' by Dr. Oscar Hertwig, translated from the third German edition by Prof. E. L. Mark, — 'Text-Book of Embryology: Invertebrates,' by Drs. Korschelt and Heider, translated by Prof. E. L. Mark and Dr. W. M. Woodworth, — 'Text-Book of Geology,' adapted from the work of Prof. Kayser, of Marburg, by Mr. Philip Lake, — 'The Geographical Distribution of Disease in England and Wales,' by Dr. Alfred Haviland, — 'A Treatise on Public Hygiene,' by Dr. Albert Palmberg, translated by Dr. Arthur Newsholme, — 'The Photographer's Pocket-Book,' by Dr. E. Vogel, — introductions to the study of 'Zoology,' by B. Lindsay; 'The Amphioxus,' by Dr. B. Hatschek and Mr. James Tuckey; 'Geology,' by Dr. E. B. Aveling; and 'Physiological Psychology,' by Dr. Th. Ziehen, adapted by Dr. O. Beyer, — in the "Young Collector Series": 'Postage Stamps,' by Mr. W. T. Ogilvie; 'Flowering Plants,' by Mr. James Britten; 'Grasses,' by Mr. W. Hutchinson; 'Fishes,' by the Rev. H. C. Macpherson; 'Mammalia,' by the Rev. H. C. Macpherson; and 'Book Collecting,' by Mr. J. H. Slater.

#### SOCIETIES.

ROYAL.—March 10.—Lord Kelvin, President, followed by Dr. J. Evans, Treas. and V.P., in the chair.—The Bakerian Lecture, 'On the Grand Currents of Atmospheric Circulation,' by Prof. J. Thomson, was read by the President.

GEOGRAPHICAL.—March 14.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Rev. T. W. R. Crookham, Rev. J. Highwood, Messrs. R. S. Adair, J. W. Crafer, E. Gedge, E. Howard, E. W. Humphreys, F. J. W. Isaacson, H. Lowenfeld, H. B. Score, E. A. Tanqueray, and H. J. Veitch. —The paper read was 'Sierra Leone and the Interior, to the Upper Waters of the Niger,' by Mr. G. H. Garrett.

SOCIETY OF ANTIQUARIES.—March 10.—Dr. J. Evans, President, in the chair.—The Rev. R. H. Clutterbuck, Messrs. C. Giles-Puller, T. W. Fry, and E. Nash were elected Fellows.—The Baron de Cosson exhibited a curious sword-blade found in Ireland, under circumstances which led the owner to think it might be the blade of a sword described in 1696 as that of Robert the Bruce. There could, however, be no doubt that the earliest possible date for the blade was the Elizabethan period, and it probably dated from the beginning of the seventeenth century, a view in which Mr. J. G. Waller and the President concurred.—Mr. L. Cust read a paper on Lucas D'Heere, painter and poet of Ghent. The paper contained a sketch of the life of Lucas De Heere, or D'Heere, chiefly compiled from the account given by Carel van Mander, his pupil, and from more recent authorities in Belgium, such as MM. Blommaert, De Busscher, and Hymans. Lucas D'Heere, who was born in Ghent in 1534, was a pupil of Frans Floris at Antwerp, and appears to have first visited England in 1554, and remained there till 1559, when he was recalled to Ghent to take part in the decorations of the church of St. Bavon on the occasion of the chapter of the order of the Golden Fleece held there by Philip II. in July, 1559. Although at first a servant of Philip II., and the favoured painter attached to the household of Adolph of Burgundy, Lord of Warken and admiral of the fleet, D'Heere embraced the reformed religion, and was one of the victims of Alva's proscription in 1568, when he fled to England, where he remained till 1576. On the Pacification of Ghent D'Heere returned home, and he was employed officially in the household of the Prince of Orange. In 1584, after the prince's assassination and the blockade of Ghent by the Duke of Parma, D'Heere again left his home and died in the same year. The paper was illustrated by photographs of drawings by D'Heere from an 'Album Amicorum' of Emanuel von Meteren, preserved amongst the Douce MSS. in the Bodleian Library at Oxford; from a book of drawings of the costumes of all nations, preserved in the University Library at Ghent; and from the MS.



account with drawings of the entry of François, Duc d'Alençon, into Ghent in 1582, recently acquired from the Hamilton Palace collection by the print room at Berlin. It was shown that a comparison of D'Heere's allegorical compositions at Ghent, painted in the manner of Frans Floris, with similar pictures at Hampton Court and Sudeley Castle, proved the correctness of the attribution to him of the portraits bearing the monogram long considered to be his. Three portraits of great interest were also exhibited—that of Queen Mary Tudor, in the possession of the Society of Antiquaries, painted in 1554; that of Queen Mary with the petition of Thomas Hungad, kindly lent for the occasion by Mrs. Stopford Sackville, of Drayton; and a fine anonymous portrait of a lady, painted in 1558, and lent for this occasion by the Duke of St. Albans.

**STATISTICAL.**—*March 15.*—A paper was read by Mr. J. Glover on the tonnage statistics of the decade 1880-90, in continuation of similar papers for the three previous decades, completing a statistical and historical account of our maritime progress since the repeal of the Navigation Laws.

**LINNEAN.**—*March 3.*—Prof. Stewart, President, in the chair.—A letter was read from the Home Secretary conveying the thanks of her Majesty the Queen for the address of condolence which had been forwarded on behalf of the Society on the death of H.R.H. the Duke of Clarence and Avondale.—The President announced the presentation by Sir J. Hooker to the Society of two medallion portraits of Sir James Ross and Dr. John Richardson, whose names are well known in connexion with Arctic exploration. The medallions were executed in 1843 by the late B. Smith.—Mr. C. Reid exhibited a collection of fossil plants and seeds which he had found associated with the bones of rhinoceros and other mammals in the neighbourhood of Selsea and West Wittering. By means of diagrams Mr. Reid showed the exact position of the bed, and described the condition in which the various specimens were deposited.—On behalf of Mr. W. E. Beckwith, of Shrewsbury, Mr. H. Seebohm exhibited a specimen of White's thrush (*Turdus varius*) which had been shot near Shrewsbury on the 14th of January last. He pointed out that this species, which inhabits Eastern Asia, belongs to the subgenus *Oreocincla*, an exclusively Eastern group of ground thrushes, and is the only one which is palaearctic and migratory. It does not breed anywhere west of the Yenisei, and its occurrence in Europe is accidental. Mr. Seebohm added that it had been met with twice in France, four times in Italy, three times in Belgium, once or twice in Austria and Prussia, once in Norway, thirteen times in Heligoland (between 1827 and 1884), and about a score of times in the British Islands, including three occurrences in Ireland, and one in the extreme south of Scotland.—On behalf of Mr. Craig-Christie, the Secretary exhibited some specimens, as was supposed, of *Lycopodium complanatum* collected in Scotland, on which it was suggested that the plant might be regarded as British. In the opinion, however, of Mr. J. Groves, who had carefully examined the specimens, and of other botanists present, they were referable to *L. alpinum*. Mr. Groves pointed out the distinctive characters of both.—Mr. Carruthers was of opinion that *L. complanatum* had been met with in the south of England, but not within the last ten years.—Mr. E. M. Holmes was under the impression he had seen it growing a few years ago near Stroud.—A paper was then read by Mr. A. D. Michael on variations in the internal anatomy, and especially the genital organs, of the Gamasinae, a typical subfamily of the Acari. In this paper the author gave the results of two years' research, including many hundreds of dissections and serial sections, with lengthy observations of the living creatures. The comparison of variable organs was worked out in numerous species, showing great specific differences. Four of the species were found to be previously undescribed, and for these the names *Hemogamasus horridus*, *H. nidi*, *Lelaps oribatoides*, and *L. ligniformis* were proposed.

**ZOOLOGICAL.**—*March 1.*—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February, and called attention to two short-winged tyrants (*Machetornis rixosa*), purchased February 15th, being the first examples of this bird that have reached the Society, and to a female Beatrix antelope (*Oryx beatrix*) from Arabia.—Mr. J. G. Kerr gave a short account of the expedition up the Rio Pilcomayo in 1890-91, which he had accompanied as naturalist. Mr. Kerr made remarks on the animals met with on the banks of the Pilcomayo, and exhibited a series of photographs illustrating the vegetation of the district and its native Indian inhabitants.—Mr. G. F. Hampson read a paper on stridulation in certain

Lepidoptera, and on the distortion of the hind wings in the males of certain Ommatophorinae. The author attributed the clicking sound described by Darwin as produced by various species of the South American genus of butterflies *Angerona*, and confirmed by Wallace and other observers, to the presence of a pair of strong corneous hooks on the thorax, which play on a pair of curved hooks with spatulate ends attached to the inner margin of the fore wing close to the base, and surrounded by a membranous sac which acts as a sounding-board. An account was given of a similar sound produced by the males of a Burmese moth of a family *Agaristidae* and of a buzzing sound in an allied Australian form, both of which have a patch of ribbed hyaline membrane below the costa of the fore wing. The sound was attributed to the friction of spines, attached in the former to the first pair of legs, in the latter to the second pair, on the ribbed membrane. A description was then given of the transformation of the costal half of the hind wing in the Noctuid genus *Patula* into a large scent-gland, and of the manner in which this had distorted the neurulation. The still greater distortion of the neurulation in the allied genus *Argida* was attributed to its once having possessed a similar scent-gland, now becoming rudimentary by disuse.—A communication was read from Prof. W. N. Parker on the retention of functional gills in young frogs (*Rana temporaria*), which he had succeeded in producing in specimens reared in his laboratory. Prof. Parker described the method employed with this object, and made remarks on the way in which the fore limbs are protruded.—Prof. F. Jeffrey Bell read a paper on the classification of ophiroids, to which were added descriptions of some new and little-known forms of this group.—Mr. M. F. Woodward gave an account of an abnormal earthworm (*Lumbricus terrestris*) possessing seven pairs of ovaries situated on the eighth and following somites to the fourteenth.

**ENTOMOLOGICAL.**—*March 9.*—Mr. F. Du Cane-Godman, President, in the chair.—Capt. C. A. R. Browne, the Duke of Devonshire, Messrs. J. H. Leslie, R. M. Lightfoot, and S. Robinson were elected Fellows.—Prof. C. Stewart exhibited and made remarks on specimens of *Cystocelia immaculata*, an orthopterous insect from Namaqualand, in which the female is far more conspicuously coloured than the male, and the stridulating apparatus of the male differs in certain important details from that of other species.—A long discussion ensued, in which Dr. Sharp, Col. Swinhoe, Messrs. Poulton, Distant, H. J. Elwes, and Hampson took part.—Mr. Elwes exhibited specimens of *Ribes aureum* which were covered with galls, as to the nature of which the Scientific Committee of the Horticultural Society desired to have the opinion of the Entomological Society.—Mr. Elwes also exhibited a large number of species of Heterocera recently collected by Mr. Doherty in South-East Borneo and Sambawa.—Col. Swinhoe, Mr. Hampson, and Mr. Distant took part in the discussion which ensued.—Mr. Barrett exhibited a series of specimens of *Noctua festiva*, bred by Mr. G. B. Hart, of Dublin, which represented most of the known forms of the species, including the Shetland type and the variety formerly described as a distinct species under the name of *Noctua confusa*.—Mr. Fenn and Mr. Tutt made some remarks on the specimens.—Mr. W. C. Boyd exhibited a specimen of *Dianthea barrettii*, taken at Ilfracombe last summer. It was remarked that Mr. W. F. H. Blandford had recorded the capture of *D. barrettii*—which had until recently been supposed to be confined to Ireland—from Pembrokeshire, and that its capture had also since been recorded from Cornwall.—Mr. Tutt exhibited specimens of *Polia xanthomista* from Mr. Gregson's collection, which had been taken in the Isle of Man.—Mr. G. A. J. Rotheny exhibited and read notes on a large collection of Indian ants which he had made in Bengal between 1872 and 1886, comprising some ninety species. He stated that eighteen of these species had been described by Dr. Mayr in his paper entitled 'Ameisen Fauna Asiens,' 1878; he also said that Dr. Forel had recently identified several other new species in the collection.—Mr. H. Goss exhibited, for Mr. T. D. A. Cockerell, of Kingston, Jamaica, several specimens of palm leaves, from the garden of the museum in Kingston, covered with *Aspidiotus articulatus*, Morgan. The leaves appeared to have been severely attacked, the scales entirely covering the upper surface in places.—Mr. F. D. Godman contributed a paper by the late Mr. H. W. Bates, with an introduction by himself, entitled 'Additions to the Longicornia of Mexico and Central America, with Remarks on some Previously Recorded Species.'—The Rev. A. E. Eaton communicated a paper entitled 'On New Species of Ephemeridae from the Tenasserim Valley.'

**MATHEMATICAL.**—*March 10.*—Prof. Greenhill, President, in the chair.—Prof. Abinas Chandra Basu,

Agra College, Agra, was elected a Member.—The President and Mr. S. Roberts spoke upon the loss the Society had sustained by the recent decease of Dr. Hirst, dwelling especially in their remarks upon the great services he had rendered to the Society at its commencement.—The following communications were made: 'The Simplest Equivalent of a given Optical Path, and the Observations required to Determine It,' by Dr. J. Larmor.—'On Cases in which a Hyper-Elliptic Integral of the First Order can be expressed as the Sum of Two Elliptic Integrals,' by Prof. W. Burnside.—'On the Analytical Theory of the Congruency,' by Prof. Cayley.—'Notes on Dualistic Differential Transformations,' by Mr. E. B. Elliott.—and 'On certain Curves of the Fourth Order and the Porism of the Inscribed and Circumscribed Polygon,' by Mr. R. A. Roberts.—Prof. M. J. M. Hill made a few remarks 'On Singular Solutions,' and the President spoke 'On the Rectification of the Cartesian Oval.'

**ANTHROPOLOGICAL INSTITUTE.**—*March 8.*—Dr. E. B. Tylor, President, in the chair.—Mr. J. A. Brown read a paper 'On the Continuity of the Palaeolithic and Neolithic Periods.' The deductions of the author are based on the large number of flint implements of palaeolithic type which have been discovered during recent years at Eastbourne, East Dean, Cuckmere, and in other combs and dry valleys in England. At East Dean, &c., they are associated with compact, aggregated deposits of flints and chalk rubble, evidently due to the erosion of the valleys and combs by underground water, as seen at Birling Gap, near Eastbourne. The valleys of Sussex have been subject to many changes during the concluding episodes (both glacial and subaërial) of the quaternary period, and in many cases the older forms of flint implements have been covered up and preserved by the deposit of loam and chalk rubble resulting from the waste of the surface of the land. Intermixed or associated with the flint implements of older types are others of transition form, to which he desired to see the term "mesolithic" applied. The East Dean valley appeared to contain flint implements forming a series ranging from the lake palaeolithic age to the polished stone period of true neolithic. The old mining shaft at Cissbury has furnished analogous specimens. Similar implements of the palaeolithic type have been found in chalk rubble far away from the sea-board, and associated with the bones of the mammoth, tichorhine rhinoceros, hippopotamus, and other quaternary mammals, as well as the remains of various animals of species still living, showing that man was present in Southern Britain not only in the plateaux and river-drift periods, but also continuously into the so-called neolithic epoch. The author alluded to the evidence derived from caves and rock-shelters and peat beds, both in this country and in France, which pointed in the same direction. A large series of flint implements of palaeolithic form, from East Dean, &c., were exhibited, with specimens of corresponding forms from the river drift; also a series showing the evolution of the axe or celt form, from the simply chipped nodule of the plateaux drift, through the valley drift and transitional types, to the highly-finished celts of the neolithic age, of which the forms were continued in the earliest stages of the age of copper and bronze. Other series were exhibited showing in like manner the evolution of the spear-head and knife, &c.

**HUGUENOT.**—*March 9.*—Mr. E. Belleruche in the chair.—Lieut.-Col. G. F. Guyon, Capt. E. F. Gosset and A. M. Lazard, Dr. T. M. Maguire, Messrs. W. Mallalieu and V. Maslin, Mrs. Maslin, and Miss De Chair were elected Fellows; also the library of Harvard University, U.S.A.—A paper was read 'On Incidents of Huguenot History in the Reign of Queen Anne,' by Mr. F. P. de Labilliere. Mr. de Labilliere gave an account of the proceedings in Parliament relative to the naturalization of the French refugees in England and their employment as officers in the British army; also of the expedition to the southern coast of France under Admiral Sir Cloudesley Shovel to relieve the Cevennois, and the subsequent capture of Gibraltar. The paper concluded with a remarkable list of officers bearing French names who were killed and wounded at the battle of Almanza, while serving in the combined English, Dutch, and Portuguese forces under Ruvigny in opposition to Louis XIV.'s manoeuvres in the Peninsula.

#### MEETINGS FOR THE ENSUING WEEK.

Mon.	London Institution, 5.—'Bacteria, their Nature and Functions,' Mr. E. Hasbary Hankin.
—	Victoria Institute, 8.—'Certain Traditions in Heathen Mythology,' Dr. Phene.
—	Institute of British Architects, 8.
—	Society of Arts, 8.—'The Uses of Petroleum in Prime Movers,' Lecture IV., Prof. W. Robinson (Cantor Lecture).
—	Aristotelian, 8.—'A General Analysis of Presentations,' Mr. G. F. Stout.
Tues.	Royal Institution, 3.—'The Brain,' Prof. V. Horsley.
—	Civil Engineers, 8.—'Mean or Average Annual Rainfall, and the Fluctuations to which it is Subject,' Mr. A. R. Binnie.



- TUES. Photographic, 8. — Anthropological Institute, 8½. — 'Archæology of Zimbabwe Rains,' Mr. J. Theodore Bent.
- WED. Entomological, 7. — Geological, 8. — Occurrence of the so-called *Tierrra Hastingsia* of Hordwell in the French Phosphorites, 'and 'Note on Two Dinosaurian Foot-bones from the Wealden,' Mr. R. Lydekker; 'Microscopic Structure, and Residues Insoluble in Hydrochloric Acid, in the Devonian Limestone of South Devon,' Mr. E. Wethered.
- Society of Arts, 8. — 'Manufacture and Industrial Application of Flexible Tubing,' Mr. G. R. Redgrave.
- Literature, 8. — 'Anglo-Saxon Alliterative Poetry,' Dr. B. A. D. Lithgow.
- THURS. Royal Institution, 3. — 'Epidemic Waves,' Dr. B. A. Whitelegge.
- Royal, 4½. — Society of Arts, 4½. — 'The Opium Question,' Mr. G. H. M. Batten.
- Electrical Engineers, 8. — Antiquaries, 8½. — 'Silver-gilt Chalice and Paten of the Thirteenth Century found in North Wales'; 'Grant of Arms to Richard Lane, 1649,' Mr. T. J. Mazzinghi; 'Saxon Objects found in Berks,' Rev. P. H. Ditchfield; 'Antiquities at Bentham, co. Lancaster,' Rev. E. W. Joy; 'The *Domus Conversorum*, or House of Jewish Converts in London,' Part II., Mr. W. J. Hardy.
- FRI. United Service Institution, 3. — 'The Organization of Military Bands, and on Military Music,' Col. T. B. Shaw-Hellier.
- Physical, 5. — 'Electromotive Forces of Gold and Platinum Cells,' Prof. H. Hroun; 'New Instrument for observing the Effects of Persistence of Vision,' Mr. E. S. Bruce; 'Some Electrical Instruments,' Mr. R. W. Paul.
- Civil Engineers, 7½. — 'The Seaford Dock and the Kirkcaldy and District Railway,' Mr. G. L. Gibson (Students' Meeting).
- Royal Institution, 9. — 'Posy Rings,' Dr. J. Evans.
- SAT. Royal Institution, 2. — 'Dramatic Music,' Prof. J. F. Bridge.

### Science Gossip.

THE Bakerian Lecture delivered before the Royal Society on the 10th inst. was the full exposition of a theory brought in brief before the British Association in 1857. In the *Athenæum* of that year, p. 1186, an abstract of the communication is given, in which the author remarks that his theory "is intended to form the subject of a paper soon to be submitted to the Royal Society." Lord Kelvin, who on the 10th inst. read the Bakerian Lecture on behalf of his brother, made this ancient promise the subject of a gentle pleasantry by remarking that "if we enlarge our unit of time sufficiently to consider thirty-four and a half years 'soon,' that promise is now fulfilled."

THE Camera Club is going to hold its sixth annual photographic conference on Tuesday and Wednesday next, under the presidency of Capt. W. de W. Abney. The following papers will be read: by Mr. C. H. Bothamley, 'Some Points in connexion with Development'; by Mr. Leon Warnerke, 'On Chemigraphic Etching'; by Mr. A. Pringle, 'Photography applied to Medical Research'; by Mr. W. Willis, 'Recent Improvements in Platinotype'; 'Symposium on Artificial Lighting in Photography' (by Mr. Van der Weyde, 'Demonstration of Use of Electric Light for Portrait Effects'; by Mr. E. J. Humphrey, 'Oxy-magnesium Lamps for Printing and Lighting'); by Mr. H. E. Armstrong, F.R.S., 'Theory of Development'; by Mr. Henry Blackburn, 'The Debt of Art to Photography'; by Mr. H. Stannus, 'The Uses of Photography to the Decorative Artist'; by Mr. H. P. Robinson, 'Paradoxes of Art, Science, and Photography'; and by Capt. Abney, 'Some Uses of Celluloid Films.' On Thursday there will be an exhibition of lantern slides.

PROF. SWIFT discovered a new comet ( $\alpha$ , 1892), at the Warner Observatory, Rochester, N.Y., in the constellation Sagittarius, on the 6th inst. It was moving in a north-easterly direction, and described as "bright." Mr. Barnard observed it at Mount Hamilton on the 8th, and states that it was visible to the naked eye. Observed at the Royal Observatory, Cape of Good Hope, on the morning of the 9th, its place was found to be R.A. 19° 2', N.P.D. 120° 3'. An approximate orbit has been calculated by Prof. H. Kreutz, who finds that the comet will pass its perihelion on the 27th inst., at the distance from the sun of 1.05 in terms of the earth's mean distance, and that its distance from the earth at that time will be slightly smaller than that and increasing, so that the comet is now at about its brightest, which is but little greater than when first discovered. Its approximate place on Monday next, March 21st (for Berlin midnight), will be R.A. 20° 4', N.P.D. 108° 39'; and on the 24th inst. it will be very near the star  $\beta$  Capricorni.

THE great sun-spot of February appears to

have returned, but much reduced in dimensions, and broken up into a large group.

### FINE ARTS

THE VICTORIAN EXHIBITION OF PICTURES AND OBJECTS illustrating Fifty Years of Her Majesty's Reign will CLOSE APRIL 2nd. — New Gallery, Regent Street. Admission, 1s.—10 to 6.

#### *Architecture of the Renaissance in England.*

By A. Gotch, assisted by W. T. Brown. Parts I. and II. Illustrated. (Batsford.)

MR. GOTCH is honourably known as the author of an interesting monograph, which we reviewed some time ago, on the buildings of Sir Thomas Tresham, more especially his triangular lodge (an emblem of the Trinity!). The present is a more ambitious publication. We have often wished to get a complete account of other buildings besides Sir Thomas Tresham's which illustrated in stone and brick the whims of the period that 'Euphues and his England' illustrated in literature, and we hoped Mr. Gotch would take Longford Castle and the once quaint Lyveden (which was built like a Greek cross) in hand, and a few other less conspicuous works of the same class which yet remain, or are known to have existed. An architect so competent could have told us all there is to be learnt about Non-such, its elaborate pargeting, gables, pinnacles, and curious garden. John Thorpe's sketch-book, too, in the Soane Museum would have taxed Mr. Gotch's powers as a commentator and his knowledge as an architect, while it cries out, so to say, for elucidation and publication in a proper fashion, so that it may take a place on our shelves next to the sketch-book of Willars de Honcourt. Besides these large buildings, there are bits—such as the Elizabethan staircase at Knole and the balustrades of the parapets at Hardwick Hall and Temple Newsham, which are both formed of huge inscriptions carved in stone, and various fragments of the roof parapets at Beddington, Ham House, and Loseley—well suited for delineation and historical elucidation by a scholarly architect whose taste seems to favour quaint architecture where the true significance lies deeper than the surface which meets the eye.

Mr. Gotch has chosen a wider and, perhaps, more useful theme, if one less fresh and original, for the important work of which the first two parts are before us. He has selected some excellent specimens of Renaissance work in England, printed admirable photographic views and drawings in detail of them, and introduced them with commentaries full of research, and showing a great deal of acuteness and good taste. No doubt he means to enlarge the field of selection and will find better examples than the doorway at Broughton Castle, which is an odd specimen of the abasement of design at the time it was constructed as a mere "draught excluder" or *petit vestibule* or screen to a dining-room of great dignity and beauty, now used as a library. As specimens of art the decorations of the doorway are bad, but they serve to show what was done in the seventeenth century; nothing could be worse than the row of stupid obelisks ranged above the cornice and accompanying the nondescript and hideous *encadrement* to the armorials of

Lord Saye and Sele and their unexpectedly apt motto, "Qvod alivd fvit meminisse minime jvvat," a phrase which often occurs forcibly to the purist in architectural criticism. The original of this quaint specimen is, of course, the interior doorway of the antechamber of the Hall of the Council of Ten at Venice.

It is not surprising that Mr. Gotch, enthusiast as he is, has felt compelled to limit himself to England, and omit Scotland, Ireland, and Wales. England was the wealthiest portion of the realm at the period, and first-rate and characteristic examples of the Renaissance are not to be found anywhere else in the United Kingdom. The architecture Mr. Gotch likes can hardly be said to have taken form and substance west of the Exe and Severn or north of the Trent. The reigns of Elizabeth and James I. were in no respect favourable to fine art; Mr. Gotch was, therefore, wise in selecting for illustration in chief "that early phase of the Renaissance which is associated with the name of John Thorpe, just as the later phases are identified with Inigo Jones and Sir Christopher Wren." He did wisely, because what may be called the archetypes of Thorpe had by no means parted company with Gothic architecture. He has found, as might be expected, superabundance of material and an overcrowded field of choice, and he professes to have selected the best instances of the limited period he has allowed himself to deal with. There is no doubt that he has admitted some which, however quaint and curious, are not good, much less fine, works, and seem to us worthy of study only on the principle which actuated the late Sir Henry Cole when, in the early days of the Department of Science and Art, he established what he called a "Chamber of Horrors," specimens of bad style, bad form, and bad design. Some terrible things were then got together in Marlborough House. Somehow or other, the British workman refused to be edified by them, and Cole soon found out his mistake, and hid away his monstrosities. So let it be with Mr. Gotch's capital series before us; let there be none but graceful, if not quite pure specimens. Take the tomb of the great Lord Burghley in St. Martin's, Stamford; the garden front of Haddon Hall, and the elegant and scholarly Italian of the oak-lined walls of its Long Gallery; the beautiful proportions and rare picturesqueness of Park Hall, Oswestry, &c. We should eschew the quaint clumsiness of Stebbington Hall, and turn instead to the graceful and simple taste shown in the gateway in the garden. Ragdale Old Hall—though a good deal mixed, according to the plate before us, as regards details—is, strange to say, in every detail and subordinate feature, good.

Part II. is more interesting than Part I., inasmuch as it not only contains an equally excellent collection of views, but there are plenty of plans of buildings such as the increasing love of convenience and the increased safety of country houses brought into vogue. Especially characteristic is the taste for long internal galleries, of which a noteworthy early instance is to be found at Knole, and a very stately and late one at Blenheim. From being used for promenades in wet weather they soon came to contain an



cestral portraits. Part II. comprises a fine example of the kind at Montacute, where the gallery is 170 ft. long. The plan of the triangular Longford Castle, as Thorpe designed it, is here contrasted with that of the existing building, one of the greatest architectural curiosities in England. The enclosed courtyard at Longford has been wisely roofed over and, as at Wortley and at Barlborough, converted into a saloon. Speaker Lenthall's house at Barford, Oxfordshire, is well worthy of study as an illustration of the same kind, and it deserves to be studied as a model for modern use under circumstances approaching those it was originally intended to meet.

Mr. Gotch has good reason to thank the owners (who are usually the inmates likewise) of the houses he selected for their politeness in allowing him to study and illustrate the buildings. No doubt he will meet with equal courtesy in every part of the kingdom. Only one owner, while he considerably allowed his staircase to be delineated for this book, desired that the name of his place should be kept secret. We do not wonder at this; the work itself is so extremely good and fine that architects and amateurs would throng to the house and construct no end of copies in wood and stone of its beautiful design if they knew where to find it. Mr. Gotch has plenty of material available to his hand, whether it be at Cobham Hall, Ham House, Loseley, the mansions in out-of-the-way parts of Wiltshire or Gloucestershire, or in districts seldom visited of Somersetshire. We wish him success, and would suggest that he will do well in future to group his illustrations according to the materials employed in the original structures. Thus the stone edifices would illustrate each other, the brick ones would be better understood if they were put side by side, and those in the half-timbered mode could easily be brought into comparison.

The plates are large, handsomely printed, and clear; the details are good, and it almost goes without saying that they are exact.

#### THE INSTITUTE OF PAINTERS IN WATER COLOURS. (First Notice.)

THE three handsome rooms of this ambitious society contain 746 works, twenty-four fewer than were here last year. In merit the present show is practically equal to its predecessor. A few noteworthy men are absent; on the other hand, one or two recruits deserve praise. The rooms retain their customary characters, and as usual small mediocre drawings, mere sketches, are to be found in the West Room along with some terrible things and a few good works, but none important. The best works are in the Central Gallery along with the minor productions of the abler hands. It is in the East Gallery the dullest, largest, and most ambitious specimens have been crowded with a small proportion of capital drawings. It is a pity the society does not put all the best contributions in the Central Gallery and warn the public that it has done so. In this room the place of honour is worthily assigned to No. 407, Sir James Linton's solid and accomplished illustration of Goldsmith's famous lines

Ah me! when shall I marry me?  
Lovers are plenty, but fail to relieve me.

The comely English damsel is clad like a Shakspearean shepherdess, and holds behind her back her crook bound with ribbons. She stands near a huge tree, and looks over

her shoulder as if for the lover who dares to keep waiting a woman with a face so fair. Although the attitude is not particularly spontaneous, the beauty and fine execution, thoroughness and brightness, and also the charms of the landscape, compel us to admire the whole very heartily and to wish the President's example were followed by his colleagues. Equally admirable in their way are the landscapes of the Vice-President, Mr. H. G. Hine, whose *Downs above Lewes* (6) is delightful in its fine tonality, rich and soft colours, and grand lines; the shadow of a rain-cloud is cleverly spread so as to subserve the colour, atmospheric effect, and aerial perspective of the scene. *Afterglow* (278) depicts with tender colours and tones day closing over meadows and a lofty ridge, beyond which the evening band glows in gold and silver. The same painter's *Eastbourne* (259) and his *Rye* (314) no one should overlook. Age has not blunted his sense of the poetry of simplicity nor weakened his power to deal with form, colour, and tone.

We shall take the rest of the works that are worth mentioning in the order of the catalogue, and begin with Mr. P. Buckman's *Pelagia* (10), a clever enough study of a nude model, only the name of which is Greek. The carnations are good, and the drawing of the rather lean forms is tolerable. *Carting Sand* (19) is one of those views of Surrey commons which Mr. Orrock justifiably takes delight in painting with a free and firm, if rather heavy, hand; the half-tints are a trifle sooty, and its lack of colour and brightness indicates the influence of the lamp. In fact, this drawing is not up to the painter's mark. We like better *The Harvest Moon* (589), a picture of a lofty down, as it is broadly and vigorously painted, and its tints and tones are purer and clearer, although not innocent of the lamp. Mr. Bundy's *Banter* (25), a clever design in the mood of Mr. D. Sadler, is well painted and put together, but it would be the better for greater breadth and homogeneity. We are getting a little tired of Mr. Sadler's vein, and hope Mr. Bundy may soon find one of his own. He is no tyro. A tragi-comedy which it is difficult to follow appears in his large picture of *The Gipsy's Warning* (484), but, in spite of its transpontine aspect, it is more promising than No. 25. *The Meeting of the Waters* (31), a calm half-misty sunset effect, is remarkable for the treatment of the sun's radiant path in the air and the well-drawn foreground. It is by Mr. J. White, and even more acceptable than some of the figure pictures he formerly delighted in. Mr. H. D. Shepard in a *Street in Lisieux* (32) has painted old houses with deft draughtsmanship, true lighting, and local colour. In No. 34, Mr. L. Block's group of ancient volumes open and shut, the time-browned leaves and darker brown binding are arranged with a skill not often found in still life of the kind, and by simple means illustrate fine art.

Mr. P. Mitchell is more than usually poetic and pathetic in treating *Wistman's Wood* (35). It is rather hard and spotty. Another famous view has found a sympathetic painter in Mr. C. R. Aston, whose drawing *The White Beach and Anstey's Cove* (36) seems to us his best work. See other similar landscapes by the same. Old trees ranked by a roadside on a common and against a twilight sky in winter supplied a subject to Mr. W. T. Winter that he has treated happily in *When Trees are Bare* (50), which is soft and broad. Mrs. M. J. Moberly deserves thanks for painting *Ruskin's Study at Brantwood* (54), a well-lighted interior, although the perspective is not beyond challenge. Her delicate touches contrast strongly with the very large, grand, and impressive study, or "blot" on a great scale, of waves furiously breaking on a rocky coast, which Prof. H. von Bartels calls *Waves, Einsamor Strand* (58). It is distinguished by effective and accomplished modelling of the breakers; but the

handling of the cloud-laden sky requires more care from so good an artist. *Macgillicuddy Reeks* (68), by Mr. E. Hargitt, is rather topographical than artistic; its colours are pale, and its handling is hard and laboured; nevertheless, so fine is the subject that the whole is telling and impressive. It needs force and colour to become a picture in the better sense of the word. An old river wall and red houses in pale sunlight have furnished Mr. T. M. Hemy with a subject for *Down the River* (67). The hot shadows belong to the studio rather than daylight. Mr. E. A. Rowe's *An Old Garden* (95) is very pretty, well drawn, and neatly touched, but rather hard. Well finished, foreshortened with unusual skill, and justly coloured, is the curving beach in *A Shingly Shore* (96), a purer and less mannered study than we expect from Mr. J. Knight, who generally paints woolly mountain-tops and marshes.

Among the large figure pictures here few show heads so well foreshortened and soundly modelled or so animated as Mr. St. G. Hare's *Planning Love's Campaign* (106), a plump and not over-refined damsel lying in bed and meditating mischief. It is a pity the arms are so badly drawn and out of proportion. Mr. R. Fowler has erred in choosing transcendently fanciful and spiritual themes like Shelley's *Witch of Atlas* (108) for an unimaginative figure—a sparsely draped, weakly handled artist's model. Again, his *Moonbeam* (387), a half-naked girl spirit in blue light, is clever enough, but not poetical. Mr. Wollen paints prosaically, but unlike Mr. Fowler he paints sincerely and soundly, and sketches with unusual spirit. See his well-conceived and clever *After the Fight* (116), a wounded soldier and his horse taking shelter behind a wall; the expression and attitude of the charger are touching and true, but surely the colour of the whole is chalky (a frequent defect in works by those who, like Mr. Wollen, draw much on wood), and the horse's forelegs are much too small. *Summer Twilight* (118), by Mr. H. Van der Weyden, and *Harvest Time* (121), by Mr. L. Rivers, landscapes reproducing varied effects of light and colour, are good in different ways. Sunlight on a chalk cliff and a rich meadow is rendered with breadth, brilliancy, and richness of colour in Mr. St. C. Simmons's *A Goose Girl* (127), which is French in its coloration and style. Mr. H. R. Steer's impressions of twilight changing from warm sunlight to sober grey distinguish an otherwise rather coarsely touched landscape, No. 132. Warm sunlight on snow is happily rendered in Mr. A. Hague's *Winter* (157), but its woolliness is against the artist. More effective and clever than solid, Mr. A. Severn's *Early Morning, Fluelen* (159), is, like many of his works, a neat and attractive fallacy, without a researchful touch anywhere. Technically speaking, Mr. G. G. Kilburne's *A Melody from Mozart* (160) is hardly more sincere and solid than Mr. Severn's lake view, which hangs next to it; it lacks force of tone and depth, and variety of colour, but its original design and the animated expressions of the assembled ladies and gentlemen go far to redeem its weak points. Of course its sentiment and motive are as old as the hills.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the Portrait of a Lady with a basket of flowers, by Nattier, for 106*l*.

The same auctioneers sold on the 12th inst. the following pictures: A. van Beyer, Gold and Silver Vessels, and Still Life on a Table, 236*l*. G. Van den Eeckhout, The Wine Contract, a group of four gentlemen seated at a table, 472*l*. Jan Fyt, A Group of Dead Game, and Dogs, at the entrance of a palace, 372*l*.; Dead Game, 120*l*. F. Hals, Portrait of a Gentleman, in black dress and ruff, 735*l*. Sir T. Lawrence,



Portrait of the Right Hon. Lord Castlereagh, 367*l*. F. Moucheron, An Italian Landscape, with a female peasant on a mule, and a man driving sheep on a road, 120*l*. J. Ruysdael, A Woody River Scene, with peasant, 252*l*. D. van Santvoort, Portraits of a Gentleman, his Wife, and Son, 141*l*. F. Snyders, Interior, with Dogs, 105*l*. Jan Verspronck, Portrait of a Lady, in black dress, 294*l*. C. De Vos, Portrait of a Lady, with her three children, 236*l*. J. Van der Capelle, A Coast Scene, with boats in shallow water, near a jetty, 525*l*. S. Ruysdael, A Woody River Scene, with a peasant driving animals through a ford, 252*l*.

Messrs. Sotheby, Wilkinson & Hodge sold the collection of Greek and Roman coins of the late Mr. Robert Tighe on the 8th and 9th inst. The following are the prices realized by the more important pieces: Naxos, Tetradrachm, head of Dionysus of early style, *rev.* bearded Silenus of archaic style holding wine-cup, 28*l*. 10*s*. Syracuse, Medallion by Evænetus, 30*l*. Medallion by Cimon, with the artist's signature in full on a dolphin placed immediately under the neck of Arethusa on the obverse, 54*l*. Brass medallion, Lucilla, draped bust of the empress, *rev.* six vestals sacrificing at an altar, 13*l*. 10*s*. Æs Grave, Quincussis, fragment of ingot, rectangular form, eagle with spread wings on thunderbolt, *rev.* Pegasus to left, 15*l*. 10*s*. Roman Gold: Julia Domna, *rev.* Venus, 11*l*. Etrusca, draped diademed bust of the empress to right, *rev.* Modesty seated to left, 15*l*. 5*s*.

### Fine-Art Gossip.

Soon after the recent Academy Winter Exhibition was opened considerable interest was manifested in No. 54 in Gallery II., a group of portraits of the Tschudi family, lent by Mr. Broadwood, the representative of the house of Broadwood & Co., who are the commercial heirs of the pianoforte-making house founded by the elder Tschudi. While the work was much admired, critics could not decide on its authorship, and the difficulty of the subject was, as we said at the time, much enhanced by the modern varnish which had been liberally applied to the surface of the picture. Miss Hipkins has recently noticed, a little above the centre of the bottom of the frame—a very unusual place for a signature—a flourished "K," then two undetermined letters, then a distinct "p," and the rest of an inscription which has been flattened down. It is said to be only visible in a good morning or noon light. It is more than probable that here are parts of the signature of G. Knapton, a painter to whom, when writing on the subject, we referred as having to be taken into account in seeking for the author of this work.

TO-DAY (Saturday) has been appointed by Messrs. Boussod, Valadon & Co. for the private view of their much-talked-of "Small Collection of Mr. Whistler's Nocturnes, Marine and Chevalet Pieces," to see which the public will be admitted on Monday next.

MRS. GUILD, a New York sculptress of exceptional capacity, has just finished for Mr. Agnew a capital life-size bust in bronze of Mr. G. F. Watts, which is now on view at the gallery, 39, Old Bond Street. Mr. Agnew intends to present the work to a public institution not yet selected. The likeness of the painter is excellent, and the intellectual and penetrating expression of the face, the animation and refinement of the eyes and lips, the spirited and characteristic pose of the head, and the frank modelling of the flesh, which is firm and good, though not highly finished, make the work worthy of the subject. This praise is, of course, very high.

VERY bad news comes to us from Lincoln. The doings of the Cathedral Chapter and their architect Mr. Pearson in the past have taught

us that when they have a mind to "restore" they do not stick at such trifles as the past history or the present beauty of the buildings they operate on. It would seem difficult to surpass for Philistine barbarism the treatment of their chapter-house—once one of the most interesting buildings in England, full of the memories of six centuries, now smartened up and polished into vulgar "correctness," and with no more interest left in it than there is in the newest suburban church. But unless better counsels prevail it seems that even this is to be outdone. To the north of the choir is a small cloister begun in the thirteenth century and finished in the fourteenth. In the fifteenth century the north side, that next the Deanery, was destroyed by a high-handed dean, who claimed the ground on which it stood for his own use. He failed to maintain his claim, but the ruin he had made continued unrepaired for more than two hundred years. In 1675, however, a new cloister walk was built on that side and over it a library. It is a most beautiful work, designed by Sir Christopher Wren, and as good a thing of its kind as can be found. It is now proposed to pull it down, not because it is inconvenient or ill placed or too small—the first two it certainly is not, and as to the other we never heard of any complaints, and there is ground over which the library can be extended if necessary—but it is to be destroyed because the "restorers" want to put up an imitation of the arcade pulled down in the fifteenth century; and, by way of a sop to objectors, the offer is made to rebuild the library on a site (some distance away and not convenient for access from the church) where lately stood some interesting buildings, dating from the thirteenth century onwards, which the Chapter have pulled down, as it appears, for the mere pleasure of destruction. It is scarcely possible to argue with people who will do such things, but it is as well that they should know that those who would mourn the loss of Wren's work would find little comfort in seeing the pieces of it worked up in a new building in another place. For a new building it would be, and the old stones in it would show only as a monument of the evil-doing of those who put them there. If they will destroy they had better take away the evidence of the mischief they have done. The new imitation fourteenth century work, for the sake of which they do it, will be a blot on the cathedral buildings, and, so far as it is successful, a fraud upon history and an insult to the real old work with which it is intended to unite it.

ALOYS FELLMANN, a young painter of whom the Swiss were proud, died at Düsseldorf on March 9th. His 'Gelübde' was lately purchased for the Dresden Gallery, and his 'Begräbniss im Kanton Luzern' for the Grand Ducal Gallery at Karlsruhe. Fellmann was born near Sursee, in Lucerne, in 1855.

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Popular Concerts.

THERE are few features of musical life in the metropolis more satisfactory at present than the renewed vigour of the Philharmonic Society. There is no occasion to dwell on that unfortunate period in the history of the association when a policy of inaction threatened its very existence; enough that the evil was recognized in time, and now that the society is entering upon its eightieth season its vitality is once more assured. We have already commented upon the arrangements made for the present year, and need only repeat that, although less pretentious than those of some recent seasons in the matter

of foreign novelties, they are such as to command general approval. Why the Mozart centenary was not celebrated last year it is difficult to say; but the tardy recognition of the event was acceptable, especially as the programme was wholly different from those given in other places in December last. Concerning the Symphony in G minor, the Overture to 'Idomeneo,' and the *entr'acte* in D minor from the 'King Thamos' music there is nothing to be said, except to record an exceptionally fine performance of the symphony, the quality of the strings in Mr. Cowen's orchestra being still unsurpassable. M. de Greef, the accomplished Belgian pianist, merits thanks for reviving the Pianoforte Concerto in C minor (Köchel, No. 491), perhaps the noblest of the entire series of seventeen, though we cannot recall any previous performance in the concert-room during the present generation. It exhibits in a remarkable degree Mozart's independent treatment of the orchestra. In the exquisite *larghetto* the strings and the wind are written for antiphonally; and although the pianoforte part is certainly not without interest, it is little more than a sort of florid embellishment added to each section of the orchestra. M. de Greef cannot be too highly praised for his performance. It was purely legitimate Mozart playing, perfectly free from extravagance of any kind, and the cadenzas by Hummel were, of course, in general keeping with the character of the music. The vocal music was entrusted to Madame Valda, who proved herself worthy of the occasion. Her first selection was the comparatively simple 'Parto, ma tu ben mio,' from 'La Clemenza di Tito'; but the next was the arduous recitative and rondo 'Non temer,' which Mozart wrote for the English vocalist Nancy Storace when she was leaving Vienna in 1786. As a special compliment to her he added an important pianoforte *obbligato*, which he played himself. It was Nancy Storace who created the part of Susanna in 'Le Nozze di Figaro' at the unfortunate first production of that opera in the Viennese capital. Although Madame Valda evidently found the music exceedingly trying, she sang it like a true artist, and M. de Greef was unexceptionable in the pianoforte part.

In the absence of Herr Joachim, Señor Arbos was the leader at the Popular Concert on Saturday afternoon, and the Spanish violinist gave perfect satisfaction in Beethoven's Rasoumowsky Quartet in C, Op. 59, No. 3, and in a characteristic and pleasing Romance by Svendsen. M. de Greef played three items by Schumann, the third of which was the last movement of the 'Faschingsschwank.' It would have been wiser and more artistic to have given the entire work; the mutilation of a masterpiece should not be permitted at concerts of such high standing. Beethoven's Trio in B flat, Op. 97, completed the instrumental programme, and Miss Girtin Barnard was the vocalist.

The Quartet in G of Herzogenberg, Op. 42, No. 3, which was performed for the first time on Monday, will scarcely add to the composer's reputation, such as it is, in this country, though it is a pleasant, genial work and can be followed with ease at a first hearing. The first movement seems,



indeed, to have been inspired by Haydn, and the *finale* resembles a rustic dance. The air with variations in D minor, which forms the slow movement, is effective, though the variations themselves are not pretentious. Perhaps the best section of the quartet is the minuet, which, curiously enough, is written with greater freedom than the other sections. On the whole, the work made a favourable, if not a striking impression, and other examples of Herzogenberg's chamber music, of which he has composed a large quantity, should be brought forward from time to time. M. de Greef was scarcely heard at his best in Chopin's Sonata in B flat minor. It is true, however, that the true Chopin player is born, not made, and the number of pianists now before the public capable of thoroughly realizing the Polish composer's utterances may be counted on the fingers of one hand. The Belgian artist was least satisfactory in the *finale*; in the other movements he at any rate displayed perfect technique and a pure, legitimate style. Herr Joachim played the Romance from his own 'Hungarian' Concerto; and Beethoven's Trio in D, Op. 70, No. 1, concluded the programme. Miss Marian McKenzie repeated Signor Piatti's new song 'Far, far away,' and the old sixteenth century song 'At Parting,' by Jacob Girtley.

### Musical Gossip.

THE London branch of the Wagner Society is in active negotiation with Sir Augustus Harris for a series of performances of the master's works in English at Covent Garden. Details are not yet arranged, but it is hoped to give the first series in the ensuing autumn.

THE playing of Mlle. Eibenschütz at her recital in the Princes' Hall last week was singularly unequal. She commenced badly, there being little to admire in her rendering of Beethoven's Sonata in E, Op. 109. She seemed flurried and uneasy, and certainly did not realize the full significance of the music. Her best effort was in Brahms's long and difficult Variations and Fugue in B flat, on a theme by Handel, Op. 24. In this work she displayed admirable technique, and also in Rubinstein's extraordinary Étude in C. There were inequalities in her interpretation of Schumann's 'Carnaval,' the sections requiring vigorous execution being more satisfactorily played than those in which a tender singing tone is needed.

THE subscription performances of German opera at Covent Garden will take place on Wednesdays from June 8th to July 20th inclusive. The works to be given are the four sections of 'Der Ring des Nibelungen,' 'Tristan und Isolde,' and 'Fidelio.'

WE learn that it has been decided to perform Handel's 'Samson' on the scale of the Handel Festivals at the Crystal Palace on June 25th, the projected Mendelssohn Festival being wisely postponed until next year. The choice of 'Samson,' however, is not a little curious, as, although it contains some fine choruses, it depends for its effect mainly on the number of beautiful airs. 'Judas Maccabæus,' 'Solomon,' or even 'Deborah,' would prove more effective in the centre transept.

LAST Saturday's Crystal Palace concert may be dismissed with few remarks. Herr Joachim gave his promised performance of Max Bruch's Violin Concerto in D minor, No. 3, and fully realized the many beauties in the first and second movements. Intrinsically the showy *finale* is far less interesting; but the work as a whole may be regarded as one of the most satis-

factory of its composer's efforts. Schubert's Symphony in C, No. 9, Beethoven's 'Coriolan' Overture, and the Prelude to 'Lohengrin' were in the programme; and Madame Hope Glenn was the vocalist.

Mlle. MARIANNE EISSLER gave her last quartet concert at the Steinway Hall on Tuesday evening. With the assistance of Messrs. G. W. Collins, E. Kreuz, and E. Howell, highly creditable performances were given of Mendelssohn's Quartet in D, Op. 44, No. 1, and Haydn's in B flat, Op. 64, No. 5. Other items in the programme were Goldmark's Suite in E, for piano and violin, and Spohr's Sonata in A flat, for harp and violin. Mlle. Emmy Eissler was the pianist, Mlle. Clara Eissler the harpist, and Mr. Franklin Clive the vocalist.

THE Liszt recital given by Mr. Anton Hartvigson with the assistance of his brother, Mr. Fritz Hartvigson, on Wednesday afternoon, at the Princes' Hall, was well attended, and the various items were well rendered, though the playing was not remarkable for individuality of style. The works for four hands were the rhapsodical Concerto Pathétique in E minor, and the transcription of the symphonic poem 'Mazeppa.' The rest of the programme was made up of minor pieces, all more or less of the bravura order, and possessed little intrinsic value.

THE Westminster Orchestral Society having offered a premium for an orchestral work, the judges, Drs. Mackenzie, Bridge, and Hubert Parry, awarded it to Mr. Walter Wesché, and the composition was performed at the society's concert on Wednesday evening in the Westminster Town Hall. It is in three brief and unpretentious movements, entitled simply Prelude, Scherzo, and Finale. The first and second are pretty, and the scoring for the wood wind is effective; but the third is very commonplace. The programme likewise contained Haydn's Symphony in B flat, No. 9 of the Salomon set; Macfarren's old-fashioned Overture to 'Romeo and Juliet,' composed in 1836; Mendelssohn's Violin Concerto, the solo part in which was carefully played by Miss Anna Lang; and Dr. Mackenzie's 'Benedictus' and the Courante from the music to 'Ravenswood.' The last two items were conducted by the composer, and the rest of the concert by Mr. Stewart Macpherson, who may be congratulated on the general efficiency of his orchestra.

MR. ALGERNON ASTON's concert of his own compositions at the Princes' Hall unfortunately clashed with that of the Westminster Orchestral Society, and we must, therefore, take another opportunity of criticizing the works presented, which included a Pianoforte Trio in A minor; a set of Irish Dances for piano duet; three Phantasiestücke for piano and violin; a Pianoforte Quintet in E minor; and several German songs.

SOMEWHAT tardily, a subscription has been started to enable this country to be represented in some measure at the forthcoming musical and dramatic exhibition at Vienna. For want of funds no choral or dramatic performances will be possible, and as, of course, no State or municipal aid will be forthcoming, the matter is one entirely for private enterprise. The committee is fairly representative of the twin professions, with the Duke of Edinburgh as President, and it is hoped that a fair loan collection may be dispatched to Vienna, although the time is growing short, as the exhibition opens on May 7th. Those desiring further particulars should apply at once to Mr. A. J. Hipkins, 33, Great Pulteney Street, W.

### CONCERTS, &c., NEXT WEEK.

MON. Mlle. Jeanne Donats's Rubinstein Concert, 3, Steinway Hall.  
— Aptommas's Harp Recital, 3, St. James's Hall (French Room).  
— Popular Concert, 8, St. James's Hall.  
TUES. Miss Winifred Parker's Concert, 8, Princes' Hall.  
— The Bach Choir, Bach's Mass in B minor, 8.30, St. James's Hall.  
WED. Royal Choral Society, Dvorák's 'Requiem,' 8, Albert Hall.  
— Mr. Dean Grimson's Musical Evening, 8, Bloomsbury Hall.

THURS. Royal College of Music Concert, 4, Alexandra House.  
— Philharmonic Concert, 8, St. James's Hall.  
SAT. Popular Concert, 3, St. James's Hall.  
— Crystal Palace Concert, 4.  
— Mr. Gustave Garcia's Lyric and Dramatic School, 'The Marriage of Figaro,' Royalty Theatre.

### DRAMA

#### THE WEEK.

SHAFTESBURY.—'Mr. Richards,' a Drama in Three Acts. By Arthur Bourchier and James Blair.

VERY crude and amateurish work is the new play with which the Shaftesbury reopened. Notion of a sort underlies the story, which is that of a father supposed to have died in dishonour coming back to embarrass his wife and ruin the prospects of his child. He is on his return a reformed character, and is apparently in no need of assistance. Nothing is wanted, accordingly, but for him to go, and all will be well. Yet he lingers, for no apparent purpose but to compromise himself and awaken the suspicions of all to whom he talks. However wide and gaping may be the cavern in front of him, he walks into it almost, it might be thought, on purpose. He stops, as the guest of his wife, in morning clothes to dine with a party of strangers, and he remains all night in a house his presence in which is inexplicable. In the end he infects his wife with his own stupidity, and she blurts out, in the presence of the son from whom she is most anxious to hide the secret of her relations with her visitor, the word "husband." Improbable and foolish as this is, it brings about the one situation in the play. Not without interest can one contemplate a father, however idiotic may be his proceedings, ordered from his own house by a son acting in the fancied defence of his mother. Poor as had been what had gone before, this scene, coming at the close of the second act, might have lifted all. With the third act the reign of dulness was resumed, and the upshot was a failure.

The attitude of the public towards this immature production was curious. It was less hostile or wearied than angry at the stupidity of the central character, who, to quote an old and ridiculous saying, cannot "open his mouth without putting his foot in it." Very little in the acting helped a piece that stands sorely in need of support. Lady Monckton as the heroine showed great breadth and force of style. As her returned husband, Mr. Bourchier was weak and almost lackadaisical. Miss Helen Leyton, Miss Norreys, Mr. Reeves Smith, Mr. Ian Robertson, and Mr. Righton had parts which offered few opportunities, and of which they made little. The experiment is in all respects unpromising.

### Dramatic Gossip.

PERFORMANCES of 'Hamlet,' which has run for fifty nights at the Haymarket, will be suspended for a few days before Easter.

THE last nights are announced of 'Humpty Dumpty' at Drury Lane, and of 'The Times' at Terry's. At the house last named 'The Magistrate' will be given, with Mr. Terry in the part first taken by Mr. Arthur Cecil.

'A GAY WIDOWER,' by Mr. Sylvain Mayer, produced at an afternoon representation last week at the Vaudeville, is an adaptation from the German. It is slight in plot and prolix in dialogue. With it was given 'An Enthusiast,' a one-act comedieta of Miss Olive Stettith.



THE Globe Theatre closed on Saturday last; it will reopen under the management of Messrs. Langley and Outram for the production of comedies from the German. The first will be 'Dr. Bluff,' an adaptation of 'Dr. Klaus,' a five-act comedy by Adolph L'Arronge.

'THE BREADWINNER' is the title of the play with which Mr. Calmour will reopen the Avenue.

MR. LART has bowed to the verdict of press and public, 'Mr. Richards' has been withdrawn, and the Shaftesbury Theatre—over which, in spite of intermittent sunshine, the clouds often lower—is again closed.

'MARRIAGE' is the title of the forthcoming novelty of Mr. Brandon Thomas at the Court Theatre.

THE present week has witnessed no novelty at a London theatre, an uncommon state of affairs of recent years at this season of the year.

WE read that Mlle. Belot, the daughter of the famous novelist, who has played in private theatricals, will shortly make her *début* at the Gymnase.

A NUMBER of relics of Schiller, which formerly belonged to his servant G. Rudolph, came lately into the hands of Dr. Simon, of Leipzig, who has presented them to the "Schillerhaus" at Weimar. They include a small table, a portrait of Schiller engraved by Brückner, a pair of stockings worn by the poet, a pen with which he wrote a few days before his death, and a letter from Frau Charlotte von Schiller, dated September 29th, 1815.

FRAU GEHEIMRAT GEFFCKEN has just presented to the Goethe-Schiller Archiv at Weimar the literary remains of her father, Karl Immermann. They consist, among others, of the original MSS. of most of his dramas and of many of his poems, besides his hitherto mostly unpublished diaries and his literary correspondence, which includes letters from Heine, Freiligrath, Bauernfeld, Mendelssohn-Bartholdy, &c.

TO CORRESPONDENTS.—E. W. S.—E. A.—P. M.—T. W. M.—R. M. G.—received.  
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Tickets, 5s. (or 11s. to admit six), at the door, or from Miss C. A. HUTTON, 85, Lower Sloane-street, S.W.

## EASTER IN ROME.—GAZE'S SPECIAL POPULAR CONDUCTED TOUR leaves London April 1 for Paris, Lucerne, St. Gothard, Milan, Venice, Florence, Rome (during Easter Week), Pisa, Genoa, Turin, &c. Inclusive terms, 25 guineas.—H. GAZE & Sons, 142, Strand, London; and all Branch Offices.

THE Office of DIRECTOR of the National Gallery of Ireland, with a salary of 500l. a year and travelling expenses, is now VACANT. A Special Meeting of the Board will be held at the Gallery, Merion-square, Dublin, on the 24th of March, 1892, at 1 o'clock, to appoint a Director. All candidates for the office are requested to send their applications, and whatever recommendations they wish to add, to the Registrar, National Gallery, Dublin, before the 24th of March, on which day the election will take place.

P. W. KENNEDY, Registrar.

AS EDITOR.—An experienced Leader-Writer, for many years past on the Literary Staff of one of the great Daily Papers of London, and well acquainted with the true method of successfully conducting a Public Journal, has time to EDIT a WEEKLY PAPER or a MAGAZINE.—Address THOMAS, Box 331, Willing's, 125, Strand, W.C.

LIBRARIAN seeks EVENING EMPLOYMENT  
A CATALOGUE, ARRANGE, &c., a Gentleman's Library, or to Manage a Club Library a few nights during the week. English, French, German, Latin, &c.; first-class references.—LIBRARIAN, 9, Ospringe-road, N.W.

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CIVIL SERVICE COMMISSION.—FORTH-COMING EXAMINATIONS.—JUNIOR ASSISTANT in the SOUTH KENSINGTON MUSEUM, ART BRANCH (17-20), 23rd April. The date specified is the latest at which applications can be received. They must be made on forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, London, S.W.

## SUMMER MEETING, EDINBURGH, VACATION COURSES, AUGUST 1-31, 1892.

1. EDUCATION.—Geographical and Technical Survey of Edinburgh and District (Industries, Agriculture, and Physical Features).—Afternoon Excursions.—Teaching of Hygiene and Physiology.—Evening Lectures on Technical Education.
2. SOCIAL SCIENCE, &c.—History of Civilization, and Principles of Science with Historical Seminar (Prof. Geddes).—Literature (Mr. Moulton).—Anthropology (Prof. Haddon).—Studio.
3. NATURAL SCIENCE.—Biology (Mr. Arthur Thomson).—Physiology (Dr. Haverfield).—Zoology (Mr. Thomson).—Botany (Messrs. Herbertson and Turnbull).—Studio.

Prospectus from J. ANTHONY THOMSON, University Hall, Edinburgh.

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## GIRTON COLLEGE, CAMBRIDGE.

The NEXT ENTRANCE EXAMINATION, beginning on JUNE 7th, will be held in LONDON, and also at Edinburgh, Leeds, and Clifton, if a sufficient number of Candidates present themselves. A Scholarship Examination will be held at the same time, on the results of which the Classical Foundation Scholarship of the annual value of not less than 80l. for four years; the Clothworkers' Company's Exhibition of the annual value of Fifty Guineas for three years; Seven Scholarships of the annual value, respectively, of 75l., 60l., 45l., 45l., 30l., 30l., and Twenty Guineas for three years; and a Scholarship offered by the old Students of the College, will be awarded.—Forms of entry and further information may be obtained from the Secretary, Miss KINGSNOR, 122, Gloucester-terrace, Hyde Park, London, W. The forms must be returned, filled up, by April 30.

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PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

WESTMINSTER SCHOOL.—An EXAMINATION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will be held in JULY NEXT.—For full particulars apply to the HEAD MASTER, 19, Dean's-yard, Westminster.

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CHEMISTRY.—H. Forster Morley, M.A. B.Sc.  
ASTRONOMY.—J. D. Maclear, M.A., Head Master Mill Hill School.  
MATHEMATICS.—W. H. Hudson, M.A., Prof. King's Coll.  
NATURAL PHILOSOPHY.—E. F. Herroun, F.I.C., Prof. King's Coll.  
EASTER TERM will begin WEDNESDAY, April 27th.  
Applications to Miss CROUDACE, Lady Resident.

CITY of LIVERPOOL.—LIVERPOOL SCHOOL of NAVIGATION.—The Corporation of Liverpool invite applications for the post of HEAD MASTER of the proposed School of Navigation. The salary will be 400l. per annum. The gentleman appointed will not be placed on the permanent staff of the Corporation, but will be engaged to perform the duties of Head Master of the School, subject to six months' notice to determine the arrangement, which may be given at any time, on either side. It must be distinctly understood by applicants that the office will not be continued by the Corporation if in future the Corporation cease to have control of, or cease to carry on, the School of Navigation. Particulars as to duties may be obtained on application to the Town Clerk.—Applications, stating age and qualifications, with copies of testimonials, endorsed "Application for appointment of Head Master, School of Navigation," and addressed to the Chairman of the Naval Instruction Sub-Committee, under cover to the Town Clerk, Municipal Offices, Dale-street, Liverpool, must be delivered at the Town Clerk's Office not later than 4 o'clock on Thursday, the 31st day of March inst. The canvassing of Members of the Council is strictly prohibited. By order,  
GEORGE J. ATKINSON, Town Clerk

Liverpool, 11th March, 1892.

UNIVERSITY COLLEGE, LONDON.—The PROFESSORSHIPS of GREEK and LATIN are VACANT. The Council will appoint a Professor of Greek, and also a Professor of Latin. The income of each Chair will be derived from (1) a share of the Class Fees; (2) a Special Grant of 250l. per annum. Of this grant, 150l. is guaranteed by the Council for five years only. Candidates for one of these Chairs are not precluded from applying for the other. Further information may be obtained from the Secretary, to whom (Candidates are requested to address their applications (with twenty printed copies of testimonials) not later than April 30.

J. M. HORSBURGH, M.A., Secretary.

OVER 200 Clergymen and 900 others have already received Mr. HEDLEY'S LESSONS on NATURAL MEMORY. No aids or pictures; marvellous results with previous pupils; high-class testimonials; small fee. Prospectus, &c., free.—8 (B), Berners-street, Ipswich.

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TO AUTHORS and SOLICITORS.—Mr. H. A. MONCHIEFF (late Managing Clerk to Messrs. Bivington), Specialist in Copyright Valuations, will be happy to undertake the VALUATION of LITERARY PROPERTY for Probate, Transfer, and other purposes. Particulars of Literary Investments and Partnerships to bond fide Correspondents on application.—St. Paul's Chambers, 19 Ludgate-hill, E.C.

TO AUTHORS.—Authors desirous of having their Manuscripts copyrighted and the sale of their Works pushed in the United States, would do well to place themselves in communication with P. F. COLLIER, 821, West Thirtieth-street, New York. A sale of over 200,000 copies guaranteed within one week of publication.—For all particulars communicate as above.

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**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 11, and Two Following Days, at 1 o'clock precisely, BOOKS and MANUSCRIPTS, consisting of the LIBRARIES of the late Right Hon. G. A. F. CAVENDISH BENTINCK, P.C., M.P., &c., the late W. H. OVERALL, Esq., F.R.S., Librarian of the Guildhall Library, a Gentleman who is leaving Manchester for Canada, and other Properties, the whole including Important Books in all Classes of Literature—First Editions of Standard Authors—Illuminated Books of Hours and other Books—Collections of Engravings, Caricatures, &c., in Volumes—Publications of various Societies—Books illustrated by Blake, Rowlandson, G. Cruikshank, and others—Privately Printed Works, &c.

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SATURDAY, MARCH 26, 1892.

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## LITERATURE

*Historical Essays.* By Edward A. Freeman, M.A., Regius Professor of Modern History in the University of Oxford. Fourth Series. (Macmillan & Co.)

THE articles reprinted by the late Prof. Freeman in this fourth series of his 'Historical Essays' "do not illustrate any one great portion of history in the way that each of the former volumes did." They are, indeed, rather too miscellaneous in character to make up a volume quite so good as the earlier series, but, despite this lack of unity, they are easily resolvable into three or four groups. Within the limits of these the pieces excellently illustrate each other, and a skilful system of arrangement bridges over the gulf between the various parts of the volume.

We first have a series of essays which form an admirable supplement to the well-known articles on "Historic Towns" in the third series of Mr. Freeman's essays. As in their predecessors, the chief architectural monuments of the cities described are most ably brought into relation with the local history of the place, and that in its turn is assigned its proper position in general history. An interesting, but rather desultory article on Carthage, in which our old friend the Unity of History appears to claim one of his choicest possessions, precedes a very suggestive and attractive explanation of the salient differences between French and English towns. An article, almost wholly architectural, on Aix in Provence, and another, largely historical, on the town and principality of Orange, lead up to the best and most solid of the essays. This deals with the history and antiquities of Augustodunum (Autun), and, alone of the series, is quite on the same scale as the excellent articles of the third series on Treves, Spalato, and Ravenna. The very fact that the historic memories of Autun are less rich than those of Treves makes Mr. Freeman's treatment of his later subject the more masterly. But why should the great exponent of historical unity pay so much less attention to the early than to the later history of these famous places? There next follows a striking paper on Périgueux and Cahors. The various sites of the "Petracorian city," the old Gaulish town on the hill, the desolate and dilapidated *cité*, and the busy *bourg Saint-Front*, with its wonderful

domical church, are brought before us with all the clearness and force of which Mr. Freeman was a master. It is hard to be quite sure that Saint-Front of Périgueux shows "evident imitation of Saint Mark's at Venice," when the dates of the two structures are so near together. But all lovers of art and history will sympathize with Mr. Freeman's indignant denunciation of the "restorers" who have practically destroyed the mediæval Saint-Front and put a spick-and-span new church in its place. The historical part of the paper is less full. In treating of Cahors Mr. Freeman hardly does justice to the great financial centre whose fame was spread abroad from the Thames to the Arno, and whose capitalists deprived the Jews of their monopoly of the mediæval money market. A paper on the 'Lords of Ardres' is less topographical in its character. This may be because it is the only local article ever written by Mr. Freeman without a visit to the place. It is certainly the duller for the fact. But why need it have been so disorderly? This paper completes the first, and to our mind the best, part of the volume. Here we find, with perhaps less minute study of detail, all the vigour, clearness, learning, and emphasis which Mr. Freeman taught his readers to expect in all his work. There is so much that is good that there is no need to dwell on the prolixity of style and the wearisome repetition of old and trite theses which were unfortunately equally characteristic of the eminent historian. Better guides to intelligent travellers, stronger stimulus to student and reader, better essays in connecting local history with general historical development, it would not be easy to find.

The second part is thinner and less interesting. First comes the only piece in the volume that is not reprinted from some periodical. This is an Oxford lecture, delivered by deputy, on some 'Points in the History of Portugal and Brazil.' Written "where I had no opportunity of reference to any books whatever," revised "with only a few verbal changes," its author describes it only too truly when he says, "This day you will assuredly hear nothing new." 'Alter Orbis,' which follows, is a characteristic protest against the Channel Tunnel in the interest of English insularity. But though vigorous and interesting enough there is hardly a point in it that had not already been made by Prof. Freeman more than once. A whole series of short articles follow, taken from the *Saturday Review* of over twenty years ago. Some are interesting but slight general articles, others are mere reviews (for example, of some volumes of Dean Hook's 'Archbishops of Canterbury'), differing in no way from other competent short criticisms which serve their purpose and are seen no more. Mr. Freeman republished them as a "kind of experiment." We do not think it a very successful one, though we are glad now to have on record some of those famous articles which in their day did much for the extension of historical interest and the spread of sound views about history.

The volume ends as it began, with more solid matter: such as the careful and useful bit of work on the 'Case of the Deanery of Exeter' and the 'Encyclopædia Britannica' article on "Nobility." The last essay is a long and elaborate one on the 'House

of Lords,' pieced together from an 'Encyclopædia' article on "Peerage" and three several magazine articles. Large excisions appear to have been made to avoid repetition, but there is a great deal that is said over and over again, even as the paper now stands; for example, we are told both on p. 453 and p. 454 that 1295 is "the year from which so many things parliamentary date." But the article contains much solid information and acute observation; for instance, the indication that Cromwell's "Other House" is almost the first evidence that the House of Lords was already becoming a "second chamber" in the seventeenth century. This essay also includes an elaborate restatement of Prof. Freeman's old theory that the House of Lords is practically identical with the Witenagemot, and that the Witenagemot was in origin and theory a democratic and popular assembly. As a corollary of this the hereditary peerage is a modern usurpation, and the bishops are the most truly venerable and primitive members of the House of Lords. "Parts of this theory," says the professor, "are sure to awaken controversy." We know of no competent scholar likely to maintain this theory as it stands. There is not a shred of evidence to connect the Witenagemot with the popular assembly of the old German constitution; there is every probability that it corresponds to the lesser assembly of the chiefs. The Witenagemot would, therefore, be not democratic, but official in origin; though at the same time it became the only general national assembly of later Anglo-Saxon and Norman times. In the thirteenth century the national Council expanded from a gathering of magnates to a systematic assembly of the three estates of the realm. Parliament as a whole, rather than the House of Lords alone, would in consequence be the later equivalent to the Witenagemot. The bishops sit nowadays, as they sat before the Conquest, as great officials, and most assuredly they are not, as Mr. Freeman says, "the only men in the realm who still keep their places in the national assembly by the old democratic right of the simple freeman." But while venturing to dissent from this theory, in which, as is well known, Mr. Freeman had no support from Bishop Stubbs, we cannot but go with Mr. Freeman in all that he says about the curious process by which the hereditary element grew at the expense of the official element, until the bishops sitting for life were ruled not to be "peers" of the hereditary aristocracy "ennobled by blood," and in the famous Wensleydale case the right of the Crown to give a life peer a seat in the House of Lords was repudiated by the peers themselves. Yet if "constitutional usage" makes the royal prerogative of rejecting laws practically obsolete, we do not see why Mr. Freeman should have been so angry with Lord Lyndhurst for maintaining that four centuries of disuse had practically made obsolete the royal prerogative of creating life members of the House of Lords. If it was "unlaw" when the newly created law lords ruled against Lord Wensleydale, on the ground of constitutional usage having the force of law, why should not a modern English monarch follow the more recent precedents of Elizabeth and James I. and create a few new



rotten boroughs? Were the Commons to resist this, would they be acting "in defiance of law, in gross contempt of the lawful authority of the Crown"?

An excellent index facilitates reference to a volume which, as it stands, is full of interest, and which, had a little more self-restraint been shown in choosing articles and in condensing the style, would have been proof against the most captious of critics. It has now an additional and melancholy interest from the untimely death of its distinguished author, within a few weeks of its publication.

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*My Home in the Alps.* By Mrs. Main. (Sampson Low & Co.)

THE two small volumes the titles of which are given above are the fruit of leisure hours in the Alps. Both are written by ladies who either reside or sojourn for many months of the year in the high valleys of the Grisons. There are days and hours when you cannot climb or toboggan, yet must be sociable, and in these the souls of intelligent persons are apt to be vexed by the intolerable ignorance displayed by the ordinary idler regarding the history of the people he is living amongst, or the natural features of the mountains and the character of their inhabitants. The Transatlantic tourist who drops in to ask for what Switzerland is remarkable, and whether, as he is pressed for time and desires to see Europe "in sample," he can "do the glacial region in an afternoon, or has got to sleep out for it," is almost exhilarating, compared to the deadly dullness of the common crowd, who discuss only the prices of *pensions* and the manners of waiters.

Among this crowd Mrs. Tollemache and Mrs. Main have set up as teachers. Mrs. Tollemache takes the history class and Mrs. Main the natural science. Mrs. Tollemache has found interest in reading Sprecher's 'History' and historical romances, and has picked plums out of them, such as the strange career of Massner—a leading politician in the Grisons in the eighteenth century, who was concerned in many romantic episodes—and the lives of travellers from the Eastern Alps, inglorious Marco Polos of their day, one of whom, after marrying a Japanese wife at Batavia, and living with her nearly ten years, finally returned after forty-six years' absence to enrich his native valley. These incidents are given without preface or connexion; and in consequence the booklet has the air of a magazine article that has gone astray. Mrs. Tollemache would do well to follow it up by some connected and really useful account of the internal history of the three Leagues and the part they played in European politics. At present her stories are desultory, and want further connexion and explanation to be really beneficial to the class of readers she anticipates, who have failed hitherto "to realize that this canton, now incorporated into Switzerland, was once a small independent republic." Mrs. Tollemache is perhaps right in thinking that fifty years ago "English tourists had scarcely heard of the Grisons." But she

does not remember to say that the travellers who came before tourists knew a good deal more, and that Coxe wrote in 1789 an excellent account of his visit to "the country of the Grisons."

Mrs. Main has chosen an easier subject, and has dealt with it more thoroughly. She writes of the snow region and of the men who hold (for the general) the keys of it—Alpine guides. On these subjects few authors of either sex possess a larger experience or can speak with more authority. As a matter of arrangement, the part of the book dealing with glaciers might, perhaps, better have come before the more human chapters. Both are good of their kind. The account of mountain snow and ice here given shows that the writer has fairly mastered the results of the most recent researches, foreign as well as English, and is able to put them into much clearer language than many writers of would-be scientific manuals. One correction in detail suggests itself. The great block in Val Masino is not "erratic," but has probably fallen from the cliff immediately overhead. Mrs. Main tells some thrilling "avalanche" stories; and she is perfectly right in stating that avalanches swept last summer entirely across the ordinary route up Mont Blanc. The suggestion recently made to the contrary in the *Alpine Journal*, by a late president of the Alpine Club, is at once erroneous and perilous. As long as the swelling of the upper snows, which has also caused the great advance of the Glacier des Bossons, continues, such falls must recur, and the common Chamonix route must be held dangerous.

Mrs. Main has climbed well and widely in the Alps, and she knows a good guide when she meets one—a gift far from universal, even among climbers. She can discriminate between the steady plodder, who has learnt his way up his native peaks, and the man of resource, amounting in its humble way to genius, who is leader and commander-in-chief everywhere. By anecdotes, mostly of her own innumerable adventures, she tries to give to the new-comer a sound impression to start with of the capacities and character of the best guides. The danger of the time is that they are so few, and that ignorant tourists often mistake the culpable carelessness of the weaker men for courage, and the prudence of the best for want of dash. A guide's business is not only to avoid a fatal accident, but not to run the risk of one.

Mrs. Main has committed one serious indiscretion. We do not refer to the ribald rhymes by an anonymous hand—miscalled a poem—attached to her volume, and addressed to that late-born variety of the snob, the snob who climbs, but to the chapter "in praise of autumn." September and half October are, it is true, the most beautiful months in the Alps. But why let the world know it? May not their old lovers still have a few weeks of *tête-à-tête* with their early conquests?

We have noted a few printers' errors in place-names, "Tendu," "Maltmark," &c. When will British printers learn not to circumflex the *a* in *chalet*? On what authority do they do so? Not Littré's nor the French Academy's, nor Rousseau's nor De Saussure's, George Sand's nor Victor Hugo's.

*Tales from the Mabinogion.* Edited by Meta E. Williams. (Fisher Unwin.)

*The Fairy Tales of Madame d'Aulnoy.* With Introduction by Anne Thackeray Ritchie. (Lawrence & Bullen.)

MISS META WILLIAMS should scarcely have called her book 'Tales from the Mabinogion'; it consists of one tale only, taken with ample acknowledgment from the translation made by Lady Charlotte Guest, published two-and-forty years ago. Miss Williams has changed the wording a good deal in some places, probably with the idea of bringing the story down to the level of youth. This seems rather a pity, for Lady Charlotte Guest's style is decidedly simple and good, and well fitted for young readers. While admitting that Welsh names in Welsh spelling look uncouth, and though many readers will doubtless be grateful to Miss Williams because "the hard Welsh names have," as she says, "been translated, or spelt differently, or have had others substituted for them," we cannot but think it a mistake to do anything which deprives children of the benefit of acquiring complete knowledge of fine old stories which are treasure-houses of traditional lore. Patience is at its strongest in youth, and the right names should, for the most part, have been given, though certain pages of them—such as an enumeration of the guests who sat at table with King Arthur—might have been curtailed; but all the names which to the child would make the story, or any of the incidents in it, recognizable for the rest of his life, should have been left unaltered. Let him hereafter have the benefit of his early reading. Why should not the angel of polite education be entertained unawares? This story will be a favourite with children; it is full of adventure, and has a lovely heroine

"dressed in a robe of flame-coloured silk, and round her neck she wore a collar of ruddy gold, set with emeralds and rubies, gems of price. More yellow was her hair than the flower of the broom, and her skin whiter than the foam of the wave.... Four white trefoils sprang up wherever she trod, therefore was she called Olwen."

Whosoever saw her was filled with love of her, but lovers had to contend with difficulties of all kinds, from that of obtaining the consent of her four great-grandfathers and four great-grandmothers to that of performing the heavy tasks imposed by her father, who, as he had to die on the day she married, naturally made them as hard as possible. Are they not all written down in this little book, to which we confidently refer the reader?

The four-and-twenty fairy tales before us are derived from two separate works, written, as an English translation of them published early in the last century expresses it, "by that celebrated wit of France, the Countess d'Aulnoy." She is better known as Madame d'Aulnoy. The first nine tales are from 'Les Contes des Fées,' which was dedicated to the Princess Elizabeth of Bavaria, second wife of Philip, Duke of Orleans; and the remaining fifteen from a second series of stories entitled 'Les Fées à la Mode,' a name which was almost unnecessary, for in the seventeenth century all French fables were very much *à la mode*. It is not known exactly when these twenty-four stories were written



or first published; but, as Grimm points out, some of them must have been written after the publication of Perrault's 'Peau d'Ane' (1694), 'La Belle au Bois Dormant' (1696), and 'Le Chat Botté' (1697), for Madame d'Aulnoy mentions these stories in 'The White Cat.' According to the same authority, too, her book must have appeared before 1699, for she is satirized in 'Entretiens sur les Contes des Fées,' which was published in that year. 'Les Fées à la Mode' were, according to a bygone fashion, set in novels, three in all, 'Don Gabriel Ponce de Leon,' 'Ferdinand de Tolède,' and 'Le Nouveau Gentilhomme Bourgeois,' the characters in which related the stories for each other's amusement. The stories have long ago shaken off the encumbrance of the novels and stand alone, well maintaining their power of holding young people enthralled. Of course they contain a great deal of what Mlle. L'Héritier speaks of as "broderie"; but children by no means dislike to read, say, of a jewel that gives more light than fifty flambeaux, or of a dress so richly beset with emeralds and diamonds that no fragment of the original fabric can be perceived. It is folk-lorists who resent a process of embellishment under which the stuff of the old folk-tale disappears almost as thoroughly as that of the dress. Children, however, are not folk-lorists, and Madame d'Aulnoy's stories have held their own ever since they were written. What collection is considered complete without a large number of them?

Mrs. Richmond Ritchie seems to be unaware of their popularity. She says that "these special stories have fallen out of circulation, since the days when the French ladies and gentlemen all read fairy tales together, and the order of the Terrace was instituted for little Louis XV.," and begins her preface thus: "I have been asked to write a few lines of preface to the stories which are here once more, after a century or so, presented in a new form to the present generation of children." This sentence bristles with difficulties; but, so far as we can understand it, it seems to imply that no new English translation has appeared for a century "or so," and that children of the present day were alive a century ago, and enjoyed the translation then published. Now if there had been no other than that of Mr. Planché, his should not have been thus ignored. It went into several editions, it was good as a translation, and the introduction and notes were excellent. Mrs. Ritchie's preface is filled with facts from an autobiography which is generally considered to be a fabrication, and with extracts from the celebrated 'Memoirs of the Court of Spain,' which, she tells us, was dedicated to Madame la Princesse de Conté. Mrs. Ritchie quotes passages from it showing the difficulty of travelling in what is generally considered to be the seventeenth century, though she calls it the sixteenth. She cites descriptions of festivities, dresses, and scenes at court, but she does not point out how frequently Madame d'Aulnoy has enriched her descriptions of a court in fairyland by details which she gathered at that of Madrid. Mr. Planché did this, and thereby added much to the interest and value of his book. Mrs. Ritchie makes the bold assertion that "many of Madame d'Aulnoy's tales have been taken with

scarcely any variation from the 'Pentamerone' of Basile, and the 'Nights' of Straparola." No tale has been taken direct from Basile. So far as Straparola is concerned, the last three tales were, according to Grimm, borrowed from the Italian author by means of a French translation; but Grimm adds, "It is easy to see that they have been altered, and why." Since the day when the "witty lady of France" conveyed them, too, they have no doubt been altered and softened, and altered and softened again and again. The translation of the stories, by Miss Lee and Miss A. Macdonell, is gracefully done, and the illustrations are good.

*Essays on English Literature.* By Edmond Scherer. Translated by George Saintsbury. (Sampson Low & Co.)

MR. SAINTSBURY has never done a more perfectly satisfactory piece of work than his translation of M. Scherer's 'Essays on English Literature.' The task was not specially difficult, but, such as it was, it has been accomplished almost without a flaw. A close comparison of French and English—while it occasionally discovers a rendering somewhat more emphatic than the original, as "the intolerable jargon of Carlyle" for "le jargon de Carlyle"—does but convince us that M. Scherer has lost nothing in the generally hazardous process of translation. Even inelegances in the English, like "This kind of thing has slipped even into religion," are only too faithful to the inelegance of the French: "Il n'est pas jusqu'à la religion où le genre ne se glisse." As Mr. Saintsbury observes in his preface, "it was deemed to be, not only unnecessary, but in bad taste, to trick or frounce" the writer of, on the whole, "strong, correct, and dignified French," in rendering his work into another language.

In addition to translating the twelve essays contained in this volume, Mr. Saintsbury has appended a few notes, and he has also added a preface and an introduction. Some of the notes might well have been spared. They are merely little snaps of disagreement, which can have no interest for any one except in so far as any one is interested in knowing Mr. Saintsbury's private opinion of the points under consideration. A part of the preface is also unnecessary. It would probably be known to many readers of the volume that M. Scherer had once written a severe criticism of Mr. Saintsbury's 'Short History of French Literature.' The deduction from the fact that the writer criticized had undertaken the translation of some essays by his critic, and the presentation of those essays to the English public, was obvious, and it was to the credit of the translator. But surely that was a matter which might have been left to Mr. Saintsbury's conscience and the public paragraphists. Why should the story be told at length in a preface, and the moral drawn in a somewhat awkward pleasantry, thus?—

"And consequently I was very glad to have an opportunity of raising a little pile of coals of fire on M. Scherer's defunct head; an occupation as interesting to the man of humour as it is creditable in the eyes of the philosopher and the divine."

On another page we find another surprising deliverance, of a like personal character:—

"The drawbacks of M. Scherer's criticism were summed up not long ago in a really brilliant *mot* by a writer of the new French school, for whom, on the whole, M. Scherer had a much greater admiration than I have myself, and who was in many respects in sympathy with him. 'Il ne jugeait pas les écrits,' says M. Edouard Rod, 'avec son intelligence; il les jugeait avec son caractère.' I am not at all fond of critical fireworks, but this is not a firework, it is a lamp." Now the curious thing is, not that Mr. Saintsbury should appreciate M. Rod's remark, but that he should think it necessary to apologize for appreciating it. But Mr. Saintsbury, as he has elsewhere shown, is somewhat afraid of anything in criticism that seems to be perilously clever. In this matter he is more or less in sympathy with M. Scherer, more perhaps than he is aware; and a certain sympathy has rendered his introductory essay a model, in the main, of what such an essay should be.

For M. Scherer was emphatically not a great critic. In the sense in which Longfellow was the greatest of the minor poets, M. Scherer was perhaps the greatest of the minor critics. His work has many solid and serious qualities: it is the work of a most accomplished, a most conscientious, and a most intelligent man. The ideal which he kept before him is found in a passage which occurs in the essay on M. Zola in vol. vii. of the 'Études sur la Littérature Contemporaine':—

"Je me demande quelquefois ce qu'est devenu l'honnête homme au sens du XVII<sup>e</sup> siècle, celui qui, selon La Rochefoucauld, ne se pique de rien, et qui peut être amoureux comme un fou, mais non comme un sot, celui qui, selon La Bruyère, tient le milieu entre l'habile homme et l'homme de bien, qui agit simplement, naturellement, sans aucun tour, sans nulle singularité, sans faste et sans affectation, celui enfin dont le chevalier de Méré disait que 'l'esprit et l'honnêteté sont au-dessus de tout.' Je me flatte par moments que cet homme-là n'a pas encore tout à fait disparu."

Yes, it was such an ideal that M. Scherer held before him; but had nature really dowered him with all the qualities which he attributes, in these words and in the words which follow, to "l'honnête homme"? So far as a conscientious judgment could give him impartiality, he was impartial; so far as a keen intelligence could give him insight, he was profound; so far as his analytical faculty could make him a critic, he was a critic. But his limitations were of many kinds—limitations of nature, of education, of opportunity. His criticism is of the kind that is known as safe; which means that it is never to be trusted when it does not give its reasons for belief. So far as mere reasoning goes M. Scherer is always admirable; at that point where reasoning must give place to instinct he is entirely uncertain. Thus he writes of Goethe, and with appreciative intelligence; yet this is his view of 'Wilhelm Meister':—

"Comme le lecteur, à sa propre lassitude, comprend quelle a dû être celle du romancier pendant les longues années que lui coûtait 'Wilhelm Meister'!..... Quel monde trivial que celui où se mouvent les Wilhelm et les Philline!..... Que ces caractères sont nuls, que ces passions sont ternes, que ces incidents sont vulgaires!"

He writes of Balzac and of Stendhal, and he writes thus:—



"Ils n'ont écrit, ni l'un, ni l'autre.....Je ne suis pas sûr que l'honnête homme dont je parlais plus haut les ait jamais mis dans sa bibliothèque."

In the 'Mandragora' of Machiavelli he sees only "un conte grivois arrangé pour les trétaux"; in Milton's allegory of Sin and Death he sees a descent into burlesque. In writing on Wordsworth he has achieved, for a Frenchman, a remarkable feat; but can his excellent essay be compared for a moment with Mr. Pater's essay on the same subject? He is at his best, not in a study, but in a survey or a discussion; and so the paper on M. Taine's 'History of English Literature' is a good example of his acuteness in details, his soundness in general judgments. The essay on Milton, which Mr. Saintsbury says he would include "in any collection of the best dozen or sixteen critical exercises of the last half century in Europe," is, again, a survey rather than an appreciation; nothing could be more admirable of its kind. From the review of M. Taine we will quote a passage which gives briefly, but with singular justice, a summary of the recent phases of English poetry; it will represent M. Scherer at his best:—

"The English genius is much more active, and as a consequence much more supple, than we suppose it to be. It passes rapidly from one hobby to another, and unceasingly seeks to find its way through contrasts. And so Byron, hailed in his day as the personification of the noblest melancholy, ended by seeming artificial and shallow. Tired of grand—and false—sentiments, men turned with delight to a writer whose simplicity was not free from study, but whose very study had often enabled him to reach profound thoughts and a delicate interpretation of nature. Wordsworth was in his turn proclaimed the greatest poet of the time. And then, in his turn, he again was found wanting. Coleridge—a logical enthusiast who united speculative views to mystical intuitions, a poet and a theologian—had given his fellow countrymen many new lights from the German side. The wind of philosophical systems had made its breath felt. Emotion was found insufficient; ideas were called for. And so Shelley, poor Shelley! so disdained and cried down in his lifetime, succeeded Wordsworth in vogue. The *amende honorable* was made to him; he was proclaimed one of the glories of England. Men became passionately enamoured of his ethereal, subtle, intangible poetry, and the hollowness of his humanitarian dreams was forgiven him in virtue of the sublimity and beauty of his imagination. After which he shared the fate of his predecessors. As time went on his defects became more apparent. There was not enough human heart-beat, not enough life, not enough of the dramatic within him. There came a new poet [Tennyson] who, to the science of rhythm, the resources of expression, the gift of epic narration, the deep feeling for nature, to all the caprices of a delightful fancy, to all the favourite ideas, noble or morbid, of modern thought, knew how to join the language of manly passion. Thus, as it were, summing up in himself all his forerunners, he touched all hearts; he linked together all admirations; he has remained the true representative, the last expression and final, of the poetic period to which he belongs."

*Twelve English Statesmen.—Queen Elizabeth.*  
By E. S. Beesly. (Macmillan & Co.)

UPON the face of things a sympathetic study of Queen Elizabeth would hardly be expected from the apologist for Catiline and Clodius. However, first impressions are

apt to err, and the perusal of Mr. Beesly's volume leaves behind it the impression that it is a candid, if scarcely stirring account of one of the noblest periods in our history. True that more stress might have been laid upon the love of her country which, with all her faults, was the Virgin Queen's great and guiding principle. Still the virtues of that leonine yet cautious spirit are, on the whole, portrayed with sufficient enthusiasm, and in one respect the professor had peculiar qualifications for a difficult piece of work. It is the fact that most historians have dealt with the struggle between Catholicism and Protestantism as if incontestable truth had throughout been arrayed on one side and undeniable falsehood on the other. Mr. Beesly approaches the subject from that point of indifferent impartiality which was Elizabeth's own, and therefore his defence of her *via media*—that men might believe what they chose provided they conformed—is based upon the fair consideration that the policy was the only alternative to a civil war to which the Great Rebellion would have been mere child's play. Burleigh, as most people are aware, was in favour of extreme measures, yet his mistress's word was law throughout the reign. Mr. Beesly is supremely indignant at the minister's "Pecksniffian" apology for the use of the rack to elicit confessions not "as to points of doctrine, but merely concerning plots and conspiracies, and the persons with whom they had dealings, and what was their own opinion as to the Pope's right to deprive the queen of her crown." What was this, he asks, but a point of doctrine? That is, no doubt, the case, but the passage taken as a whole surely means that when a criminal was suspected of denying the royal supremacy he was given an opportunity of exculpating himself, and therefore the offence was still political, though the margin drawn between disloyalty and heresy was certainly narrow. Throughout the book the writer appears to us to do something less than justice to Elizabeth's trustiest counsellor, particularly in ascribing to him so often, as actuating motive, a desire to save his neck in case the Queen of Scots came to the throne.

Considering the space at his disposal, Mr. Beesly was well advised in confining the narrative of the queen's life previous to her accession to some five pages, and in treating her as statesman rather than as woman. He was also actuated by a correct sense of historical perspective in devoting numerous chapters to foreign affairs; for the Elizabethan epoch, apart from its literature, can only be properly estimated from a vantage ground somewhere east of the Rhine, or rather of Vienna. With a multitude of tangled and conflicting interests the professor has dealt with eminent clearness, and, where absolute unity was impossible, he has laid down the main lines of the queen's statecraft both ably and exhaustively. We demur strongly to one of his premises, that England under the earlier Tudors was a second-rate power; the successful diplomacy of Henry VII.—was he not one of the "three Magi"?—and the campaigns of Henry VIII. prove the reverse. However, she had certainly fallen into that rank by the death of Mary, and, as Mr. Beesly remarks, during the early years of Elizabeth's

reign it was the universal opinion at home and abroad that without Spanish protection she could not preserve her throne against a French invasion in the interest of the Queen of Scots:—

"But at that time, England's peculiar position between France and Spain, and between Calvinism and Catholicism, enabled her ruler to play a waiting game. This was the general rule applicable to the situation. Elizabeth apprehended it more clearly than her Ministers did, and she fell back on it again and again, when they flattered themselves they had committed her to a forward policy. It was safe. It was cheap. It required coolness and intrepidity—qualities with which Elizabeth was well furnished by nature. But it was not spirited, it was not showy. Hence it has not found favour with historians, who insist that it ought to have ended in disaster. As a matter of fact, England was carried safely through unparalleled difficulties, and, when all is said, Elizabeth is entitled to be judged by the general result of her long reign."

In short, Elizabeth's policy was to keep Philip at arm's length, while she gradually concluded pacific relations with France, terminating in a defensive alliance. Hence she was careful never to drive either state to extremities, but when prudence dictated assistance to the Dutch, the Huguenots, or the "Anglophile" party in Scotland—the vile but convenient adjective is Mr. Beesly's—that aid was scanty and underhand. Not only was she naturally economical to the verge of parsimony for patriotic ends, but she naturally failed to see why men whose motives, particularly in the case of the Scots, were about equally compounded of religion and faction should be subsidized to rebel against their lawful sovereigns. As Prof. Beesly says, Elizabeth felt instinctively that with Protestants reverence for the religious basis of kingship must tend to become weaker than with Catholics, and so shrank from doing anything that might have the practical effect of damaging the common cause of monarchs. Hence her constant rejection of the crown of Holland, even when the civil wars in France had temporarily deprived England of her only ally; hence also her refusal to intervene definitely in Scotland, and the long delays in bringing Mary to the block—delays which some historians foolishly assign to feminine caprice. We cannot follow Prof. Beesly in his erudite examination of this apparently tortuous, but really direct statesmanship throughout its various ramifications. Enough that his conclusions are sound and sensible. Where we feel inclined to part company with him is at the assumption that the nation at large was inveterately hostile to the French and rather admired the formal Spaniards. Certainly the evidence of the dramatists is very much to the contrary, for in many plays, *e.g.*, in those of Dekker, who was thoroughly at home with middle-class life, the punctilio of the Don is made a constant object of ridicule, whereas Gallic gallantry is appreciatively treated in several instances, notably in Beaumont and Fletcher's 'Little French Lawyer.' The difference, however, is unimportant, and has little to do with Elizabeth's merits as one of "Twelve English Statesmen."

To Mr. Beesly, then, Elizabeth is great less because she defeated Philip's Armada than because she staved off the war for nearly thirty years. Viewed by the light of



that glorious victory, the estimate sounds somewhat paradoxical; considered by the evidence of the whole reign, it commands assent. The writer makes a good point in favour of his contention that masterly inactivity was the only safe game to play when he demonstrates that the supposed weakness of England during its progress is based entirely on the "croaking criticisms" of ministers who were anxious to force on the issue. But he seems on unsound ground when he argues that the actual expedition was a mere *brutum fulmen*, and that, "barring accidents, the English were bound to win." No doubt the Spanish vessels were undermanned, but their tonnage and metal were incomparably superior; and had not the daring of Drake and Hawkins found makeweight in the sureness of Howard, the result might—nay, *would*—have been very different. "The Spaniards," wrote Raleigh in his 'History of the World,' "had an army aboard them, and he had none; they had more ships than he had, and of higher building and charging; so that had he entangled himself in those great and powerful vessels, he had greatly endangered this kingdom of England." The battle, in short, was won mainly by seamanship, and the presumption was in favour of the vanquished, for the blunders of the Spanish commanders were beyond human calculation. Prof. Beesly must leave us the Armada, even though he effaces Elizabeth, the warrior-queen.

## NOVELS OF THE WEEK.

- King of the Castle.* By G. Manville Fenn. 3 vols. (Ward & Downey.)  
*His Sister's Hand.* By C. J. Wills. 3 vols. (Griffith, Farran & Co.)  
*Stolen Honey.* By Margaret B. Cross. 2 vols. (Hurst & Blackett.)  
*Colonel Starbottle's Client, and some other People.* By Bret Harte. (Chatto & Windus.)  
*Eunice Anscombe.* By Mrs. J. E. H. Gordon. (Sampson Low & Co.)  
*Dunwell Parva.* By Reginald Lucas. (Warne & Co.)  
*In Tent and Bungalow.* By the Author of 'Indian Idylls.' (Methuen & Co.)  
*Improbable Tales.* By Clinton Ross. (Putnam's Sons.)  
*Until my Lord's Return: a Romance of a River Town.* By Admiral Hinton. "The Long Quarterly." (Stock.)  
*Fifty Pounds for a Wife.* By A. L. Glyn. (Bristol, Arrowsmith.)  
*Le Cuirassier Blanc.* Par Paul Margueritte. (Paris, Lecène & Oudin.)

'KING OF THE CASTLE' consists of three volumes of incident and mystery surrounding the fate of a rich and eccentric old man, who hoards untold wealth in his house and about his person, and who, unfortunately for himself, is a kind of morphia-maniac. He has a pretty daughter Claude, and her love affairs are very interesting in their way. Mr. Manville Fenn is ingenious in the handling of his materials, so that his story is, at any rate, entertaining, though it cannot be reckoned as his masterpiece in fiction. There is a positive *furor* for morphia amongst the characters of this realistic novel, and it is not surprising that some of them get into mischief by putting or

finding the drug in inconvenient places. Mr. Fenn does his best work when he turns from his more startling incidents and indulges his reader with a little homely pathos. Claude's cousin Mary affords a welcome relief from the piled-up sensation which has evidently been made the prominent characteristic of the story.

There is an enormous amount of cynically undisguised padding in Mr. Wills's new novel 'His Sister's Hand.' Yet, all things considered, he covers the ground briskly enough. His lively, and, in this case, somewhat distorted fancy sticks at nothing in the way of effects, however unpleasant. The reviewer is more than usually bound not to reveal anything of the plot and circumstances of the story; and its strange and, from a novelistic point of view, perhaps not wholly legitimate operation, must pass unchallenged. It is highly probable that readers will at the end feel they have been trifled with, that the charge put upon them has been a little "steep," and that three volumes is a long run to give to a deliberate trick. Be that as it may, there is plenty of entertainment and excitement for those not too hypercritical. Mr. Wills is always lively and distinctly modern, with what some might call a "full-blown" journalistic style about him. We can only advise novel-readers to take their fill as soon as may be of the feast provided; it will be time enough to judge of its quality later.

Margaret B. Cross tells pleasantly the story of a couple of ingenuous country girls, daughters of a poor vicar, whose quiet life is broken in upon by Major Blake, V.C., from India. The excitement of this event is enormous, and it is prettily described. There is a marriage—in other words there is "stolen honey"—and thereby hangs the tale. An excellent, genial tale it is, too, so full of human nature and transparent simplicity. There are awkward incidents in it, but only such as might very well have happened in the circumstances. The honey of Major Blake turns out to be bitter-sweet, and the fate of the sisters is strangely contrasted; but, in spite of the painful element in this story, the author has done almost as well in drawing the character of the two girls as in the delicate handling of her earlier scenes.

Though Bret Harte's latest book contains nothing but short stories, it has its *longueurs*. 'Colonel Starbottle's Client,' with which the collection leads off, is at once the longest and the weakest of them all. The climax is not without tragic force, but it is led up to by a fatiguing, fantastic, and circuitous route, while none of the characters engaged is either interesting or convincing. Bret Harte's method and style have not mellowed with years. On the contrary, the mannerism has become accentuated to the verge of trickery, and the humour more extravagant. Still, if they be not judged by the standard of his earlier work, there is much to admire in 'The Postmistress of Laurel Run,' a vivid sketch of womanly heroism; in 'Johnson's Old Woman,' where the pathos would have been far more affecting but for the exaggerated picture of the little heroine; and in 'The New Assistant at Pine Clearing School.' It is to be regretted that the author should have come under the influence of the "precious" diction affected

by so many leading American writers. Twenty years ago Bret Harte would not have talked of "vestiges of previous facial aberration."

The story of 'Eunice Anscombe' is, so far as we know, Mrs. Gordon's first contribution to fiction, though she has already added something to the literature of electricity. Her story seems to have little inspiration about it, but to be a sober and sensible one, showing a good deal of quiet observation of character and well-balanced feeling. Unfortunately 'Eunice Anscombe' is not particularly attractive; there is no one in it to like or dislike, except passively. Independently of its very everyday material, there is a something about it the reverse of exhilarating. Certain small touches here and there are slightly suggestive of the amateur—why one cannot quite say, for the author's handling is at once reticent and clear.

'Dunwell Parva' is a novel in twelve chapters; but evidently the author intends it less as a novel than as a sketch of character, illustrated by a series of scenes from the life of two Eton friends. They are rivals and chums throughout. One begins by winning everything, but there is not enough grit in his composition, and his vacillation brings trouble on more than himself. The other has the grit; and this pretty well constitutes the plot of 'Dunwell Parva.' It is a simple story and an optimistic. In the last chapter the author claims that "affairs are put in good order all round"; but in the course of the voyage one unfortunate has gone overboard, and there is no putting in good order for her. Mr. Reginald Lucas can write, but he will do well to furnish himself with more of a theme before he sits down to another novel—or work out his theme with more elaboration. There is a good deal to be said for the regulation three volumes. An author who understands proportion will not find eight or nine hundred pages too many in which to paint a group of characters.

Until recent years Anglo-Indian fiction appealed only to Anglo-Indian readers; but Mr. Kipling has changed all that, and the author of 'Indian Idylls' is pretty sure of a welcome in virtue of the undeniable briskness of his method. The present collection is singularly unidyllic in spirit, and has no pretensions to any merit of style. The short tales of which it is comprised belong to the "queer story" category popularized of late years by society journals, and deal almost exclusively with those phases of social life in which the actors are governed in the main by sordid impulse, but prove on occasion to be not wholly impervious to the promptings of altruism—at least if they are men, for the author's women are either rapid or vapid. It is, to say the least of it, significant that in the only sketch of which the scene is chiefly laid in England the spot chosen is Southsea, where the author is very much at home.

Mr. Clinton Ross has done his best to obscure the merits of his little stories by the pomp and circumstance with which he ushers them into notice and the elaborated affectations of his style. In spite of these drawbacks 'The Pretender' is certainly worth reading, and therefore the "Prefatory Note" is worth skipping by those



who have a prejudice against self-conscious writing and might be deterred by the opening pages of this dainty little book from pursuing their investigations further. Mr. Ross has a pretty gift of expression, which in his happiest moments recalls Mr. Stevenson, whose influence over him is obvious enough. All the stories are slight, particularly the last two. There is no adjective which so well describes them as the word "elegant," and as they are published also in New York it will doubtless often be applied to them.

Whether or no the "Long Quarterly" has come to stay amongst us, the design and programme of the series is a monument of daring effort. The editor, to whom this first novel is dedicated, prints a general introduction to his intended series, and announces that an original romance is to be written for each number, which will always be from the pen of an author of eminence, "though identity may sometimes be veiled under a *nom de plume*, adopted purely for the mystification of readers." This remark, as Lord Rosebery said on a memorable occasion, is not so much a point of order as a conundrum, and "H. G. C." (the editor of the "Long Quarterly") should have offered a prize for correct guesses as to the authorship of his stories. The plan could hurt nobody, since the mystification of readers is the only object in drawing the veil over eminence. As for Admiral Hinton, there may or may not be a gallant officer of that name at Bournemouth; but if an old novel-reader may be allowed one guess as to the eminent hand responsible for 'Until my Lord's Return,' he would hazard the conjecture that this is a posthumous work by the author of the "Cheveley Novels."

'Fifty Pounds for a Wife' suggests nothing in the way of remark—nothing good, at least. Nothing it contains appeals in the smallest degree to one's sympathies or tastes, nor to one's terrors either, though it is supposed to include a fair share of horrors. Sundry absurd ciphers, claiming to be human beings, appear and disappear in due course—people who seem to come from nowhere, and to be absolute nonentities. Even the incredible baronet of ancient lineage, if, in one sense, not a "nobody," is, humanly speaking, as much a zero as anybody. The caravan business in literature, the kidnapping and thrashing of children by brutal managers and unnatural parents, threatens to become more and more stale and unconvincing. In spite of its negativity of aspect, 'Fifty Pounds for a Wife' at least helps to swell the weakness of current fictional impressions of the "Sawdust."

M. Margueritte is a clever writer of short stories, though his compositions are not to the English taste.

#### ORIENTAL LITERATURE.

STUDENTS of Buddhism are laid under fresh obligation to Prof. Rhys Davids by his translation of the *Questions of King Milinda*, the first volume of which has appeared in the "Sacred Books of the East" (Oxford, Clarendon Press). Of the non-canonical books of Pali literature this is the most interesting and important. The bulk of the book bears, perhaps, more than any of the other extant works the impress of the untouched and unedited workmanship of a Buddhist of the early period. It consists of a set of discussions of points of difficulty in the Buddhist system, illustrated by parallels and

similes, which are taken from contemporary life as well as from ancient literature, and which may often, in the estimation of modern readers, surpass in interest the doctrines set forth. The dialogue form is not of itself a mark of early date. Several works are extant in the Sanskrit literature of Buddhism which under the title of *paripricchā* (e.g., *Rāshtrapāla-paripricchā*) show this form of composition to be a regularly accepted one. A new interest, however, is certainly added to this dialogue by the fact that the chief questioner is none other than the historic Græco-Indian king Menander, well known to numismatists. This identity was first pointed out by Sir Alex. Cunningham. Without going so far as to find, according to Prof. A. Weber's suggestion, necessary traces of Hellenic influence in the work, we may refer to a curious coincidence between it and a well-known passage of Plato, treating of the man who "sins willingly," already pointed out in these columns (*Athenæum*, No. 3298, January 10th, 1891). As to the literary merit of the work, we cannot agree with the translator in saying that it is "the only prose work composed in ancient India which would be considered, from the modern point of view, as a successful work of art." For surely the 'Kadambari' and the other romances of the later *belles-lettres* may take rank as such works. The following eulogy of the ideal "good man" may be cited as an example both of the literary merits of the book and of Mr. Davids's skill as a translator:—

"The good man, O King, perfect in uprightness, is like medicine to men in being an antidote to the poison of evil, he is like water to men in laying the dust and the impurities of evil dispositions, he is like a jewel treasure to men in bestowing upon them all attainments in righteousness, he is like a boat to men inasmuch as he conveys them to the further shore of the four flooded streams (of lust, individuality, delusion, and ignorance), he is like a caravan owner to men in that he brings them beyond the sandy desert of rebirths, he is like a wind in that he blows out the burning of the triple fire (of lust, hate, and error), he is like a rain cloud to men in that he fulfils their hearts' desire, he is like a teacher to men in that he trains them in all good, he is like a good guide to men in that he points out to them the path of peace."

We have slightly remodelled one phrase here, and have added from the Pali a clause which had been, doubtless inadvertently, omitted. Hardly so satisfactory, on the other hand, is the verse (?) translation of the passage on p. 137,—

Let me now gain great Nāgasena's ear,  
And putting to him that which seems so strange  
And hard—yea contradictory—get him  
To solve it,—

which is neither poetry nor good prose. On p. 268, where a somewhat difficult passage occurs, describing the Buddha's disciples forsaking their Lord, we cannot agree with any of the translations proposed, but understand rather that the brethren excuse their cowardice thus: "He [the Lord] will make himself illustrious by his own action (and not by any help of ours)." Amongst minor errors or slips are "yoke" for *yolk* (p. 76, *fin.*); "nayad" (several times) for *naiaad* (surely no connexion is supposed between *vaiaas* and Sk. *√nā*!); "Sabanipati" for *Saham-pati* (p. 301); and "it" omitted (p. 225, l. 8). A more interesting point occurs in the list of place-names given on p. xliii, where it is curious that in the Pali *Takkola* both Profs. Davids and E. Müller have failed to recognize Ptolemy's *Τάκολα ἐμπόριον*, which lay a little to the north of the Golden Chersonese. The passage mentioning three rains is worthy of attention from students in India, as it might help to determine where the book was written. Prof. Davids's version, which results in the months June-August being distinguished from the rainy season, would possibly surprise Indian readers. As to the time when the work was composed, we look forward with interest to the promised discussion of the point in the next volume, and only note here the great interest of two passages for students of Buddhist art and archaeology:

one (p. 248, cf. note 1) in which relic-worship is clearly regarded as a mere concession to the laity, and another (p. 242) which would seem to show that the supposed "tree-worship" of the Buddhists, on which the late Mr. Jas. Fergusson dwelt so much, was really a form of dryad-cult, of the *devatā* in the tree.

SINCE the publication of Garcin de Tassy's 'Histoire de la Littérature Hindoue et Hindoustanie' no such contribution to the study of modern Indian literature has been made as is now afforded by Mr. G. A. Grierson's *Modern Vernacular Literature of Hindustan*, recently published as an extra number of the Bengal Asiatic Society's *Journal*. Mr. Grierson's work, however, is at once narrower in scope and more exhaustive in treatment than its predecessor; for it describes 952 authors, of whom only 70 have been noticed, while on the other hand it leaves aside Hindustani proper, "the exotic literary Urdu," and deals with three languages only, Marwari, Hindi, and Bihari—or with the three chief dialects of "Hindoui" or Hindi in the old sense. Our author does not venture, he tells us, "to call this book a formal history of literature. The subject is too vast and the present state of our knowledge too limited to allow such a task to be attempted." He therefore only offers it "as a collection of materials which will form a foundation upon which others more fortunate.....and with more time at their disposal than a Bengal District Collector, may build." It must not, however, be supposed that the book is throughout in the style of a mere dictionary; on the contrary, on Tulasidāsa and several other authors as to whom Mr. Grierson is the first European authority, he writes with an enthusiasm which might well open the eyes of many an average Anglo-Indian, too often prone, we fear, to think of "Hindustani" as a mere barbarous jargon to be "got up" for purely practical daily use (or mutilation) by the help of a *munshi*. An admirable introduction furnishes an account of the compiler's materials, chiefly his own valuable collection of native books, as to which we may express a hope in passing that it may not ultimately become the prey of the white ant, but rather be bequeathed to some European library. This is succeeded by an extremely graphic and serviceable sketch of the literature. As to the first period, embracing the bardic chronicles of Rājputānā, and extending from the twelfth century A.D., or earlier, to the seventeenth, Mr. Grierson well observes:—

"Is it unreasonable to hope that some enlightened prince of Rājputana will rescue these documents from the undeserved obscurity in which they lie, and publish the texts of all of them, with English translations?"

The next period, described in chaps. ii.-v. of the book, embraces the poets, religious and romantic, of the fifteenth and sixteenth centuries and those whom the earlier Mughal emperors specially attached to their court. A separate chapter (one of the most elaborate and interesting in the book) is rightly devoted to Tulasidāsa, the greatest of Indian vernacular authors, whose 'Rāmāyana' "is the Bible of a hundred millions of people.....to the vast majority of the people of Hindustan their sole norm of conduct." Further chapters describe the poets of the "Augustan age" (sixteenth and seventeenth centuries) of the literature; and the concluding chapters bring the work down to the present time. For the sake of a future edition or extensions of the author's field of labour, useful as well as unique, we note some few omissions. Amongst standard works the chief omission is, perhaps, the philosophical treatise 'Vichārasāgara,' by Nīchaladāsa (also translated into English and Urdu); and amongst modern writers space should have been found for Dayānanda Sarasvatī ("a Hindu Dr. Pusey," as Prof. Max Müller has called him), and perhaps a word or two might have been said as to several translators from the Sanskrit—Durgāprasāda (of



Jaipur), Kālicharana, and Kunjavihārī Lāla. We must also add two points of practical criticism. The elaborate index is very much spoilt by the want of thick figures or other device to distinguish mere casual reference to a work from the full description of it under its author's name. Secondly, we condemn as hopeless Mr. Grierson's attempt to make modern pronunciation (surely at best merely local) his basis of transcription. To say nothing of Europeans, what would a Maratha reader make of a name written "Ballabhāchārj"? Many of the forms seem mere vulgarisms. It is surely as grotesque to write of the "Emperor Ak'bar" as it would be to write of "King Hen'ry," just because Shakspeare, like our own "vernacular," sometimes made the word a trisyllable. Surely Mr. Grierson himself, when he looks at his four different spellings of the name which is really Lakshmana (Index, p. xi), must feel that he is inconsistent. The only cure is to write all names according to their Sanskrit originals. This is the practice of the best-educated natives throughout India when writing their own name in their own character; and it is to this case only that Mr. Grierson's canon really applies that every man may spell his name as he pleases. As for the Roman character, it is notorious that natives have no settled plan, and a Bengal magistrate should, we think, set a good example by rigidly transcribing all alike on the classical basis now increasingly adopted in Calcutta. All uncertainty is thus avoided, and each reader may pronounce according to such local use as pleases him.

A HIGHLY elaborated supplement to the standard work on the Indian drama, H. H. Wilson's 'Theatre of the Hindus,' is now to be found in M. Sylvain Lévi's *Théâtre Indien* (Paris, Bouillon), forming fasc. 83 of the "Bibliothèque de l'École des Hautes Études." With these works before him the student may find a *précis* of all the extant Sanskrit dramas of any importance at all. Besides, however, the accounts of extant plays, chapters are added on the origin of the drama; and a special discussion is devoted to the refutation—successful in our opinion—of the thesis of Prof. Windisch that the Hindus were largely influenced by the Greeks in the construction of their dramatic system. Sections are added on the drama in the several modern languages. These, however, are far less complete than the main body of the work, as, unlike it, they are founded, not on the study of originals, but on the comparatively small proportion dealt with by European writers.

#### OUR LIBRARY TABLE.

SALMON fishing is yearly becoming more popular, more difficult to get, and more expensive. For its votaries it possesses a singular fascination, which extends even to the construction of the various implements used. Of all the modes of capture fly-fishing ranks first; requiring most skill, it therefore affords most pleasure. This is unquestionably enhanced if the fisherman can tie his own flies and with them kill fish. Besides, an angler may be so situated as to require flies, but be unable to buy them; so that it may at once be conceded that it is an advantage to him to be able to tie a fly. At the same time there are probably an increasing majority of men who have neither time nor sufficient dexterity to dress flies, and whose rivers are within a day's post of good fishing-tackle makers. To such men *How to Tie Salmon Flies*, by Capt. J. H. Hale (Sampson Low & Co.), cannot appeal; but to the limited class who can tie a fly after a fashion, and who desire to improve in the art, Capt. Hale's work may be recommended. In it hooks, materials for dressing them, and the implements used, are intelligently described, and instructions for dyeing fur and feathers are included. The directions given are generally good—more useful, however, to one with some experience in

the art than to a beginner. For him a little instruction from an expert will prove of more value than all he can learn from a book, and will save much time and vexation of spirit. The illustrations of Capt. Hale's book are carefully drawn and answer their purpose, though the form of the Jock Scott on p. 22 is not what we should select for swimming well. The type is large and clear, the paper excellent, and the volume convenient.

AN American lecturer, Mr. Woods, head of the Andover House in Boston, publishes through Messrs. Swan Sonnenschein & Co. a work entitled *English Social Movements*, which gives a readable account of New Unionism, of Fabian Socialism, of the University settlements in the East-End, of University extension, of the Salvation Army, and other very modern movements. The style is peculiar, as will be seen from the consideration of such a sentence as this: "The new trade unionism stands for some principles which it will surely carry over into the future of the English nation." Moreover, Mr. Woods appears somewhat too much in the light of a universal admirer, finding praise at one and the same time for the scheme of the General of the Salvation Army and for the Charity Organization Society. But his little work will be found instructive by American readers who desire to learn all that is most new about such movements as those of which the author writes.

MR. JOHN MURRAY publishes an eighth edition of *A Handbook to Political Questions of the Day*, by Mr. Sydney Buxton, M.P., which, although called a new edition, is very nearly a new book. The mode of treatment is the same as that in Mr. Buxton's smaller works which we have formerly reviewed, but the subjects dealt with are in some cases different. Of course, it is easy to pick holes in any work so considerable which deals with detail, but Mr. Buxton is very fair as well as painstaking, and consequently accurate. Where he deals with equality of voting power he understates his case in contrasting Leeds with Canterbury. He might have taken Wandsworth or Newcastle with over 16,000 electors to a member, or Cardiff with nearly 16,000, or a great number of others, in preference to Central Leeds, which he has oddly enough chosen; and as against Canterbury, which he has taken for his example of smallness, the Wick District with only just over 2,000 electors, Bury St. Edmunds with 2,400 odd, or Pontefract or the St. Andrews District, each with 2,500 odd. Mr. Buxton has stated the disproportion as though 3 to 11 were an extreme case, whereas the strongest cases present a disproportion of 8 to 1, and are increasing, inasmuch as the small places are stationary, while the big ones mostly grow. The position of Wandsworth and Cardiff will undoubtedly force attention to the redistribution of seats. Mr. Buxton's chapter on registration reform shows that he understands the case as it affects London, or perhaps we might say as it affects boroughs, better than as it affects counties, and he might indefinitely have extended his examples of serious difficulty had he dealt more fully with the county case, which is far worse than that of boroughs. The article on rural local self-government is inadequate, not explaining either the disadvantage of the present system or the advantage which may be hoped for from a change; and the statement that the overseers are appointed by the vestry is inaccurate. The Gothenburg system does not now appear to have a single advocate in the House of Commons, and the article upon it might perhaps have judiciously been omitted. On the whole, however, Mr. Buxton's work is to be commended.

*On the Indian River*, by C. Vickerstaff Hine (Chicago, Sergel & Co.), is virtually a guide-book to the health resorts on the Atlantic side of Florida. It undoubtedly contains a good deal of information, as nearly up to date as

anything can be in progressive America; but for rhapsodical verbosity and "tall" writing we have seldom met with its equal. Here is a very mild specimen, the opening of chapter xiii.: "Orange blossoms! What tender and holy memories these words arouse! They speak of ripening womanhood and love. They are synonymous with marriage. To the poet they are a dream of the East. To the classical scholar their offspring is the fruit of the Hesperides." After some more of this, for which we cannot find space, there is a rapid descent into the bathos of enumerating the hundred varieties of oranges produced in Florida. The author has made liberal use of Lempriere's or some other classical dictionary, and drags in gods, goddesses, and nymphs, as well as Scriptural allusions, with overpowering profusion; in fact, he reminds us of Byron's

Jack Skyscraper, a mercurial man,  
Who fluttered over all things, like a fan.

This, though amusing for a time, soon becomes irritating; and when we read that the Florida banana, in addition to being "a ballad in prose, but more flowery," "is also medicinal; acting favourably on the liver," we begin to wish that we had been dieted upon *Musa paradisaica* before noticing this book. Yet, though expanded to thrice the necessary dimensions, it is not a bulky volume, and to those who propose to visit the east side of the peninsula it may be useful: bearing in mind that the writer holds a brief for Florida as against her rival, California, both as health resort and fruit producer.

*Poet-Lore*, of which the second volume is before us, does signal credit to the printing press at Philadelphia from which it issues, but most of the writing is exceedingly amateurish.

*Drinks of the World*, by Mr. J. Mew and Mr. J. Ashton (Leadenhall Press), is a piece of book-making, and not good book-making. How a Spanish scholar of Mr. Mew's repute could be content to bring out the two pages and a half given to a perfunctory list of Spanish wines, and marred by a glaring misprint, is hard to understand. The illustrations are indifferent.

MR. JOEL CHANDLER HARRIS, best known as "Uncle Remus," describes in *A Plantation Printer* (Osgood, McIlvaine & Co.) the adventures of a Georgia boy during, but not in, the war, and gives himself several opportunities of telling negro stories in the style which once seemed generally acceptable. The sketches have nothing sufficiently brilliant in them to increase Mr. Harris's reputation, and for English readers, at all events, the negro dialect is an unattractive study.

THERE are a great many new editions on our table: among them editions, each in one volume, of Mrs. Oliphant's interesting *Memoir of the Life of Laurence Oliphant* (Blackwood), with a new preface, excellent in tone and temper, in which Mrs. Oliphant replies to Mr. Harris's friends,—of *The Little Minister* (Cassell & Co.), Mr. Barrie's very clever tale,—of Mr. Maxwell's celebrated work *Wild Sports of the West of Ireland* (Simpkin & Marshall), which would have been the better for wider margins and an index,—and of "The Jorrocks Edition" of Mr. Facey Romford's *Hounds* (Bradbury & Co.). The popularity of Leech's illustrations is shown by our receiving a new edition of another book illustrated by him, *The Man made of Money* (Simpkin & Marshall). The same publishers send us new editions of *The Angler's Companion* of Thomas Stoddart and *The Life of a Foxhound*, by John Mills.—*Old Friends* forms the latest volume of the pretty edition of Mr. Lang's *opuscula* that Messrs. Longman are issuing.—Sixpenny editions of *St. Roman's Well* (A. & C. Black) and *Frank Fairleigh* (Routledge) are also on our table.

MR. STOCK has brought out a cheap edition of Dr. Weymouth's *Resultant Greek Testament*.—Messrs. Grevel have issued an English edition of Dr. Engelmann's *Pictorial Atlas to Homer's*



*Iliad and Odyssey.* The letterpress has been much enlarged by Prof. Anderson or the German author, we are not sure which; but the expediency of a good many of the additions may be questioned.

WE have to thank Messrs. Sampson Low & Co. for the fourth volume of *The English Catalogue of Books*, which embraces a period of nine years (1881 to 1889). Such a book is immensely useful to all who have to do with the literature of the day. Of course, it is not free from slips. So many entries cannot be all correct, but our gratitude is too great to allow us to pick holes in a work which to us is indispensable, and which costs the publishers a great deal of labour and expense.—*The School Calendar* (Whittaker & Co.), to which Mr. Storr furnishes a preface, gives quite as much information about colleges as about schools. The publishers supply an index to the advertisements; they should give one to the contents of the book.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Allan's (W. G.) *The Monks of Melrose, Lectures on Early Border Church History*, imp. 16mo. 2/6 cl.  
 Helps to the Study of Book of Common Prayer, a Companion to Church Worship, cr. 8vo. 3/6 cl. red edges.  
 Litton's (Rev. E. A.) *Introduction to Dogmatic Theology on the Basis of the Thirty-nine Articles*, Part 2, 8vo. 7/6 cl.  
 Lotze's (H.) *Outlines of a Philosophy of Religion*, 2/6 cl.  
 Malleson's (Rev. F. A.) *Jesus Christ, His Life and His Work*, cr. 8vo. 3/6 cl.  
 Pirie's (Late Very Rev. W. R.) *The God of Reason and Revelation*, cr. 8vo. 2/6 cl.  
 Reynolds's (H. R.) *Light and Peace, Sermons and Addresses*, cr. 8vo. 3/6 cl.  
 Weymouth's (R. F.) *The Resultant Greek Testament, Introduction by Bishop of Worcester, cheap edition*, 5/ cl.  
 Whitehouse's (W. F.) *The Redemption of the Body*, 2/ cl.

## Law.

- Forbes's (W. A.) *The Statutory Law relating to Trustee Savings Banks (1863-91)*, demy 12mo. 5/ swd.  
 Senhouse's (R. M. M.) *Employers' Liability Act, 1880*, 3/6 cl.

## Fine Art.

- Williams's (M. E.) *The Hours of Raphael in Outline*, 42/ cl.  
*Poetry and the Drama.*  
 Archer's (F.) *How to Write a Good Play*, cr. 8vo. 6/ cl.  
 Brancos's (C.) *The Lifting of the Veil, and other Pieces*, 5/ cl.  
 Pot Pourri, or Merry and Wise, a Book of Verse, by G. S. H., cr. 8vo. 5/ cl.  
 Specimens of the Early Native Poetry of Ireland, Introduction by H. R. Montgomery, cr. 8vo. 6/ cl.  
 Tennyson's (Alfred Lord) *The Foresters, Robin Hood and Maid Marian*, 12mo. 6/ cl.  
 Werner's (F. L. Z.) *The Brethren of the Cross, a Dramatic Poem*, 8vo. 7/6 cl.  
 Williams's (J.) *Ethandune, and other Poems*, cr. 8vo. 2/6 cl.

## History and Biography.

- Dictionary of National Biography, edited by S. Lee: Vol. 30, Johnes-Kenneth, royal 8vo. 15/ cl.  
 Making of Italy (The), by the O'Clery, 8vo. 16/ cl.  
 Spurgeon, the People's Preacher, by Author of 'Life of Gen. Gordon', cr. 8vo. 2/6 cl.  
 Stæll (Madame de), by A. Sorel, with Portrait, cr. 8vo. 3/6

## Science.

- Beale's (L.) *Protoplasm: Physical Life and Law*, Fourth Edition, 5/  
 Beardmore's (W. L.) *Drainage of Habitable Buildings*, 5/ cl.  
 Eisenberg's (J.) *Bacteriological Diagnosis, Tabular Aids for Use in Practical Work*, royal 8vo. 8/6 cl.  
 Hurst's (G. H.) *Silk Dyeing, Printing, and Finishing*, 7/6 cl.  
 Ihlseng's (M. C.) *Manual of Mining*, 8vo. 18/ cl.

## General Literature.

- Bullock's (C.) *"Ich Dien: I Serve," Prince Edward, a Memory*, cr. 8vo. 2/ cl.  
 Cameron's (Mrs. L.) *A Daughter's Heart*, cr. 8vo. 2/6 cl.  
 Chilton's (E.) *History of a Failure, and other Tales*, 3/6 cl.  
 Donovan's (D.) *In the Grip of the Law*, cr. 8vo. 2/ bds.  
 Doyle's (A. C.) *Captain of the Polestar, cheap edition*, 3/6 cl.  
 Farrer's (J. A.) *Books condemned to be Burnt*, 12mo. 4/6 cl.  
 Fenn's (G. M.) *Lady Maud's Mania, cheap edition*, 2/ bds.  
 Gannett's *Consider the Lilies*, 18mo. 2/6 roan.  
 Gilkison's (E.) *Story of a Struggle, a Romance of the Grampians*, cr. 8vo. 5/ cl.  
 Green's (E. E.) *Falconer of Falconhurst*, cr. 8vo. 2/6 cl.  
 Jerrold's (D.) *The Man made of Money*, 8vo. 3/6 cl.  
 Johnston's (C. N.) *Handbook of Scottish Church Defence*, 2/  
 "La Bella," and Others, being certain Stories re-collected by E. Castle, cr. 8vo. 6/ cl.  
 Lindsay's (Lady) *The Philosopher's Window, and other Stories*, cr. 8vo. 5/ cl.  
 Maartens's (M.) *A Question of Taste, a Novel*, cr. 8vo. 5/ cl.  
 March's (E.) *My Suitors*, 8vo. 6/ cl.  
 Molesworth's (Mrs.) *Stories of the Saints for Children*, 5/ cl.  
 Morley's (G.) *Legend and Romance, a Novel*, cr. 8vo. 6/ cl.  
 Pinch of Poverty, Sufferings and Heroisms of the London Poor, by the "Riverside Visitor," 8vo. 5/ cl.  
 Political Pamphlets, edited by G. Saintsbury, demy 16mo. 3/6  
 Running it Off, or Hard Hit, by Verax (Nat. Gould), 2/ bds.  
 Squires's (G. M.) *Two Country Stories*, cr. 8vo. 3/6 cl.  
 Wallace's (Mrs. A.) *In the Service of Love*, cr. 8vo. 7/6 cl.  
 Wallace's (Rev. A.) *Our Poll, and other Tales*, cr. 8vo. 2/ cl.  
 Wilkins's (W. H.) *The Alien Invasion, with Introductory Note by Right Rev. Bishop of Bedford*, cr. 8vo. 2/6 cl.

## FOREIGN.

## Theology.

- Sanoti Aureli Augustini Opera, ed. J. Zycha, Section 6, Part 2, 7m. 60.  
 Reuss (E.) *Das Alte Testament, übers., eingeleitet u. erläutert*, Vol. 1, Parts 1 and 2, 2m. 60.  
 Schickler (F. de) *Les Églises du Refuge en Angleterre*, 3 vols. 25fr.  
 Wirth (A.) *Danae in christlichen Legende*, 5m.

## History and Biography.

- Doumic (R.) *Portraits d'Écrivains*, 3fr. 50.  
 Kornemann (E.) *Cives Romani in Provinciis Imperii Consistentes*, 4m.  
 Lamouche (L.) *La Bulgarie dans le Passé et le Présent*, 6fr.  
 Sée (H.) *Louis XI. et les Villes*, 7fr. 50.  
 Winckler (H.) *Geschichte Babylonien u. Assyrien*, 10m.

## Geography and Travel.

- Cholet (Cte. de) *Arménie, Kurdistan et Mésopotamie*, 4fr.

## Bibliography.

- Catalogues des Livres Grecs et Latins imprimés par Alde Manuce, reproduits par H. Omont, 15fr.

## Philology.

- Cent Dix Lettres Grecques de F. Filelfe, publiées par É. Legrand, 20fr.  
 Blümner (H.) *Die Farbenbezeichnungen bei den römischen Dichtern*, 7m. 50.  
 Heronda Mimambi, ed. F. Buecheler, 2m. 40.  
 Merveilles Biographiques et Historiques, ou Chroniques du Cheikh el Djabarti, traduites de l'Arabe, Vol. 6, 12fr.  
 Werner (J.) *Questiones Babrianae*, 1m. 50.

## General Literature.

- Brunetière (F.) *Essais sur la Littérature Contemporaine*, 3fr. 50.  
 Rabusson (H.) *Bon Garçon*, 3fr. 50.

## LEGISLATION FOR PUBLIC LIBRARIES.

## Sheffield Public Museum.

WILL you kindly permit me through the columns of the *Athenæum* to call the attention of librarians and curators to a Bill which is being promoted in the present session of Parliament, called the "Public Libraries Law Consolidation Bill"? I presume this Bill will not affect the rating for library, &c., purposes in those towns that have by private Acts obtained rating powers in excess of the penny rate, although in clause 2, section 1, it enacts:—

"A rate or addition to a rate shall not be levied for the purposes of this Act for any one year in any library district to an amount exceeding *one penny* in the pound."

In the next clause it says:—

"This Act may be adopted for any library district subject to a condition that the maximum rate or addition to a rate to be levied for the purposes of this Act in the district or in any defined portion of the district in any one year shall not exceed *one halfpenny* or shall not exceed *three farthings* in the pound, but such limitation if fixed at one halfpenny may be subsequently raised to *three farthings*, or altogether removed, or where it is for the time being fixed at three farthings may be removed."

I confess to my inability to clearly understand the meaning of this second clause.

Doubtless it will be an advantage to have all public library legislation simplified and consolidated, but is it really worth while to take the trouble to bring in a Bill for this purpose alone, when it is clear to all concerned in library and museum management that the Acts require not only consolidating, but also amending? Many towns have found it almost impossible to carry on efficient library and museum operations under existing legal restrictions, and some of these have been successful in obtaining increased powers under private Acts relating to their own particular localities.

If further public legislation is to be undertaken, why should it not be in the direction of a complete and satisfactory measure?

The subject of library legislation has been under the consideration of the Museums Association, and I believe the Library Association has also given some attention to it; and it has been suggested that a conference between representatives of these two bodies should be held for the purposes of drafting a Bill that would not only consolidate previous Acts, but would also meet the necessary requirements of the public in large and small towns, the present Acts being quite inadequate for this purpose. Why should not this be done?

E. HOWARTH.

## THE ALLEGED HOAX.

M. MOÏSE SCHWAB's answer to my letter in the *Athenæum* of February 6th has just appeared, as promised by the editor, in the March number of the *Revue de Géographie*. I may be allowed to reproduce the part of it which concerns the alleged hoax:—

"Si M. Neubauer lisait mieux le français, s'il n'était pas étourdi—selon l'expression d'un de ceux qui l'apprécient—s'il ne jugeait pas avec les idées préconçues, il aurait vu par l'avant-propos de l'article incriminé que la page d'Ibn-Khordadbeh, citée in extenso, est le seul texte à ce sujet qui ait survécu du ix<sup>me</sup> siècle. Aux lecteurs sincères, loyaux, il est à peine besoin de répéter les mots mis par moi avant l'extrait de l'écrivain arabe: 'A l'aide de ces données et en les rapprochant d'autres témoignages, on arrive à reconstituer tout un chapitre de la vie d'autrefois.' Cette page a servi de thème, de canevas si vous voulez, à une narration de fond réel, sauf arrangement dans l'enchaînement des tableaux....."

The title of M. Schwab's extended article is 'Itinéraire d'un Juif d'Espagne en Chine au IX<sup>e</sup> Siècle,' without any qualification; the name of the Jew is given as Soliman. Does an Arabic writer mention a Jew Soliman? No. Did he meet a pupil of Eldad the Danite? No. Has he spoken to Jews at Kai-fong-Fu (who came there not earlier than the thirteenth century)? No. Has he seen Jews in Ceylon? No. If so, what else is M. Schwab's article than a clumsy hoax? Had his article appeared as a *feuilleton* in the *Figaro*, for instance, I should not have said a word; but having a place in a serious and special periodical, non-Orientalists must be told what the article is worth.

A. NEUBAUER.

## THE SPRING PUBLISHING SEASON.

MESSRS. MACMILLAN & Co. have drawn up the following list of announcements: 'The Foresters: Robin Hood and Maid Marian,' by Lord Tennyson, 'The Three Fates,' by Mr. Marion Crawford, 'Helen Treveryan; or, the Ruling Race,' by John Roy, in the "Golden Treasury Series": 'Balthasar Gracian's Art of Worldly Wisdom,' translated by Mr. Joseph Jacobs, 'Two Dramas: Phæon and Sappho, and Nimrod,' by Mr. Dryden Hosken, 'Essays on some Controverted Questions,' by Prof. Huxley, 'The Beauties of Nature,' by Sir John Lubbock, new editions of two of Canon Atkinson's books, 'Walks and Talks, Travels and Exploits of Two Schoolboys,' and 'Play-hours and Half-Holidays; or, Further Experiences of Two Schoolboys,'—a translation of the 'Nicomachean Ethics' of Aristotle, by Mr. Well-don, in the "Classical Library": 'Aristotle on the Constitution of Athens,' edited by Dr. Sandys, and Pindar's 'Isthmian Odes,' edited by Mr. J. B. Bury, in "Elementary Classics": 'Euripides: Medea,' edited by the Rev. M. A. Bayfield; 'Livy, Book V.,' edited by Miss Margaret Alford, and 'Selections from Livy, Books V., VI.,' by Mr. J. C. Laming, 'A Lexicon to the Greek Testament,' by Mr. W. J. Hickie, 'A Companion to the Iliad for English Readers,' by Dr. Leaf, in "Macmillan's Greek Course": 'Exercises in Greek Syntax,' by the Rev. G. H. Nall; the second volume of Mr. Dakyns's translation of Xenophon, in "English Men of Letters": 'Carlyle,' by Prof. Nichol, 'The English Town in the Fifteenth Century,' by Mrs. Green, 'History Readers for Elementary Schools,' Standards V. and VI., 'Barren Grounds in Northern Canada,' by Mr. Warburton Pike, in the series of "Twelve English Statesmen": 'Chatham,' by Mr. Morley, 'A History of Early English Literature,' by the Rev. Stopford A. Brooke, 'Neohellenica,' by Prof. Michael Constantinides, with introduction by Mr. Gennadius, 'Exercises in French Composition,' Part II. Advanced, by Mr. G. E. Fasnacht, 'Historical Lessons in English Syntax,' by Dr. L. Kellner, in "Macmillan's Commercial Education Series": 'Commercial German,' by Mr. F. C. Smith,—



in "Macmillan's English Classics": Tennyson's 'Princess,' edited by Mr. P. M. Wallace; 'Gareth and Lynette,' edited by Mr. G. C. Macaulay, — 'Public Finance,' by Prof. Bastable, — 'A Picture of Pauperism and the Endowment of Old Age,' by Mr. Charles Booth, — 'Kant's Kritik of Judgment,' translated by the Rev. J. H. Bernard, — 'Imperial Federation,' by Mr. G. R. Parkin, — 'The Anglican Career of Cardinal Newman,' by Dr. E. A. Abbott, — 'The Central Teaching of Christ,' by Canon T. D. Bernard, — 'Side-Lights on Bible History,' by Mrs. Sydney Buxton, — two volumes of essays by the late Bishop Lightfoot, — and 'Lectures on Gospel Life,' by the Bishop of Durham.

Messrs. Methuen's list comprises Vols. IX. and X. of Mr. Gladstone's 'Speeches and Public Addresses,' edited by Mr. A. W. Hutton and Mr. H. J. Cohen, — 'Ballads,' by Mr. Rudyard Kipling, — 'John Ruskin: his Life and Work,' by Mr. W. G. Collingwood, — 'In the Roar of the Sea: a Tale of the Cornish Coast,' by Mr. Baring Gould, — Vol. I. of a translation of M. Perrens's 'History of Florence,' by Miss Hannah Lynch, — 'Old Testament Criticism: Sermons,' by Canon Driver, — 'A Monograph of the Myxogastus,' by G. Massee, Kew Gardens, with twelve plates, — 'Curiosities of Christian History,' by Mr. J. Patterson, — 'The Poison of Asps,' by Mr. Orton Prowse, — 'The King's Favourite,' by Miss Una Taylor, — in the series 'English Leaders of Religion': 'John Keble,' by Mr. Lock; 'F. D. Maurice,' by Col. F. Maurice; 'Thomas Chalmers,' by Mrs. Oliphant; and 'Cardinal Manning,' by Mr. A. W. Hutton, — in 'Social Questions of To-day': 'The Rural Exodus,' by Mr. P. Anderson Graham; and 'Land Nationalization,' by Mr. Harold Cox, B.A., — and in the 'University Extension Series': 'Air and Water,' by Prof. V. B. Lewes; 'English Social Reformers,' by Mr. H. de B. Gibbins; and 'English Trade and Finance in the Seventeenth Century,' by Mr. W. A. S. Hewins, B.A.

Messrs. Hutchinson & Co. promise 'A Memoir of Admiral Sir Provo Wallis,' by Dr. J. G. Brighton, illustrated, — 'Pictures from Roman Life and Story,' by Prof. A. J. Church, — 'A Scamper through Spain and Tangier,' by Miss M. Thomas, with illustrations by the author, — 'The Fate of Fenella,' a novel, written by Miss Mathers, Mr. J. H. McCarthy, Mrs. Trollope, Mr. Conan Doyle, Miss Crommelin, Mr. F. C. Philips, 'Rita,' Mr. Joseph Hatton, Mrs. Lovett Cameron, Mr. Bram Stoker, Miss Florence Marryat, Mr. Danby, Mrs. E. Kenard, Mr. Dowling, Mrs. Hungerford, Mr. Arthur A'Beckett, Mrs. Macquoid, Mr. Manville Fenn, Miss Middlemass, Mr. H. W. Lucy, Mr. Clement Scott, 'Tasnia,' Miss Adeline Sergeant, and F. Anstey, illustrated, — 'A Waking,' by Mrs. J. Kent Spender, — 'The Village Blacksmith,' by Darley Dale, — 'The Poets and Poetry of the Century,' edited by Alfred H. Miles, a volume devoted to the women poets, — 'The Girlhood of Shakespeare's Heroines,' by Mrs. Cowden Clarke, with a new preface by the author, — 'The Duchess of Berry and the Court of Louis XVIII.,' by Imbert de St. Amand, — 'A Modern Ulysses: the Love and Adventures of Horace Durand,' by Mr. Hatton, — 'Round the Compass in Australia,' by Mr. G. Parker, illustrated, — 'Hutchinson's Australasian Encyclopædia (including New Zealand),' by Mr. Collins Levey, — 'The Australian Dictionary of Biography (including New Zealand),' by Mr. P. Menell, — 'The Humorous Reciter,' by Mr. J. M. Barrie, Mr. J. K. Jerome, Mark Twain, &c., — 'Dramatic Notes: a Year-Book of the Stage,' by Cecil Howard, — and also new editions of several books.

Messrs. Skeffington have in the press a volume of sketches of Hawaiian scenery and life, by the Rev. H. H. Gowen, entitled 'The Paradise of the Palace,' — also a new novel, by Durham Griffith, entitled 'An Arctic Eden: a Norwegian Love Story.'

## THE BIRTH AND PARENTAGE OF WYCLIFFE.

II.

IF we are tempted to look with some doubt on the Hipswell conjecture, and to nurse the idea that John Wyclif was born in the home of the Wycliffes, we shall gain additional support for the general belief of the past five centuries, that the father of the English Reformation was a scion of one of the most devout Catholic families of the North, the head of which was lord of the manor of Wycliffe-on-Tees. Let us see what contemporary records have to tell us about the Plantagenet Wycliffes.

The genealogy preserved by the Wycliffe family, which will be found recorded in Whitaker's 'Richmondshire,' includes three generations admitted to be insufficiently proved. They are given in the following form—except that the dotted line is here introduced by way of conjecture:—

Robert de Wycliff, Lord of Wycliffe, &c., 6 Edward I., by Kirkby's Inquest, 1287 [1278], held 12 car[acutes] of land, &c., in Wycliffe, Thorp, and Gillington; married?—?

Roger Wycliffe, Lord of Wycliffe, &c., 1319; buried at Wycliffe. Catherine, his wife, buried at Wycliffe.

John Wyclif  
"Haereticus."

William Wycliffe of  
Wycliffe, esquire (mar.).

Now if the date 1319 above given is that of the marriage of Roger, which is probable (since Catherine Wycliffe was still living in 1369), it is a noteworthy coincidence that the year 1320 has generally been accepted, on independent grounds, as the approximate date of John Wyclif's birth. But this is not the only evidence on which Roger and Catherine Wycliffe are now tentatively suggested as the father and mother of the future divinity lecturer at Oxford. Another link in the chain is supplied by a close catalogue of rectors of Wycliffe, quoted in Torre's 'Archdeaconry of Richmond,' from which the following entries are taken:—

Date.	Rectors.	Patrons.
2 Aug. 1362	Dns Robert de Wycliffe, Cl.	Kath relicta Rogi. Wycliffe
7 Aug. 1363	Dns William de Wycliffe	John de Wycliffe
7 Oct. 1369	Dns Henr. Hugate, Cap.	<i>idem</i>

The significance of the "idem" will be at once apparent. In 1362 Roger Wycliffe was dead, and the vacancy in the family living was supplied by his widow Catherine, who nominated Robert Wycliffe. It need not be concluded from the genealogy already quoted that Roger Wycliffe had no brother, and only one son. The later Wycliffes had numerous families, and that was probably enough the case with Robert and Roger. At any rate, there was a Robert de Wycliffe, clerk, ready to take the living in 1362; and when he died, a year later, William de Wycliffe of Balliol College was appointed by John de Wycliffe to succeed him. Who was this John de Wycliffe? Observe that Dame Catherine had nominated in 1362, possibly after consulting John; that John nominated in 1363, possibly consulting Dame Catherine; and that in 1369 there was admitted a consultation between Catherine and John, resulting in their joint nomination of Henry de Hugate. Who could this John de Wycliffe be except the eldest son of Roger and Catherine, legally the lord of the manor, but leaving some of (perhaps nearly all) the duties and privileges of the lordship to his mother? The varying exercise of this patronage, as shown in the close catalogue, would be adequately explained on the supposition that John de Wycliffe was the eldest son of Roger, himself lord of the manor, an absentee from his small estate, living on his earned income as a secular priest and an Oxford lecturer, and leaving the management of the Wycliffe property to his widowed mother. In brief, the circumstances would be well explained by assuming that John Wyclif, the Reformer, was the son and heir of Roger Wycliffe.

If we are to be satisfied with this explanation,

and to adopt it as a trustworthy detail of biography, our conviction must be the result of a series of inferences, for it is idle to expect absolute proof after the lapse of five centuries. It will be said that the fact of a John Wycliffe acting in 1363 and 1369 as patron of the living, whilst it proves that there was a lord of the manor bearing that name in the years just mentioned, does not prove that he was John "the Heretic." True; but let us not miss the significance of the fact that no John Wycliffe at all is shown in the genealogy, as preserved in the family records. The close catalogue, which would not be in the keeping of the Wycliffes, retains the name of John as patron of the living of Wycliffe, with the strong presumption that he was lord of the manor during the widowhood of Dame Catherine. The genealogy, which is full and uninterrupted from the middle of the fifteenth century, makes not the slightest reference to him. What is the reasonable, not to say the necessary inference? Clearly that this John Wycliffe had been deliberately erased from the record, for some reason which commended itself to this exceptionally devout and consistent family of Romanists.

According to the genealogy, it should have been William Wycliffe who appointed his namesake of Balliol after the death of his father. If he was alive in 1363, John must surely have been his elder brother. If he was dead, John may have been his next brother, or conceivably his uncle; for it is possible (though clearly improbable) that 1319 is the date of Roger's birth. As a matter of fact, John "Haereticus" refers in one of his Determinations to a brother "olim mortuum." In any case John Wycliffe was an important member of the family, and he ought to be shown on the family tree. Why is he not?

To such as feel a special interest in the personality of John Wyclif the Reformer it will be a matter of secondary concern whether he was or was not the son and heir of Roger, lord of Wycliffe, and of Catherine his wife. But his identification with the patron of Wycliffe rectory in 1363 and 1369 would tend to confirm our belief in his absolutely disinterested character, and in the sincerity of his profession of ecclesiastical poverty. The identification is manifestly assisted by the circumstances connected with the two nominations in question. John Wyclif was Master of Balliol up to 1361, when he took the college living of Fillingham. The rectors appointed to Wycliffe in 1363 and 1369 were both of them Balliol men. And it is a curious fact, to say the least of it, that the Rector of Fillingham came up to Oxford on each voidance of the living of Wycliffe; or, at any rate, he came up in 1363, and he was in residence in 1368-9.

Students of the life of Wyclif will not need to be reminded how well the notion that he was legally lord of the manor of Wycliffe, and that he renounced all but the duties of his patrimony, consorts with the proved nobility of his character.

L. SERGEANT.

## Literary Gossip.

THE Secretary of State for War is preparing a little book which is intended to show what the British army really is. It will be issued by Messrs. Kegan Paul, Trübner & Co.

As already announced, Mr. Fisher Unwin will publish at an early date, in "The Story of the Nations," Prof. Freeman's 'Sicily, Phœnician, Greek, and Roman.' Just before quitting England the professor passed the last proofs for press, leaving the preface to be prepared whilst on his Spanish journey. It is an illustration of his conscientious workmanship that he declined to allow any one but himself to prepare the index. Writing to the publisher



from Tarragona, he says: "Nobody can make an index but the author himself." The same anxiety was shown with regard to the illustrations, that each picture and coin should find its proper place in the text.

MRS. JANET ROSS is about to publish, through Mr. Fisher Unwin, a second edition of her 'Three Generations of Englishwomen,' she herself representing the fourth generation. In noticing the original publication, a little more than three years ago, we expressed a hope that the author might have "an opportunity, by a demand for a second edition, to expand as much as possible the memoir of Mrs. John Taylor." We understand that fresh material has come into Mrs. Ross's hands, and that her forthcoming work will contain much that is new concerning the Norwich Taylors and their descendants.

A SYNDICATE has been formed for the publication of a halfpenny morning newspaper, which will carefully eschew party politics. The promoters are considering the possibility of illustrating their daily broadsheet.

MR. T. E. BROWN, the author of 'The Manx Witch' and 'Fo's'sle Yarns,' has just recovered from an attack of influenza which lasted for seven weeks. Mr. Brown, it is said, proposes shortly to resign the post of second master at Clifton College, which he has held for so many years with distinguished success, and another volume from his pen may soon be expected.

We are sorry to be unable to record any decided improvement in the health of Mr. John Murray. He still remains in a prostrate condition.

SIR THEODORE MARTIN has written an introduction to the 'Diaries of Sir Daniel Gooch, Bart.,' which are being published by Messrs. Kegan Paul, Trübner & Co.

*Blackwood's Magazine* for April will contain, among other articles, a paper 'On Our Army,' by Sir Archibald Alison; an essay on 'Personal Names,' by Sir Herbert Maxwell; 'Six in a Lava Flow,' an account of remarkable subterranean adventures in Teneriffe. Mrs. Gertrude Atherton, whose studies in the life of old California before the general inroad of Americans have attracted notice in her own country, contributes a story of Californian society in days when Spanish usages and manners were still but little diluted by association with Anglo-Saxons.

To promote reading in rural districts Messrs. Cassell & Co. are offering, as a nucleus for forming village libraries, a set of their "National Library," consisting of upwards of two hundred volumes, at half the published price, on the understanding that some responsible person is appointed to take charge of the books, and provided that there is no resident bookseller in the place supplied. A number of villages in Ireland and Wales have accepted the offer.

MR. EDWARD HARRISON BARKER is now far advanced with a new volume of studies of the life, manners, scenery, and architectural features of the least-known districts of provincial France. It will be a continuation of the plan commenced in his 'Wayfaring in France,' and will also be

published by Messrs. Bentley & Son. A portion only of the matter has appeared in *Temple Bar*.

MR. BUTLER's lecture on 'The Humour of Homer,' which is to appear in the *Eagle*, will also be issued separately as a pamphlet by Messrs. Metcalfe & Co. To the pamphlet Mr. Butler will probably prefix a preface, and he intends, if possible, to include in the reprint the two letters on 'The Topography of Homer' which appeared lately in the *Athenæum*.

MR. HALL CAINE is writing a new story, 'Cap'n Davy's Honeymoon,' exclusively for *Lloyd's News*. The first instalment opens with a picture of a Manxman's return from the colonies, after making a fortune, to marry his early love.

MESSRS. DENT & Co. are about to supplement their edition of Landor's 'Imaginary Conversations' by issuing a volume uniform with these containing the 'Pentameron,' 'Pericles and Aspasia,' and the 'Citation of Shakespeare,' and also two volumes of the poems, edited by Mr. Charles G. Crump, which will contain, in addition to many pieces as yet unpublished in book form, a bibliography and a facsimile of a letter of the author, together with copper-plates of residences of Landor. These will make a complete edition of Landor's English works in nine volumes. Messrs. Dent are hoping to add in May to their edition of Peacock's novels a volume containing a fragment of an unpublished novel and some interesting miscellanea.

THE weather was bad at Salisbury in the middle of last week, and consequently the attendance was small at the unveiling of the bust of Richard Jefferies. Mr. Kinglake, who has taken such a lively interest in the memorial, was compelled by advancing years to avoid the journey, and Miss Thomas unfortunately arrived too late for the ceremony. Mr. Besant was abroad, and those who were present to hear the Dean's address and witness the unveiling by the Bishop were mainly residents in the Close.

THE April number of the *Fortnightly Review* will contain a critical essay on M. Paul Bourget, by Mr. Edward Delille. Mr. Delille is also preparing articles on the American and English press to follow the one he wrote on the Parisian press, which appeared in the last *Nineteenth Century*.

THE booksellers mustered 243 at their dinner last week. The entertainment was a distinct success. Mr. Frederick Macmillan's speech was decidedly noteworthy for the facts it contained.

THE Bishop of Chester has furnished an introduction to the life of the late Col. Duncan, 'Soldier and Citizen,' which is about to be published by Messrs. Kegan Paul, Trübner & Co.

MR. ELTON, Q.C., M.P., will write in the April number of the *Law Quarterly* on 'Villainage in England' and Sir F. Pollock on 'The Supreme Court of the United States.' An article on 'Cross-Examination' will be contributed by Mr. E. Manson.

MESSRS. GAY & BIRD are about to publish a large etched portrait of Walt Whitman by Léon Richeton. The same firm promise a new edition of Sidney Lanier's 'Poems,'

which will be introduced by a memoir of the writer.

THE death is announced of the Rev. W. E. Buckley, formerly Fellow of Brasenose. He was Rawlinsonian Professor of Anglo-Saxon from 1844 to 1850, and he was Professor of Classics at Haileybury till the closing of the college on the suppression of the East India Company. For many years he was on the staff of the *Times*, and being a keen bibliographer he was a steady contributor to *Notes and Queries*. He edited some of the publications of the Roxburghe Club. A man of many friends, he was an excellent talker, full of geniality and good stories.

THE Society for the Preservation of the Irish Language has issued its annual report, which says that the society is in a good financial condition, and its efforts to arrest the decay of the language are meeting with slow, but steady success. The publication of the 'Fate of the Children of Uisneach' has been delayed because it has been decided to embody some excerpts from Keating bearing on the subject.

THE fifth volume of Prof. Fausboll's edition of 'The Jataka,' which Messrs. Kegan Paul & Co. are going to issue, will not complete the work. It is now found that two more volumes will be required.

At Messrs. Sotheby, Wilkinson & Hodge's rooms this week an autograph letter of Sir Joshua Reynolds, referring to Dr. Johnson, realized 14*l.* 10*s.* One of Sir W. Scott descriptive of his 'Lady of the Lake,' December 18th, 1810, 14*l.* 10*s.* A long letter of Shelley written to Leigh Hunt from Naples, December, 1818, 34*l.* The original autograph MS. of chaps. iv. and v. of Thackeray's 'Philip,' 24½ pages, 88*l.* A letter of Charles Lamb, accompanied by the autograph MS. of his well-known lines "on an infant dying as soon as born," 17*l.* 10*s.*

THE April number of the *New Review* will contain an instalment of some hitherto unpublished letters from Carlyle to Varnhagen von Ense, which have lately been discovered at Berlin.

A NEW and cheaper edition (being the third), in one volume, of Archdeacon Farrar's 'Darkness and Dawn,' will be published shortly by Messrs. Longman & Co.

THE report of Messrs. Chapman & Hall, Limited, for last year's trading announces a dividend at the rate of 7 per cent. per annum on the preference shares, and 5 per cent. per annum on the ordinary shares, with an addition to the reserve fund of 500*l.*, and carrying forward a small sum to the new account.

GERMAN papers announce the strange news that the Prussian Government intends establishing a kind of "Central Publishing Institution," which is to monopolize the publication of all school-books throughout the country. If the report be true, the new measure is expected to be introduced by the Cultusminister in about two years.

THE second volume of the 'Quellen zur Geschichte der Juden in Deutschland,' published by the Historical Commission for the History of the Jews in Germany, is nearly ready for publication. It contains the Hebrew documents concerning the first and second Crusades as known at present, mostly copied or collated from MSS. in



English libraries, followed by a German translation, and prefaced by an historical introduction by Prof. Henry Bresslau, of Strasbourg.

MR. PURCELL is going to publish very soon the first volume of his 'Life of Cardinal Manning.' It deals with the Anglican days of the lamented prelate, and was finished two or three years ago. The Cardinal lent Mr. Purcell the diary he kept at Rome during 1847-8; and also letters and other documents. Mr. Purcell has also had help from Mr. Gladstone and others of the Cardinal's friends.

THE chief Parliamentary Papers of the week are Education Department, Revised Instructions to Inspectors (4d.), and Code of Regulations for 1892 (6d.); Correspondence on the Proposal for the Establishment of a Parcel Post between this Country and the United States (2d.); Supplement to the Twentieth Annual Report of the Local Government Board, 1890-91 (4s.); and Report of the Meteorological Council for the Year ending March, 1891 (6d.).

## SCIENCE

### ZOOLOGICAL LITERATURE.

*The Horse: a Study in Natural History.* By W. H. Flower. (Kegan Paul & Co.)—Mr. Flower has altogether succeeded in the object which he put before himself of looking "at the horse as the animal appears in the light of the modern and now generally accepted doctrines of natural history." These doctrines, of course, are those of evolution, and, as is well known, there is no living creature of whose ancestors we have so certain a record as the horse. The genus *Equus* stands almost alone to-day, for its only allies are the tapir and the rhinoceros. The professor soon, therefore, arrives at his immediate subject, and deals with it in a way which will interest intelligent and educated persons, and will be a fresh proof to the biologist that his study has every claim to be reckoned among philosophical pursuits. Sir John Lubbock is to be congratulated upon this beginning to the biological set of books in the new series ("Modern Science") of which he is the general editor.

*Fauna of British India.—Mammalia.* Part II. By W. T. Blanford. (Taylor & Francis.)—Mr. Blanford's editorial duties in this series have at last allowed him to complete the valuable and important work on Indian mammals, the first half of which we noticed on its appearance. We have already remarked that the volumes in this series, written as they are by the most competent authorities, are almost beyond criticism. With regard to the one now before us we feel inclined to go further and to say that it is beyond praise. It appears to us to be the very model of what such a book should be, and if it is one that we shall "put on our shelves with pleasure," it is also one which we shall often take down with more. It is not only the student of Indian mammals who should forthwith make himself conversant with its contents. Nothing was needed to add to Mr. Blanford's reputation as a naturalist; this work only confirms the justice of those who rate his powers very highly.

*Catalogue of Mammalia in the Indian Museum, Calcutta.* Part I. (1881), by Dr. John Anderson; Part II. (1891), by W. L. Slater. (Calcutta, printed by Order of the Trustees.)—It is so late in the day to notice a catalogue now ten years old that we shall content ourselves by remarking that Dr. John Anderson's part of this undertaking is well known to all who are interested in the subject of which it treats. Mr. Slater has departed somewhat from the style

of catalogue introduced by Dr. Anderson, and his modifications have resulted in a closer approximation to the method adopted in the catalogues of the Zoological Department of the British Museum. As the volumes before us are called catalogues, it is necessary to point out that there are not full descriptions of the species, but only such remarks as will aid in the determination of the purely Indian forms. Dr. Anderson was not, but Mr. Slater is, profuse in citing the native names of various animals. This is an excellent course, but its value would have been made real had these native names been indexed. It is interesting to know, for example, that one has seen a banteng; but if a traveller cannot tell the zoologist the scientific name of that ox, the information is of little value. Zoologists, however, will not attach much weight to this point, and as to the rest of the work they will, we think, agree that it has been well done.

*United States Commission of Fish and Fisheries.*—XV. *Report of the Commissioner for 1887.* (Washington, Government Printing Office.)—The present report differs from those which we have had to notice in previous years, as it extends over eighteen instead of twelve months; the arrangement by which the report will be carried on beyond the first day of each new year will make it possible to give a more comprehensive account of each year's work, which is continuous throughout the winter. A reform has been made with regard to the duties of the Commissioner, who is no longer allowed to occupy himself with any other duties than those of the Fish Commission. This change does not carry with it any slur on the memory of the late chief of the staff, for it was urged as one reason for the change that it would not require a man, "as in the case of Prof. Baird," to devote "hours which nature demands for rest and recreation to Government work without compensation." As usual the Report is accompanied by a number of appendices. Of these we may call attention to those on the construction and equipment of the schooner *Grampus*, to Mr. Jordan's review of the labroid fishes of America and Europe, and to Mr. E. Linton's elaborate notice of the Entozoa of the marine fishes of New England.

*Bulletin of the United States Fish Commission for 1888.* (Washington, Government Printing Office.)—Though dated 1890 this volume of the *Bulletin* has only recently been received by us; it is somewhat larger in form than the preceding seven volumes, and the plates are consequently handsomer. The Commissioner, Mr. Marshall McDonald, tells us that the increased operations of the Fish Commission during 1888 have made it possible to apply the *Bulletin* almost exclusively to the results of that Commission's work, and that the volume before us contains much original material of great importance to various fishing interests. This is a most satisfactory result, so we heartily congratulate the Commission on it. Among the papers in the volume we may call attention to Mr. Ryder's memoir on the transplanting of lobsters to the Pacific coast of the United States, to Mr. Collins's suggestions for the employment of improved types of vessels in the market fisheries, and to Mr. Page's account of the most recent methods of hatching fish eggs. As there are also papers by Mr. Bean and Dr. Jordan, the systematic ichthyologist will see that his interests have not been neglected.

### GEOGRAPHICAL NOTES.

THERE appeared a fortnight ago the first volume of a ponderous work by General Pierron on the defence of the frontiers of France, published by the military library of Baudoin, of Paris. The pith of General Pierron's suggestions is that the greater portion of the fortifications of France must now be pulled down, inasmuch as the new shells make earthworks and masonry worse than

useless, and that no forts should be retained except those defended by iron cupolas, which need but small garrisons. It will be on the battle-field that the fate of nations will be decided, and the largest force possible should be placed in the field outside the fortresses. Our author tells us that it needs more courage to pull down fortified places than to construct them, and that even greater courage will be required in the event of war to temporarily abandon exposed portions of the frontier. He does not expect the effective co-operation of Russia, and thinks that Russian mobilization would in any case be so extremely slow as to enable the Germans to attack France with all their forces before they turned any portion of them towards the East. The object of Germany must be, according to General Pierron, to attack France on the Nancy line with extraordinary rapidity, and try to beat and disorganize the principal French army at the very outbreak of war. Among the works, mostly German, of which General Pierron recommends the perusal by his countrymen, are those of Col. Lonsdale Hale, although the French customary uncertainty about the spelling of foreign names affects the mode in which this well-known one is printed.

From the Government of New South Wales we have received *The Wealth and Progress of New South Wales, 1890-91*, by the Government statistician, Mr. Coghlan, published by the Government printer, and by Messrs. Petherick & Co. of Sydney, Melbourne, Adelaide, and London. The volume is even more full with regard to the colony itself than have been the previous volumes of the series, but the comparisons with the other colonies have been omitted on account of the publication from the same quarter of a work previously noticed by us, entitled 'The Seven Colonies of Australasia.' The statistics of the private wealth of the colony are interesting, but the foundation of the first estimate is not stated, and there are difficulties about the second, as Mr. Giffen has shown for the Statistical Society.

A good map of the northern Irawadi region, prepared by Major J. R. Hobday, is reproduced in the March number of the *Proceedings* of the Royal Geographical Society. The map itself was intended to illustrate Lieut. J. Elliott's report on his explorations last year, and is by far the best map of the region on this side of the Burmo-Chinese frontier where fighting has recently taken place. In the article by General J. T. Walker which accompanies the map, and which is mainly based on Lieut. Elliott's reports, it is stated that the Kachins, with whom we are at present engaged in hostilities, have practically choked all trade with China and the Kanti country to the north by their extortionate demands. Formerly they were a fine race, and they certainly proved themselves much the better men of the two in their contests with the Burmese Shans, but of late years they have much deteriorated. The latter pay revenue to our Government, and the former do not; however, the rapid way in which the Kachin population is pressing down from the north will speedily call for some settlement of the general question of their administration. Lieut. Elliott has been unable to gain very precise information as to the sources of the Irawadi; still he and Major Hobday believe that the source of the Nmai-Kha, as the eastern or larger head-stream is called, cannot lie higher than 28° 30'. There appears to be no doubt, therefore, that the Lu is identical with the Salwin. It seems equally certain that none of the head-streams of the Irawadi rises in Tibet.

The principal paper in this month's *Scottish Geographical Magazine* is one by Lord Lamington, who describes his recent journey in Siam and the neighbouring countries.

Messrs. G. Philip & Son send us a new edition of the late Mr. William Hughes's well-known *Advanced Class-Book of Modern Geography*, revised by Mr. J. Francon Williams. This



favourite school-book has now grown into a stout volume of over eight hundred pages, and the information which it furnishes ought certainly to suffice for the requirements of most schools.

#### THE SPRING PUBLISHING SEASON.

MESSRS. MACMILLAN announce 'Scientific Papers,' by Mr. Oliver Heaviside,—"Nature's Story Books": 'Sunshine,' by Miss Amy Johnson; 'Heat and Light,' by Mr. D. E. Jones, —in the "Nature Series": 'The Apodidæ,' by Mr. Henry M. Bernard, M.A.; 'Experimental Evolution,' by Dr. H. de Varigny; and 'On Colour Blindness,' by Mr. T. H. Bickerton, —Part VI. of Vol. III. of 'A Complete Treatise on Inorganic and Organic Chemistry,' by Sir Henry E. Roscoe and Prof. C. Schorlemmer, —in "Macmillan's Geographical Series": 'The Geography of the British Colonies: Canada,' by Mr. G. M. Dawson; 'Australia and New Zealand,' by Mr. Sutherland; 'Key and Students' Companion to Arithmetic and Elementary Mensuration,' by Mr. P. Goyen; 'The Algebra of Co-Planar Vectors and Trigonometry,' by Mr. R. B. Hayward; "Macmillan's Mental Arithmetic": 'Arithmetic for the Standards,' by the Rev. J. B. Lock and Mr. George Collar, —a new edition of Barnard Smith's 'Arithmetic for Schools,' revised by Prof. W. H. H. Hudson, —and Barnard Smith's 'Chart of the Metric System,' revised by Mr. G. Collar.

#### SOCIETIES.

ROYAL.—March 17.—Sir G. Stokes, Bart., V.P., in the chair.—The following papers were read: 'Dynamo-electric Machinery,' by Dr. Hopkinson and Mr. E. Wilson; 'On the Clark Cell as a Standard of Electromotive Force,' by Messrs. R. T. Glazebrook and S. Skinner; 'On the Functional and Structural Arrangement of Efferent Fibres in the Nerve-roots of the Lumbo-sacral Region of the Spinal Cord,' by Mr. C. S. Sherrington; and 'On the Causation of Diphtheritic Paralysis,' by Dr. S. Martin.

ASTRONOMICAL.—March 11.—Mr. E. J. Stone in the chair.—Mr. A. Gibbons was elected a Fellow.—In acknowledging the presents received by the Society the Chairman drew special attention to a series of photographs of the spectrum of the sun when near to the horizon, and when high above the horizon, which have been taken by Mr. F. McClean.—A paper by Mr. Burnham was read 'On the Binary Star  $\beta$  581,' which was discovered in 1878 to be a fine triple star, very similar in character to  $\zeta$  Cancri. According to Mr. Burnham's measures, the close pair is revolving about the larger star in about the same period as the close pair occupies in revolving about the large star in the  $\zeta$  Cancri system; but in this instance the movement is direct, while in the  $\zeta$  Cancri system it is retrograde. A second paper by Mr. Burnham was read on observations of small nebulae made with the 36-inch refractor at the Lick Observatory. Now that satisfactory evidence has been obtained of the motion of many nebulae in the line of sight, it becomes important to determine whether there is any recognizable drift of such nebulae across the line of sight, and for this purpose Mr. Burnham has made a number of micrometrical measures of the positions of small nebulae with respect to stars in their neighbourhood.—A paper by the late Mr. J. Kleiber was read on the displacement of apparent radiant points of meteor showers due to the attraction, rotation, and orbital motion of the earth. Mr. H. H. Turner said this paper had a melancholy interest. It was the last work of a young Russian astronomer, a Fellow of the Society, who has recently died at Nice. A letter has been received by the Society from his brother, saying that he wished it to be forwarded for publication in the *Monthly Notices*. It discusses theoretically several of Mr. Denning's observations of the shift of known radiant points. For example, the Perseid swarm has been frequently observed for a period of six weeks, during which time the earth moves through an eighth of its orbit round the sun, and the direction in which meteors of the swarm are encountered naturally shifts. Mr. Denning's observations of the shift of this radiant agree pretty accurately with what Mr. Kleiber calculated should be the case.—A diagram, prepared by Mr. Wesley, was exhibited, showing by means of curves the variation in the light of the new star in Auriga as observed by Mr.

G. Knott, Prof. Pritchard, and at the Royal Observatory, Greenwich. The estimates of magnitude made at the three observatories in question differed considerably.—The Astronomer Royal said that at Greenwich the magnitudes had been determined from photographs. It is not to be expected that the photographic magnitude will agree accurately with the magnitude as determined visually. It evidently belongs to a class of stars which leave a greater photographic trace than they might be expected to do from their magnitude as estimated by the eye, and it should be remembered that, if the star changed in colour as well as in brightness, its colour would affect the magnitude as determined photographically. For example, if it became redder, as variable stars frequently do as they go down, the curve of photographic magnitudes would decrease too rapidly.—Father Sidgraves said the spectrum photographs taken at Stonyhurst show that such a change of colour has taken place, and that the brightness of the bright lines in the spectrum of the star has varied considerably.—Mr. Ranyard said, although the three curves in Mr. Wesley's diagram differ considerably, it is worthy of notice that in each case there is a hump on the descending branch of the curve, showing a secondary and smaller maximum of brightness. This would seem to indicate that the Nova probably belongs to the large class of variable stars which show a secondary increase of brightness after the principal maximum. There is a similar hump on the descending branch of the sun-spot curve, so that possibly our sun has some connexion with the same class of bodies.—The following papers were taken as read: 'The Reappearance of Saturn's Ring,' by Mr. G. Comstock; 'Results of Double-Star Measures at Windsor, N.S.W., in 1891,' by Mr. J. Tebbutt; 'Maxima and Minima of Variable Stars observed during the Years 1889-91,' by Mr. J. Mitchell; 'Occultation of  $\gamma_1$  and  $\gamma_2$  Virginis,' by the Rev. A. Freeman; 'The Apparent Places of close Polar Stars,' by Mr. A. M. W. Downing; 'Ephemeris for Physical Observations of Mars, 1892,' and 'Ephemeris of the Satellites of Saturn, 1891-92,' by Mr. A. Marth; 'Photograph of the Region of Nova Cygni, and Photographs of the Region of Nova Aurigæ,' by Mr. I. Roberts; 'Note on the Spectrum of Nova Aurigæ,' by Mr. E. W. Maunder; 'On an Annual Inequality in the R-D. Correction,' by Mr. H. H. Turner; and 'Observations of the Spots and Markings on the Planet Jupiter made at the Dearborn Observatory,' by Prof. G. W. Hough.

GEOLOGICAL.—March 9.—Mr. W. H. Hudleston, President, in the chair.—Messrs. D. Bell and J. Leese were elected Fellows.—The following communications were read: 'The New Railway from Grays Thurrock to Romford: Sections between Upminster and Romford,' by Mr. T. V. Holmes; and 'The Drift Beds of the North Wales and Mid-Wales Coast,' by Mr. T. M. Reade.

ASIATIC.—March 15.—Major-General Sir F. Goldsmid, V.P., in the chair.—Surgeon-General H. W. Bellew read a paper 'On the Survival of Greek Words in Pukhto or the Language of the Afghans.' The lecturer, referring to his 'Inquiry into the Ethnography of Afghanistan,' published last year, and to the identification of certain Afghan tribes therein described as being of Greek descent, proceeded to illustrate the presence of Greek words in the Pukhto language by a number of examples in which the Pukhto word varied but very slightly from its Greek original. These examples were followed by others in which the departure of the Pukhto word from the original Greek form was more or less considerable, but still not so great as to prevent easy recognition. Besides the Greek words in Pukhto several instances were mentioned in illustration of grammatical forms peculiar to Pukhto, and referable only to the Greek as the source of their origin. The lecturer, after describing the way in which he came to discover these Greek elements in Pukhto, expressed his opinion that a more thorough investigation of the subject would prove conclusively that the language spoken by the Pukhtûn, Pathân, or Afghân people—and more especially in the country of the Suleiman range, which, as Arrian asserts, was settled by Alexander the Great with people of his own in place of the Indians he had conquered in it—was no other than a degraded dialect of the Greek formerly spoken during several centuries as the colloquial tongue of that region by the Greek conquerors and their successors, who colonized and hellenized the country by a wholesale transplantation of tribes—such as the Syrian, Lydian, Kilikian, Bithynian, Mysian, Pamphilian, Ionian, and others—from Asia Minor to this eastern frontier of the Greek Empire in Asia founded by Alexander the Great. This view is supported by the fact that the descendants or posterity of these several tribes are now found in Afghanistan by the identical names of Sûri, Lûdi, Ghilji or

Khilichi, Batani, Mûsâzi, Farmuli or Parmuli, Yûnus, Yâni, or Yâ respectively, and others from the same western region. Taking this view of the Pukhto language, the lecturer said that it threw a new light upon the past history of this part of Asia, and cleared up many obscure points relating to the rise and progress of the Parthian sovereignty, and to the history of the long succession of dynasties that had flourished in this part of Asia subsequent to the commencement of the Mohammedan era.

SOCIETY OF ANTIQUARIES.—March 17.—Dr. J. Evans, President, in the chair.—Mr. Micklethwaite called the attention of the Society to the fact that the Dean and Chapter of Lincoln proposed to pull down the north walk of the cloister at Lincoln, with the library over it, built by Sir Christopher Wren in 1675, and to set up in place thereof an imitation of the other three sides of the cloister, which are of fourteenth century date. No reason whatever had been assigned for this act of vandalism, except that Wren's work was a blot on the mediæval cloister, and it was therefore proposed to set up the remains on a new site, and so practically make it into a new building. He therefore proposed the following resolution, which was seconded by Mr. Lambert, and carried unanimously:—"That the Society of Antiquaries of London hears with much regret that the Dean and Chapter of Lincoln have avowed an intention to pull down the north walk of the cloister of their church, and the library over it, in order to build on the same site an imitation of the other three sides of the cloister, which are of the fourteenth century; against this proposal the Society desires to protest as strongly as it can, and at the same time to point out that the existing building, which is the work of Sir Christopher Wren, is a good piece of architecture, well fitted to its place, and convenient for the uses for which it was intended, whilst the substitution of new work in its place will be a falsification of history, and there will be little compensation for the loss of Wren's building, even if the ornamental parts of it should be worked up, as has been proposed, into another building on another site." On the proposal of Sir H. B. Bacon, Bart., as a Lincolnshire man, seconded by Mr. C. J. Ferguson, it was unanimously resolved, "That a copy of the resolution be forwarded to the Dean and Chapter of Lincoln."—Mr. A. Franks exhibited a remarkable royal cup, the recent arrival of which in England has excited much interest. Mr. Franks read a memoir on this relic, giving its history for the last five centuries. He commenced with a description of the cup, which is of fine gold, weighing nearly sixty-eight ounces; the outside of the cover and bowl is enriched with enamelled figures of high artistic merit, and probably of French work of the latter part of the fourteenth century. The enamelling is what is technically called "translucent on relief," and represents ten episodes from the martyrdom of St. Agnes. The knob that surmounted the cover and a surrounding coronal of leaves and pearls are lost, but the foot has preserved its decoration of leaves and pearls, and is ornamented with the four evangelistic symbols in enamel. A Tudor addition has been made to the stem, and an inscribed band has been added, stating that the cup was from the sacred treasures of England, a monument of the peace between Spain and England, and had been dedicated to Christ the Peacemaker by Juan Velasco, Constable of Castile. The cup was brought to Paris about nine years ago, without any history, and acquired by the well-known collector Baron Pichon. It was discovered, however, that it had belonged to a nunnery near Burgos in Spain, to which it had been given by the Constable in 1610. He had received it, with an immense quantity of other plate, from James I., when he came to conclude a treaty of peace with that monarch in 1604. Mr. Franks traced the cup through the royal treasuries of Queen Elizabeth and Henry VIII., under whom the alterations were made; and then to Henry VI., to whom it belonged in 1449 to 1451. How it came to the English kings is not clear, but from the evidence furnished by French inventories it is certain that it was given to Charles VI., King of France, in 1391, by his uncle the Duc de Berri. It is probable that it had been prepared as a gift to Charles V., the Wise, King of France, who had a special devotion to St. Agnes, having been born on her day, but whose death in 1380 may have prevented the intended gift being made. The cup has been acquired by Messrs. Wertheimer from Baron Pichon for 8,000*l.*, and they very liberally have agreed to cede it at cost price if acquired for the British Museum. Mr. Franks has been raising a subscription for the purpose, and has obtained half the necessary amount. A grant in aid from the Treasury has been obtained to the extent of another quarter, but there are still 2,000*l.* deficient.

BRITISH ARCHEOLOGICAL ASSOCIATION.—March 16.—Mr. C. H. Compton in the chair.—It was an-



nounced that an invitation had been received from the Town Council of Cardiff to hold the forty-ninth congress of the Association in that town in the course of August, and that the invitation had been accepted. The Marquis of Bute will read a paper and has accepted the office of patron.—Mr. E. Way exhibited some interesting pieces of Roman pottery and others of later date, which had formed part of the Gwilt collection of objects found in Southwark.—Mr. W. de Gray Birch read some notes on a series of seals, mostly unpublished, of the Abbots of Rievaulx. A cast of a curious seal of Hyde Abbey was also exhibited, showing the head of St. Valentine, which had been purchased by a royal donor at great cost.—Mr. Macmichael exhibited a large collection of yellow glazed ware of sixteenth century date, found in excavations near Charing Cross. He also read some notes on some of the signs of the old trading firms of London and its vicinity, and produced numerous old engravings and sketches of the various signs referred to.—A paper was read by Mr. R. Lloyd 'On the History of the Guelph Family.' He claimed a Celtic and Burgundian origin for the family rather than Saxon or Teutonic, and that its members were in fact the ancestors of the race of Este. He referred to the efforts made to trace the descent in the time of George I.—efforts which were never concluded, and which produced some curiously far-fetched fancies, such as that which made them descendants of the mythical King Pharamond. Certain of Gibbon's statements were subjected to criticism, and the lecturer expressed his belief that, while it was comparatively sure work to trace the descent to Charlemagne, it was useless to pursue the inquiry beyond his period.—A discussion ensued, in which Mr. Hughes and others took part.

**NUMISMATIC.**—March 17.—Dr. J. Evans, President, in the chair.—Mr. L. A. Lawrence read a note on some Durham pennies of Richard III., and on one bearing the name of Henry, which, following Saint-hill, the writer attributed to Henry VII. This coin differs from those of Richard both in the style of the portrait and in the form of the king's crown. It was probably struck by Bishop Sherwood, who held the see from 1485 to 1493. Mr. Lawrence also exhibited a short-cross penny of Henry II., reading ADAM ON WINC, showing a three-quarter face of the king, a coin which Mr. Lawrence took to be one of the earliest examples of the short-cross coinage.—Lord Granley exhibited and read a paper on an unpublished sceatta or styca of Ethelred I., King of Northumbria (A.D. 774-788 and 790-796), *obv.* EDILRED (retrograde) cross; *rev.* rude quadruped to the right; below, trefoil. It was found at Hornsea, near Hull, in 1875. In type this coin closely follows the coins of Alchred, the predecessor of Ethelred I. (cf. B.M. Cat. pl. xx, 10). The quadruped also appears on the coins of Aelfwald I., who reigned 774-788, after which it ceases, though it subsequently recurs on the highly finished coins of Loofdegn, which belong to the reign of Ethelred II. (840-848).—Mr. F. B. Baker communicated a paper on some coin-types of Asia Minor. (1) Magnesia ad Mæandrum, an Imperial coin having on the reverse a man uprooting a tree or carrying an uprooted tree. This strange type is explained by a passage of Pausanias (x. 32), who says that in the territory of Magnesia, at a place called Hylæ, there was a cavern containing a very ancient image of Apollo, which possessed the peculiar virtue of inspiring the devotees of the god with superhuman strength, so that they could leap down precipices or uproot tall trees and carry them along the narrowest paths. (2) Mylasa in Caria, a coin of Hadrian with, on the reverse, a bearded bust, the hair bound with a diadem, with ends hanging down behind the neck. Mr. Baker contended that, as the diadem was a regal one, and not the plain tænia, the bust represented must be that of a king, and presumably of Hecatomnus, who was regarded as the author of the greatness of Mylasa. (3) A Cyzicene stater having on the obv. a man-headed bull standing to the left. This type, regarded by Canon Greenwell as a river-god, is explained by a passage of Athenæus in which, speaking of the tauriform Dionysos, he says *ἐν τῇ Κοζίκῳ καὶ ταυρόμορφος ἰδρύται*.—Dr. B. V. Head, in discussing Mr. Baker's paper, gave it as his opinion that the distinction between the royal diadem and the tænia of the gods was no longer maintained in Imperial times, and he cited a coin of Augustus, also of Mylasa, on which the head of Zeus Labrandeus is represented wearing the so-called "royal" diadem with long ends and a modius. Dr. Head said that there could be little doubt that the bust on the coin described by Mr. Baker was that of Zeus Osogor or Zeno-Poseidon, one of the three forms under which Zeus was worshipped at Mylasa.

**LINNEAN.**—March 17.—Prof. Stewart, President, in the chair.—Mr. E. M. Holmes exhibited specimens of *Phacellocarpus disciger*, a new species of

seaweed from Cape Colony, collected by Dr. Becker near the mouth of the Kowie river. One of the specimens exhibited bore antheridia, which have not previously been described in this genus. The species differs from those already known in bearing the organs of reproduction on the surface of the frond instead of on the margin.—Mr. Buxton Shillito exhibited and made some remarks upon the flowers of *Leucocjum vernum* and *Helleborus viridis*.—On behalf of Mr. A. Swan, the Secretary read a paper 'On the Vitality of the Spores of *Bacillus megatherium*,' upon which criticism was offered by Mr. G. Murray.—Mr. S. E. Carlill submitted a paper entitled 'Notes on Zebras,' in which he discussed the position assigned to the zebra in the genus Equus; the use and nature of striped coats; the contention that the salenders on the legs of the Equidae represent the hoof of the first digit of their polydactyl ancestors; and the evidence bearing upon Prof. Owen's view that the cave horse was in some respects zebrine. He concluded by advocating a systematic attempt to domesticate one or more species of zebra for transport work. Domestication, he considered, would not only render these animals eminently useful, but would be the only means of preserving them from extinction.

**ZOOLOGICAL.**—March 15.—Prof. W. H. Flower, President, in the chair.—Mr. Selater made remarks on the skin of a wild ass obtained in Somali-land; Mr. Seeböhm on two pairs of *Picus richardsi* from the island of Tsusima in the Japanese Sea; and Mr. O. Thomas on a head of the East-African oryx. This antelope, commonly supposed to be *O. beisa*, was shown to differ from that species in possessing long black tufts on the tips of its ears. It was proposed to be called *O. callotis*.—Reports and papers were read: by Mr. A. Thomson, the Society's head-keeper, on the insects bred in the Insect House during the past season,—by Dr. H. Gadov, on the classification of birds, in which the results arrived at after a long study of the structure of birds, for the purpose of completing the part "Aves" of Bronn's 'Thierreich,' were set forth,—from Mr. C. Brunner v. Waltenwyl and Prof. J. Redtenbacher, on the Orthoptera of the island of St. Vincent, West Indies, collected by Mr. H. H. Smith, the naturalist sent to that island by Mr. Godman, in connexion with the operations of the committee appointed by the British Association and Royal Society for the investigation of the fauna and flora of the Lesser Antilles,—by Mr. O. Thomas, on a collection of mammals from Mount Dulit, in North Borneo, obtained by Mr. C. Hose; fourteen species were represented in the collection, of which four were stated to be new to science; amongst these was a new carnivore of the genus Hemigale, proposed to be called *Hemigale huxei*,—and by Dr. R. B. Sharpe, on some new species of Timeline birds from West Africa.

**PHILOLOGICAL.**—March 18.—Mr. H. Bradley, President, in the chair.—A paper was read by Mr. J. J. Beuzemak 'On some Problems of Phonetics.' The author showed the unscientific attitude and inconsistency of those phoneticians who seem to think they have done full phonetic justice to a language by merely recording their own pronunciation of it. Even assuming, what is by no means always the case, that their particular pronunciation fairly represents a standard pronunciation, their conclusions are frequently vitiated by the fact that the ear in some cases is only too apt to hear what it wishes to hear and not what it actually does hear. But few carry out their principle consistently. In nearly all their writings implied appeals can be found to some standard pronunciation which they explicitly ignore. The fixing of some standard pronunciation of English upon which all phoneticians could concentrate their energies seemed to be a great desideratum. He next instituted an inquiry into the scientific value of much of what passes for science in phonetics, and adduced examples to show that many of the conclusions arrived at on a quasi-scientific method had no sufficient scientific basis at all, and that the cause of phonetics would be much better served by carefully distinguishing that part of phonetics which rested upon a firm scientific basis from that which, in all probability, would for ever have to be treated empirically. Finally, he came to a point which he believed had not been treated before, and of which he himself was not able to give a satisfactory explanation. In Anglo-Saxon, as in all the Teutonic tongues, the accent was a logical accent, that is, it fell upon the most significant syllable of the word. As such it had no fixed position, but fell in front, in the middle, or at the end of the word, according to the relative position of the root and its prefixes and suffixes. This logical accent still obtained in English in words of Teutonic origin: *kingdom*, *unsteady*, *understood*. But a purely rhythmical accent was gradually introduced into the speech of the people by the Norman-French element of the language. This accent was on the last sounded syllable

of the word, and at present the rhythmical accent in words of a classical origin in English has a tendency towards the beginning of the words. The problem in all its bearings had been worked out by him in the *Modern Language Monthly* (December, 1893; January and February, 1891), and he should feel obliged to any reader who could throw further light on it.

**METEOROLOGICAL.**—March 16.—Dr. C. T. Williams, President, delivered an address 'On the Value of Meteorological Instruments in the Selection of Health Resorts.'—After the delivery of this address, the meeting was adjourned in order to allow the Fellows and their friends an opportunity to inspect the exhibition of instruments relating to climatology, which had been arranged in the rooms of the Institution of Civil Engineers.

**INSTITUTION OF CIVIL ENGINEERS.**—March 22.—Mr. G. Berkley, President, in the chair.—The paper read was 'On Mean or Average Annual Rainfall,' by Mr. A. R. Binnie.

**HISTORICAL.**—March 17.—Mr. O. Browning, V.P., in the chair.—Prof. W. Cunningham read a paper 'On the Perversion of Economic History,' in the course of which he criticized the historical methods employed by Prof. Marshall and the late Prof. Thorold Rogers for the purpose of obtaining certain economic formulae or data. These methods might be generally characterized as showing insufficient research or else insufficient authority for the deductions made.—In the discussion which followed, Mr. I. S. Leadam attempted in a long and closely reasoned speech to justify several of Prof. Thorold Rogers's characteristic assertions.

**NEW SHAKSPEARE.**—March 11.—Dr. Furnivall in the chair.—Mrs. Stopes read a paper 'On the Life and Works of William Hunnis.' Though not directly illustrating Shakspeare, still his life was a very interesting illustration of Shakspeare's England. With the first Earl Pembroke for a patron; with two devices played at the Kenilworth festivities; with the position of Master of the Children of the Queen's Chapel, who wrote and set on plays for the queen's delectation, there were several chances of acquaintance between the older and the younger man. Hunnis had been married twice, first to the widow of Nicholas Brigham, second to the widow of William Blank, haberdasher. He had at least one son, page to the Earl of Essex, and nearly poisoned along with him by the Earl of Leicester. Mrs. Stopes read some of the depositions of Hunnis, and some of his works, illustrating his character and life.

**PHYSICAL.**—March 11.—Prof. A. W. Rücker, V.P., in the chair.—Mr. H. M. Elder read a paper on 'A Thermodynamical View of the Action of Light on Silver Chloride'; and a paper on 'Choking Coils' was read by Prof. Perry.

#### MEETINGS FOR THE ENSUING WEEK.

Mon.	Surveyors' Institution, 8.—'The Valuation of Feeding Stuffs and Foods,' Prof. E. Klitch.
—	Society of Arts, 8.—'Mine Surveying,' Lectures I., Mr. B. H. Brough (Cantor Lecture).
—	Geographical, 8.
Tues.	Royal Institution, 3.—'The Brain,' Prof. V. Horsley.
—	Civil Engineers, 8.—Further Discussion on Mr. Binnie's Paper, 'Mean or Average Annual Rainfall.'
—	Society of Arts, 8.—'The Decorative Uses of Sculpture,' Mr. E. K. Mullins.
Wed.	Chemical, 4.—Anniversary Meeting; President's Address; Election of Office-bearers and Council.
—	Society of Arts, 8.—'Foreign Exchange,' Mr. E. Matheson.
—	Gymnædion, 8.—'Celtic Poetry and some Questions concerning It,' Mr. F. York Powell.
Thurs.	Royal Institution, 3.—'Epidemic Waves,' Dr. R. A. Whitelegge.
—	United Service Institution, 3.—Field Howitzers and Mortars, Lieut.-Col. N. L. Walford.
—	Royal, 4.
—	Antiquaries, 8.
Fri.	Geologists' Association, 8.
—	Philological, 8.—'Early English and Anglo-Saxon i,' Dr. R. F. Weymouth.
—	Royal Institution, 9.—'The Motion of the Ether near the Earth,' Prof. O. Lodge.
Sat.	Royal Institution, 2.—'Dramatic Music,' Prof. J. F. Bridge.

#### FINE ARTS

The VICTORIAN EXHIBITION OF PICTURES and OBJECTS illustrating Fifty Years of Her Majesty's Reign will CLOSE APRIL 2nd. —New Gallery, Regent Street. Admission, 1s.—10 to 6.

*John Leech, his Life and Work.* By W. P. Frith, R.A. 2 vols. Illustrated. (Bentley & Son.)

MR. FRITH's volumes are in the main a running comment on the more important series of Leech's designs, seasoned with anecdotes, some of which are fresh and told with sympathy and spirit, while some are erroneous as to facts and rather dull as



to manner. The latter are due, no doubt, not so much to Mr. Frith's own lack of knowledge or faulty manner of dealing with them as to the informants to whom he was forced to have recourse. In many respects the general impression made by Mr. Frith upon our minds is that he was never admitted to the inner circle of Leech's associates, but enjoyed a sort of friendly acquaintance with his hero; and his remarks on the foibles and follies which Leech satirized do not at all supply the place of a biography.

It is a pity it is so, not only because after the publication of this memoir no one else is likely to attempt another, but because our author has received from several, but by no means all, of Leech's friends the letters, the personal recollections, and the anecdotal matter they had treasured; including, as he tells us (ii. 277), not a little valuable material which was collected years ago by Mr. Evans, of Manchester, to whom many of Leech's friends had long looked as the coming biographer of Leech. What, beyond the possession of much sympathy and industry, were Evans's peculiar qualifications for the task he at last abandoned, we do not know, but as he was a man of literary experience and capacity, there is little doubt that he would have systematized his work and imparted homogeneity to his materials.

Mr. Frith's selection of the illustrations has been fairly well made so far as his opportunities and the courtesy of copyright owners have permitted him to choose, but he has on more than one occasion to lament that he has had anything but a free hand, the proprietors of some of Leech's finest pieces not unreasonably declining to allow Mr. Frith to pluck the best plums out of the puddings they have bought and paid for. Of course this has considerably hampered him, but it need not have prevented him from writing a good biography, and arranging the cuts he had at his disposal in chronological sequence, so that they might illustrate not only the letter-press, but the technical progress of the artist and the growth of his ideas. So far as has been possible a rough sort of chronology is observed, but unluckily the greater number of the illustrations (see pp. 29, 31, 70, and 112, vol. i.) are so badly printed (which, of course, is not Mr. Frith's fault) that they are anything but creditable to the memory of John Leech.

Mr. Frith says that "the remarks, comments, and so forth, that generally accompany Leech's drawings were invariably his own composition." This is, no doubt, true in the main, but "invariably" is too strong a term; and, indeed, Mr. Frith himself relates some striking exceptions to his rule. Although as quick and sympathetic as most men to catch the points of the "remarks, comments, and so forth," and able to illustrate the meaning of Leech in his designs, Mr. Frith generally fails to do so when Leech's sardonic mood came into play. For instance, referring (i. 60) to the delightful design of 1847, where the buxom maid asks leave to "go to chapel this evening" of her suspicious mistress, and all the while "a pudding-faced, knock-kneed soldier" is waiting round the corner for the Venus of the kitchen, who tells an audacious

fib for his sake, Mr. Frith says he would have "preferred a handsome young guardsman instead of this ugly fellow." So should we, and so ought the maid if the fitness of things was always to be regarded. But Leech knew better, and the unfitness of things suited his fancy. We sometimes come upon passages which it is hard to understand, as where the author mentions the wife of that illustrious Brook Green Volunteer to whom Leech gave existence, as "the mother with that naked baby perambulating her person."

Mr. Frith prints some charming letters from John Leech to his father and mother while he was in the Charterhouse, 1826, 1827, 1828—letters with such juvenile postscripts as, "Tell mamma to send me a cake as soon as she can. Send me some money as soon as you can." The latter demand Leech's father sometimes found it difficult to gratify; but his mother, who hired a room in a house overlooking the Charterhouse playground, in order that she might see her boy, was not likely to leave unsatisfied the former order. "The Charterhouse rejoiced in a drawing-master named Burgess," who, according to the lights of his time, seems to have tried to instruct the little Leech in draughtsmanship, and was, except his father, himself a clever sketcher, the lad's first teacher. Upon Burgess Mr. Frith is rather hard; if he had inquired a little, perhaps he would have found reason for greater forbearance.

At one time Leech was forced by his father to be the pupil of one Mr. Whittle, *alias* "Rawkins," a general practitioner, whose unprofessional pranks and vagaries Albert Smith, Leech's fellow pupil in the surgery, described in the 'Adventures of Mr. Ledbury and his Friend Jack Johnson.' It appears that

"Mr. Whittle ended his career in a public-house, of which he became proprietor after marrying the widow who kept it. Here he put off his coat to his work, and in his shirt-sleeves served his customers with beer. Leech and Albert Smith, and others of his pupils, took his beer readily, though they had always declined to take his pills. It is said that he was originally a Quaker, and that he died a missionary at the antipodes."

This is almost too good to be true. Here is another note, which is thoroughly in Leech's vein and quite new to us. The late Mr. Percival Leigh told Mr. Frith that

"Leech and Albert Smith worked together very harmoniously as illustrator and writer in several books—'Ledbury,' 'Brinvilliers,' and many others—and one day when they were leaving Smith's house together, a street-boy stepped up to them, and, scoffing at the inscription on Smith's large brass door-plate, cried, 'Oh, yes! Mr. Albert Smith, M.R.C.S., Surgeon-Dentist.' 'Good boy!' said Leech, putting a penny in the boy's hand; 'now go and insult somebody else!'"

Several of Mr. Frith's anecdotes, even when they have but slight relationship to John Leech, are well told. Thus he repeats the following tale of William Leitch, the Scottish landscape painter, who, like Burgess, was well known as a drawing-master, and as such gave lessons to the Queen:—

"The story goes that one day, in the course of a lesson, the Queen let her pencil fall to the ground. Both master and pupil stooped to pick it up; and, to the horror of Leitch, there was a

collision—the master's head struck that of his royal pupil! and, before he could stammer an apology, the Queen said, smiling: 'Well, Mr. Leitch, if we bring our heads together in this way, I ought to improve rapidly.'"

There are many other odds and ends of anecdote not less amusing and graceful, but there are some which are far from desirable or graceful. For instance, a considerable portion of one chapter is devoted to the late Michael Frederick Halliday, an amiable and able man, who won distinction by a few pictures which are considerably above the average. One of them was engraved with a good deal of *éclat*, and Mr. Frith tells us he thought highly of it—as well he might. "Mike Halliday" was most affectionately regarded by such men as Leech and Sir John Millais, whose special friend he was. He was not only slightly deformed, but eccentric; nevertheless he was also, despite some vanities and oddities, a true gentleman, and his death is still lamented by those who honoured and loved him. It is a pity, therefore, that a few half-jesting words of Leech, spoken "at a party," which the speaker undoubtedly never intended to be published, should have been reported to Mr. Frith, and that poor Mike should be publicly shown up as the original of Leech's 'Tom Noddy,' and, what is worse, as taking pride in the alleged fact that his intimate friend was thus gibbeting him.

Mr. Frith has found no earlier illustration of Leech's hatred of organ-grinding than 1843; but there is no doubt that the artist's sufferings began at an earlier date. Mr. Frith gives many instances of what he endured. He is unable, he tells us, to account for the fact that Leech died comparatively, if not actually poor. "What became of Leech's money?" has often been asked. He received from *Punch* alone, it is said, not less than 40,000*l.*, and did not appear to live beyond his means, and had no expensive tastes or burdens. Mr. Frith suggests (ii. 19, 267) that a hungry crowd of dependents, "relatives and friends," intercepted the moneys which should have been husbanded to provide against the old age that Leech, who died at forty-seven, was destined never to attain. The explanation is, to say the least of it, very questionable indeed.

#### MINOR EXHIBITIONS.

THERE can be no doubt that, within certain limits, Mr. Whistler is a true artist, energetic, original, and, in various ways, highly accomplished; but it is also true that the success of such fine works as the 'Portrait of my Mother' and the 'Portrait of Thomas Carlyle,' and of a few admirable "nocturnes" and "symphonies," does not justify the vagaries in which the artist has, since he produced them, condescended to indulge.

However, it is our duty to commend to the attentive study of the visitor some of the pictures now exhibiting in the Goupil Gallery, which represent the earlier stages of Mr. Whistler's development. They undoubtedly excel, according to their own standard, in tonality and its more delicately balanced and subtler harmonies; and their coloration is to be admired in their low notes, as well as the painter's exquisite attention to the consonance and unison of most carefully selected tints, varied by brilliant contrasts (that are not always discords) of



colours which tell upon the eye as a discord in music tells upon the ear. Generally Mr. Whistler uses these brilliant contrasts on the smallest scale, and concentrates them in a single spot. His "nocturnes," such as No. 6, a study of snow in Trafalgar Square, are examples of this. *Blue and Gold* (7), the renowned view from Battersea Bridge, has, indeed, as was said of it in a court of justice, "no composition and detail," that is, it has no detail of form, but it has wealth of detail in tone and colour, and is touched by a rare kind of sentiment, such as no one ought to shut his mind to. We do not care for Mr. Whistler's quaint and rather feeble *Symphony in White, No. III.* (2). The unlovely Chinese vase painter, here named *Die lange Leizen—of the Six Marks* (5), is absurd in all respects but where the artist meant it to be fine, that is in tone and colour. When Mr. Frith declared in Westminster Hall that the *Nocturne, of the Falling Rocket* (10), rain of fiery gold descending in a firmament of black, was "not a serious work" to him, he endorsed what other Academicians had said, and from their point of view they were right; it is but a sketch, or rather a crude and undeveloped study of effect; but there is much in it, and it is very far indeed from being a mere piece of Impressionism of the usual idle sort. The same may be said of several "nocturnes," such as *Opal and Silver* (11), *Blue and Silver* (18), and *Grey and Gold* (19). Of all the painter's landscapes that which pleases us most is *Old Battersea Bridge* (31), a very true, fine, pure, broad, and harmonious nocturne indeed, and excelling in "brown and silver," as it was meant to do. What puzzles us in all Mr. Whistler's works is to know why he is content to leave them in an unfinished condition, except, of course, with regard to those two fine qualities of art, tone and colour.

In the Japanese Gallery, 28, New Bond Street, have been collected more than a hundred "South African Pictures" by Messrs. F. Brangwyn and W. Hunt. The former artist is favourably known in the Academy and elsewhere by his expressive and vigorous pictures of ships and the perils of the sea. Both painters visited the vine-growing country at the Cape of Good Hope, and have brought home a number of sketches, which, though not ambitious nor particularly beautiful, are worth seeing.

At the Fine-Art Society's Gallery Mr. W. H. Bartlett has gathered about fifty studies of "The Tidal Seine," under various effects of sunlight, white calm, twilight, moonlight, &c. Although his touch is a little heavy, and his tints are not always limpid, nor is his draughtsmanship invariably successful, we can enjoy the brightness and clearness of *Tancarville Cliffs* (16) glowing in the sun. *Honfleur from the Dunes* (23) is decidedly tender and crisply touched. The atmosphere in *The Return from Honfleur* (24) is excellent. Very pleasant and solid is *The Quarries, Yainville* (34). Best of all in respect to its colour and air is *A Silver Summer Morning* (42). *Eel-pots* (55) charms us with its golden twilight.

In the same gallery may be seen eighty-one drawings in water colours by Mr. Sutton Palmer, representing in a somewhat conventional and laboured fashion so many most charming views of the "Vales and Dales of Derbyshire and Yorkshire." The collection as a whole is rather disappointing, because, with all the painter's deftness and his good intentions, his drawings lack force, romantic sentiment, variety of tone, and freedom of touch. We think the best are *Near Rievaulx* (12); *Richmond* (20), a really fine piece; and, best of all, the glowing mists of *Richmond Town and Castle* (53).

#### MR. BENT'S ZIMBABWE COLLECTION.

MR. THEODORE BENT has brought home with him from Mashonaland an exceedingly interesting collection of objects from the ruins of the ancient Zimbabwe, which he went out to examine last spring at the joint expense of the

Royal Geographical Society and the British South Africa Company. These he has mean time arranged in his house in Great Cumberland Street. Later on, we understand, they will form the nucleus of a special African exhibition of a much more comprehensive character. The objects which first strike the visitor to Mr. Bent's collection are the four bird forms perched on the top of slender soapstone monoliths beautifully smooth and polished. The bird and the monolith in each case seem to be of one piece. One, at least, of the birds appears to be a pretty close representation of the natural form, the others being at various stages of conventionality. The wings are curiously carved, and the birds rest on a cestus, and underneath are two small circular carvings. The birds are supposed to represent the Egyptian vulture, significant of fertility—an idea which is confirmed by the cestus and the little circles referred to. There are other monoliths, or decorated beams, about six feet in height, with elaborate and careful carvings, which were all found around what Mr. Bent considers to have been the sacred enclosure.

There is one complete shallow basin, over two feet in diameter, cut out of soapstone, beautifully smoothed with bevelled edges. More interesting are the fragments of other basins, around the rims of which are carved hunting and processional scenes. On one zebras are depicted as being pursued by the hunters. On others are oxen with huge horns, and a figure more like that of a baboon than a man. On another is an ear of corn, with its spathe, clearly carved; and on one fragment is what appears to be a bit of an inscription, which has so far puzzled the specialists. Some of the pieces of pottery are wonderfully perfect in their finish, the ornamentation, in close long tapering lines, having evidently been done by hand, and exhibiting very considerable artistic taste. There are fragments of what is clearly Persian pottery, as also one or two pieces of Chinese celadon. There is one piece of what Mr. Bent believes to be Arabian glass, which was found in such a position as to leave no doubt of its antiquity. In some respects the most interesting objects are those connected with the gold workings of the people who at some remote period erected the massive buildings, the ruins of which are still tremendous, for the purpose partly of protecting the mines. There is a crucible with fragments of gold clearly visible. A spearhead bears evidence of having been heavily gilt. There is a bit of a furnace of a hard cement of powdered granite, which had a chimney of the same material. Other objects look like crushers used after the quartz had been subjected to strong heat. But the most curious object among this set of articles is a small ingot mould for gold, of astragaloid pattern, and curiously resembling a similar mould for tin obtained from Falmouth Harbour, and now to be seen in Truro Museum. There are a variety of other objects of the most realistic and unmistakable pattern, many of them found around what Mr. Bent believes to have been the sacrificial altar; they leave no room for doubt of the phallic worship of the people that made them. Indeed, there cannot be a question that the great enclosure surrounding the solid tapering tower, and the many objects found in and around it, were the products of a people intensely devoted to the worship of the reproductive forces of Nature. The birds represent the Assyrian Astarte or Venus. The vulture, it is known, was the totem of an early South Arabian tribe; and that cult was clearly bound up with that of Egypt, Assyria, and Phœnicia. In the collection are smaller figures of the same birds, which were evidently used as amulets. On all the buildings in the place the symbols of nature worship are abundant.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 19th inst. the following. Pictures:

Boucher, A Group of Children, representing Sculpture, 120*l.* M. Hondekoeter, Fowls and Ducks, in a landscape, 210*l.*; The Gardens of a Palace, with a turkeycock attacking poultry, 199*l.* K. Du Jardin, The Travelling Musicians, 231*l.* D. Teniers, A Village Fête, 1,501*l.*; The Interior of a Guard-Room, 1,785*l.* Rembrandt, A Young Woman ("Hendrikje Stoffels"), rising up in bed, 5,250*l.* Guardi, An Italian Seaport, with ruins, 315*l.* A. Watteau, L'Accord Parfait, 2,205*l.* Sir J. Reynolds, Lady Sondes, in white dress, 4,305*l.*; The Death of Dido, 173*l.*; The Hon. Caroline Gawler, 315*l.*; John Gawler, Esq., 115*l.*; Portrait of a Lady, in pale-blue dress, 115*l.*; Mrs. Barnard, Wife of Dean Barnard, 320*l.* G. Romney, Lady Hamilton, as a Welsh girl, 2,205*l.*; Portrait of Mrs. William Morton Pitt and her Son, 1,155*l.*; A Little Girl, in a landscape, feeding a fawn, 535*l.*; Lady Augusta Murray (Duchess of Sussex), 3,990*l.*; Richard Cumberland, Dramatist, 105*l.*; George Cumberland, a Midshipman, aged fourteen, 231*l.*; Miss Sophia Cumberland, daughter of Richard Cumberland, 514*l.*; Lady Edward Bentinck and her Sister Miss Sophia Cumberland, 987*l.*; Portrait of the Artist, 178*l.* T. Gainsborough, The Market Cart, 593*l.*; Portrait of Lieut.-Col. Jonathan Bullock, 525*l.* P. Nasmyth, A Rivulet, 441*l.*; View on the Tweed, 430*l.* A. Nasmyth, A View of Culzean Castle, the seat of the Marquis of Ailsa, 105*l.*; The Companion, 105*l.* G. Morland, The Cornish Plunderers, 840*l.* J. Constable, Dedham Vale, 131*l.* G. Vincent, A Woodland Scene, with cattle, 105*l.* G. Chambers, The Camillus, West Indian, leaving her Pilot off Bembridge, Isle of Wight, 162*l.* W. Van de Velde, The French and English Fleets at the Nore, 110*l.* Rubens, The Crucifixion, 126*l.* Murillo, Head of a Bacchante, 840*l.* Greuze, Ariadne, 189*l.* Lancret, A Fête Champêtre, 294*l.* W. F. Witherington, Going to Market, early morning, 157*l.* J. Stark, A Fair on the Banks of the Yare, 1,470*l.* F. Snijders, Interior of a Larder, 500*l.* F. Heilbuth, At the Villa Borghese, 152*l.* Drawings: D. Cox, On the Look Out, 57*l.* B. Foster, A Landscape, with cattle, 78*l.* W. H. Hunt, The Pathless Deep, 53*l.* F. Heilbuth, Meditation in the Campagna, 75*l.* S. Prout, Old Buildings on a River, Germany, 50*l.* F. Walker, The Fishmonger's Shop, 630*l.* Marlow Ferry, 1,176*l.*; Coachman and Cabbage, 273*l.*

#### Fine-Art Gossip.

MR. E. BURNE JONES does not intend contributing to any of the exhibitions of the approaching season.

THE Society of British Artists has appointed to-day (Saturday) for the private view of its exhibition of pictures. Mr. Mendoza has on view a picture of 'Cardinal Manning's Last Reception' by Mr. R. P. Staples.

MESSRS. J. & W. VOKINS have formed an exhibition of water-colour drawings at their rooms in Great Portland Street.

WITH the break up of the frost several small falls of masonry, and a considerable one, have taken place amongst the Abbey ruins at Kirkstall. The large fall is a good deal more alarming than serious. What has come down is the facing of the wall in the north part of the west side of the cloister for a length of about thirty feet and a height of over twenty. But it is all a modern patch, put up within this century to protect the ancient wall where it had been robbed of its ashlar facing. The old wall is now again exposed, and will need some protection. No harm has befallen the church this winter, though the vaulting in the eastern part is in a very critical state.

It is to be hoped that the protest addressed by the Society of Antiquaries to the Chapter of Lincoln Cathedral may prove effectual, and



prevent a piece of wanton vandalism. Cathedral bodies who destroy the buildings they are bound to protect are strengthening the cry for Dis-establishment; for they are obviously unfit to be entrusted with the care of an ancient building.

THE result of the exhibition of works of art of the Royal Scottish Academy in Edinburgh, which has just been closed, shows a great diminution in sales compared with previous years. Only about half of the amount obtained at the exhibition of 1891 was realized.

THE next issue of the *Antiquary* will contain the conclusion of Canon Isaac Taylor's paper on 'Prehistoric Rome,' and Prof. Halbherr contributes an illustrated article on recent excavations in Crete. Mr. Haverfield's quarterly article on Romano-British discoveries will also appear in the same number.

THE *Reliquary* for April will contain 'A Mediæval Wonder,' by Mr. Edward Peacock; 'A Further Study of some Archaic Place-Names,' by Canon J. C. Atkinson; 'Mural Paintings in Berkshire,' by Mr. P. H. Ditchfield; 'The Roofs of some Norman Castles,' by Mr. C. C. Hodges; 'Great Plumstead Church, Norfolk,' by Mr. J. L. André; and a continuation of Mr. T. M. Fallow's 'Notes on the Smaller Cathedral Churches of Ireland (The Province of Connaught).'

M. J. B. E. DETAILLE has been elected a member of the Académie des Beaux-Arts in place of C. F. Müller. He obtained seven more votes than M. Carolus Duran, his only possible competitor.

M. AUGUSTE LOLOIR, father of MM. Louis and Maurice Loloir, himself a painter of religious subjects and a designer of stained glass, died lately in Paris, aged eighty-two. He obtained a Medal of the Third Class in 1839 and one of the Second Class in 1841.

M. A. JACQUET, pupil of Pils and Henriquel-Dupont, has been chosen to fill the seat vacated by the death of the latter in the Académie des Beaux-Arts, Gravure. M. Jacquet obtained the Grand Prix de Rome in 1870; a Medal of the Third Class in 1877; a Medal of the Second Class in 1881; a Medal of the First Class in 1884; the Médaille d'Honneur au Salon, the Grand Prix of the Exposition Universelle, and the Legion of Honour, all in 1889. M. Michel has been elected an Académicien Libre in the place of the Comte Nieuwerkerke. He is a well-known painter and writer on art.

The *Times* correspondent in Paris announces the death of M. Ferdinand Barbedienne, of the Boulevard Poissonnière, the renowned dealer in bronzes and works of art in the precious metals, who, availing himself of the wonderful process Achille Collas had invented for reducing pieces of sculpture with the utmost exactitude, produced a great number of examples of very fine quality.

THE committee which has undertaken to collect drawings and other works by Raffet in order to an exhibition of them in Paris appeals to amateurs and artists who may be in possession of such examples that they will lend them for the purpose. It is understood that some of these instances are in England.

THE following explains itself:—

"As one deeply interested in Egyptology and the advancement of its study, may I make a protest through your columns against one totally unnecessary obstacle to clearness put in the way of students by the translator of M. Maspéro's 'Lectures Historiques'? It is surely only owing to imperfect knowledge of the subject that the name-spelling of the eminent professor has been adopted throughout. I believe that no notable archaeologist on this side of the Channel follows M. Maspéro in his extraordinary rendering of ancient Egyptian into modern language; and I have heard a well-known Egyptologist, when lecturing, speak of his orthography as being 'downright barbarous.' Why not have followed the good example of Miss Edwards in her translation of the delightful 'Egyptian Archaeology'

by the same author, and have discarded the puzzling spelling in favour of that used in Murray's handbook, and—with slight but intelligible variations—by Pierret, De Rougé, E. A. W. Budge, Samuel Birch, Le Page Renouf, &c.? May we not hope that in the next edition of 'Life in Ancient Egypt and Assyria' the more universal system of spelling will be substituted for the unique method of the great Frenchman? SPHINX."

LIKE MESSRS. Christie, Manson & Woods, who have very much enlarged the famous premises which the firm has occupied for more than a century, MM. les Commissaires de Paris have resolved to make great alterations of the sale rooms at the Hôtel Drouot, especially on the side of the Rue Grange Batelière. The works are to be begun on the 1st of June, and to be finished before the beginning of next season.

DR. DÖRFFELD, in continuing his excavations between the Areopagus and the Pnyx, has come across three terminal stelæ *in situ*, one of which is inscribed in archaic letters, and belongs at least to the beginning of the fifth century B.C., and the other two in letters of the end of the fifth century, or the beginning of the fourth century B.C., with the inscription "Ἦρος Δείσχυς." Near these stelæ was found a small building in the form of a Π, and in front of the opening an altar. All around this building were to be seen water conduits running in different directions. These constructions evidently belong to the age before the Persian wars. It would seem that this building was a small temple or shrine, such as one would expect to find in the neighbourhood of a fountain so famous as the Enneakrounos. This building, however, seems at some later time to have been supplanted by another construction, which served as a *lesche* or club for the Athenian population, as is proved by the inscribed terminal stelæ. One of the water channels empties itself into one of the three basins, the discovery of which was mentioned lately in these columns. Amongst the fragments of pottery found on the spot, one bears the name of the known artist Μῆς.

THE statue of good period found at Daphne, during the excavations of the Athenian Archaeological Society, near the site of the Temple of Aphrodite, on the *via sacra* leading to Eleusis, proves to be one of the goddess herself. The head is wanting, but the rest is well preserved.

THE Parliament of the Grand Duchy of Baden has, we are sorry to say, voted a sum of 250,000 marks towards the "preservation" of the ruins of the Heidelberg Schloss, and 100,000 marks towards the "restoration" of Freiburg Cathedral.

## MUSIC

### THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.  
ST. JAMES'S HALL.—The Bach Choir.  
ALBERT HALL.—Royal Choral Society.

AMONG musicians of foreign birth who have selected England as the land of their adoption and rendered long and laborious service, Mr. Edouard Silas occupies an honourable position. Born in 1827 at Amsterdam, Mr. Silas settled in this country in 1850, and has gained wide distinction as a teacher, and also, though perhaps to a less extent, as a composer. His name is by no means unfamiliar in the programmes of the Crystal Palace Saturday concerts, and last week the list of his works performed under Mr. Manns's direction received an addition in the form of a Pianoforte Concerto in B minor, composed rather more than a year since. The work is in the orthodox three movements, and in a constructive sense follows classical precedent. The orchestration is sonorous and the themes generally melodious—perhaps the most attractive

being the expressive second subject of the first movement and the piquant subsidiary motive of the *finale*, which has a distinctive Spanish character. Mr. Silas played the solo part in his work fairly well, and it was courteously if not enthusiastically received. There was nothing else in the programme over which it is necessary to linger. The Symphony was Beethoven's in D, No. 2, and the remaining orchestral items were Mendelssohn's 'Trumpet' Overture, a posthumous and not particularly interesting work, and Grieg's Norwegian Dances, Op. 35, as transcribed, presumably with the composer's sanction, by Herr Sitt. Madame Valda was commendable in airs by Haydn and Mozart.

The Bach Choir does well to keep the master's great Mass in B minor before the public by performing it from time to time, as it is far too arduous a work to be frequently taken in hand by ordinary choral societies. The performance on Tuesday evening in St. James's Hall was the tenth since the association was formed in 1876. With regard to the Mass itself criticism has now, of course, nothing to do, musicians being agreed that, as an example of the highest technical skill applied to the embellishment of the most sacred religious office, Bach's 'Hohe Messe' is unsurpassed and unsurpassable. The rendering on Tuesday may be said to have been equal to the average; and if the conditions were not much nearer than usual to those which prevailed at the time when the work was composed, nothing was done of a nature calculated to offend the susceptibilities of earnest musicians. Indeed, Prof. Stanford merits thanks for restoring the passages and movements which it was considered advisable to omit when the Mass was first revived. The most difficult choruses were rendered with the ease which results from familiarity and confidence; and the solo numbers, which, with the exception of the "Agnus Dei," are the least interesting in the work, received due justice from Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Watkin Mills.

Although it is scarcely possible for the Royal Choral Society to raise itself in the estimation of musicians, it may, at any rate, be said that the performance of Dvorák's 'Requiem' in the Albert Hall on Wednesday was one of the most brilliant of its many splendid achievements. In our notice of the work when it was produced at the Birmingham Festival in October last (*Athen.* No. 3338), while giving the composer full credit for the beauty and originality of his setting of the sacred office, we drew attention to the harsh and unvocal writing in some portions, more particularly in the "Pie Jesu," which we recommended should be rewritten. It is understood that Dvorák agreed to make some modifications, but Mr. Barnby declined to accept them, believing that his choir could interpret the music correctly as it stood originally. The result showed that his confidence was not misplaced. The most awkward passage in the movement was softly accompanied in the organ, but only once in the entire performance was any false intonation perceptible, and what such a statement implies will be realized by an examination of the score. Let us add that in decision in attack and observance of the *nuances* the Albert Hall



choristers were little, if at all, short of perfect. Three of the Birmingham quartet of principal vocalists—Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills—resumed their parts, but the place of Miss Anna Williams was taken by Madame Nordica, who rendered full justice to the soprano music. Save for some weakness at times in the tone of the orchestra, this magnificent 'Requiem,' the work of a heaven-born composer rather than a skilled craftsman, could scarce have been presented to the notice of London musicians under more favourable conditions.

MR. GORING THOMAS.

ENGLISH music has sustained a loss by the death of Mr. Arthur Goring Thomas, which took place last Sunday evening under peculiarly distressing circumstances. Born in November, 1851, the deceased composer was intended by his father for the Civil Service, but owing to weak health he was compelled for a time to give up study, and after three winters in Madeira he resolved to devote himself to the more congenial occupation of music. After studying for two years in Paris under M. Émile Durand, he spent three years at the Royal Academy of Music, having for his preceptors such eminent musicians as Sir Arthur Sullivan and Mr. Ebenezer Prout. His residence in the French capital, however, had determined his style, and to the last the music of Mr. Thomas was marked by the lighter characteristics of the modern French school, as exemplified in the works of his namesake, M. Ambroise Thomas. The first work from his pen which attracted prominent attention was an ode 'The Sun Worshipers,' which was produced at the Norwich Festival in 1881. Two years later his most successful effort, the opera 'Esmeralda,' saw the light at Drury Lane under the Carl Rosa management, and few, if any, English lyric dramas have gained wider acceptance on the Continent and in America. In the opinion of musicians, however, 'Nadeshda,' produced two years later under similar conditions, is a much finer work, though unfortunately the libretto is less interesting dramatically, although in a literary sense it is superior. A pleasing ballet suite was heard for the first time at Cambridge in 1887, and the deceased composer wrote many elegant songs and minor instrumental and vocal works, besides two or three operas which have not seen the light. He had also been requested to compose a grand opera for Mr. D'Oyly Carte's theatre, and to provide a short choral work for the Leeds Festival in October next.

### Musical Gossip.

THE programme of the Wind Instrument Chamber Music Society on Friday last week included Mozart's Quintet in E flat, for piano and wind; Weber's Trio in G minor, Op. 63, for piano, flute, and violoncello; an Octet in E flat, by Franz Lachner; and a Serenade in E flat, by Emil Hartmann. It is a pity that the society does not yet see its way to give its interesting performances in a public concert-room, and so secure the notice it fully deserves.

ALTHOUGH there were no absolute novelties in the programmes of the Popular Concerts last Saturday and Monday, the schemes of both performances were less hackneyed than usual. On the former occasion Brahms's severe, but very interesting Quartet in A minor, Op. 51, No. 2, commenced the concert. It has only been heard on two previous occasions, and the last of these was ten years ago. Another unfamiliar item was Mozart's Sonata in G, for piano and violin, one of a set of six written for the most part at Mannheim in 1778. It is an unpretentious

little work in two movements. Mr. Leonard Borwick played Schumann's Sonata in G minor, Op. 22; and the concert ended with Beethoven's Serenade Trio in D, Op. 8. Mr. Philip Newbury appeared as the vocalist, in place of Mlle. Gherlsen, who was unable to sing.

ON Monday the programme commenced with Beethoven's last Quartet in F, Op. 135, which was magnificently rendered. The only other concerted work was Schumann's Trio in F, Op. 80. Mr. Borwick was not wholly satisfactory in Chopin's Ballade in F major; but he played Mendelssohn's posthumous Prelude in B flat, Op. 104, No. 1, to perfection. Herr Joachim gave his favourite Tartini sonata 'Il Trillo del Diavolo,' and Mr. Plunket Greene was admirable in *Lieder* by Schubert and Schumann and two old English songs.

Mlle. Jeanne Douste gave the first of three concerts of Rubinstein music at the Steinway Hall on Monday afternoon. With the assistance of M. Tivadar Nachéz fairly commendable performances were given of three of the 'Salon Stücke,' Op. 11, and the Sonata in A minor, Op. 19, both for piano and violin. The remainder of the programme consisted of pianoforte solos and an *aria* from 'The Demon,' which was sung by Madame Valda.

THE miscellaneous concert given by Miss Winifred Parker in the Princes' Hall on Tuesday evening only calls for notice in this place owing to the performance of Mr. Gerard Cobb's Pianoforte Quintet in C, Op. 22, a work that has gained considerable favour of late among students of chamber music. It is symmetrically written, and at the same time genial and unlaboured, the themes and the general construction of the various movements being so equally meritorious that it is difficult to assign the palm to any particular section of the work. The quintet was creditably performed by Miss Mildred Bloxham, and Messrs. Philip Cathie, Percy Elliott, A. E. Dyson, and Frank Idle. Of the rest of the entertainment there is no occasion to speak.

UNDER the direction of Mr. Hermann Klein the operatic class at the Guildhall School of Music appears to be making rapid progress. At an invitation performance of Auber's 'Fra Diavolo' last Saturday evening, which was attended by the civic authorities, several of the young performers, whom there is no occasion to mention by name, showed distinct promise, and the orchestra, chorus, and stage management were surprisingly good.

As already stated, Herr Richter's duties at the Vienna Exhibition, and afterwards at Bayreuth, will necessitate the reduction of the London concerts to six performances, the dates being Monday evenings, May 30th, June 13th, 20th, and 27th, and July 4th, and one on a Saturday afternoon. From the prospectus it seems that Wagner's works will be drawn upon even to a greater extent than ever, although no new selections are promised. Minor pieces by Goldmark, Dvorák, Smetana, and Mozart will be heard for the first time at these concerts, and the symphonies will be Beethoven's 'Eroica,' No. 4, in B flat, and 'Pastoral'; Brahms's No. 1, in C minor; and Berlioz's 'Fantastique.'

MESSRS. BREITKOPF & HÄRTTEL have now issued the prospectus of the proposed facsimile edition of the scores of the great masters. The Beethoven Society, of which Sir George Grove is president, will commence with the symphonies, overtures, and concertos of the Bonn composer, and if these are favourably received his sonatas and the works of other composers will be entered upon. Those in possession of manuscript scores are requested to communicate with the above-named firm.

THE long-deferred intention to erect a monument to Mozart in some prominent position in Vienna appears to be at last likely of fulfilment.

The committee has entrusted the design to Herr Tilger, and the monument is to be completed within two years and placed on the Albrecht Platz.

ACCORDING to the German papers the working of the Vienna Opera last year resulted in a loss of nearly 20,000*l.* in spite of the subvention.

It is now stated, on apparently good authority, that Rubinstein has not as yet definitely accepted nor declined Mr. Abbey's offer for a tour in America, but that he will give his final answer before July 1st. The terms offered are 25,000*l.* for fifty recitals.

SIGNOR MASCAGNI's new opera, based on Erckmann-Chatelain's 'Les Rantzau,' is to be produced at Vienna during the ensuing autumn.

THE Intendant of the Munich Opera has issued a manifesto requesting audiences to abstain from hissing, as the practice is unworthy of the dignity of a Court theatre, whether indulged in to express dissatisfaction with the efforts of the performers or merely to suppress ill-timed applause.

### CONCERTS, &c., NEXT WEEK.

MON. Mlle. Jeanne Douste's Rubinstein Concert, 3, Steinway Hall.  
TUES. Miss Giulia Warwick's Concert, 3, Princes' Hall.  
WED. Miss Anna Goodwin's Concert, 329, No. 33, Chesham Place, S.W.  
THURS. Police Orphanage Concert, 8, St. James's Hall.  
THURS. Miss Adeline de Lara's Pianoforte Recital, 3, Princes' Hall.  
SAT. Mr. W. Coenen's Pianoforte Recital, 8.30, Princes' Hall.  
SAT. Popular Concert, 3, St. James's Hall.  
Crystal Palace Concert, 3.

### DRAMA

#### Dramatic Gossip.

So closely guarded was the secret concerning the performance at the Lyceum on the 15th inst., by the young members of Mr. Irving's company, of the Laureate's play 'The Foresters: Robin Hood and Maid Marian,' that nothing worthy of notice has oozed out concerning it. The hour at which the play was given is probably unprecedented. For the first time the employment of the much-abused term *matinée* has been justified. At Daly's Theatre, New York, on the same day, the representation was, of course, public. Though written in five acts, it is played in four.

A LONDON paper speaks of a project for establishing in London a permanent Théâtre Français, to be managed by directors selected from the Comédie Française and the Odéon. Such schemes have been often formed and as often abandoned. Innumerable difficulties beset the effort. Not the least of these consists in the large salaries demanded by French actors who visit London, and the consequent disproportion between the prices charged for admission in Paris and in London to see the same performance. The French Minister of Fine Arts is credited with approval of the scheme.

DISCOURAGED, it is to be feared, by her experiences at the Avenue, Miss Marion Lea, we regret to hear, purposes quitting London to take up her permanent abode in the United States.

'RICHELIEU' will be revived shortly at the Lyceum for Saturday evening performances. 'Henry VIII.' will, on the days on which 'Richelieu' is played, be given in the afternoon. Mr. Irving will play the two cardinals. Miss Terry has, it will be remembered, no part in 'Richelieu.'

'JANE' is now being given at the Comedy, with Mr. Hawtrej, Mr. Brookfield, and Miss Venne in their original parts, and with Mr. W. Wyes in that first taken by Mr. Henry Kemble.

'QUEER STREET' is the title of a short and thoroughly conventional drama, in two acts, by "Richard Henry," played for the first time at



the Gaiety on Monday. It shows the conquest of temptation by a poor man, who sees on one side a starving wife, and on the other money he could purloin without risk. Poetical justice is at the close administered in strong doses. The interpretation of this piece was scarcely of a kind to commend it to the public.

'BRIGHTON' was once more revived on Monday at the Criterion, with Mr. Charles Wyndham in his original character of Bob Sackett, and with a cast practically the same as at the last representation.

'A SILENT BATTLE,' a drama founded by Mr. E. Henderson upon his own novel of 'Agatha's Page,' is, it is said, to be given in London on five afternoons, with a cast comprising Miss Olga Nethersole, Miss Rose Leclercq, Miss Winifred Emery, Mr. Cartwright, and Mr. Elwood.

A FARCICAL comedy by Mr. Paulton, entitled 'Niobe,' in which Miss Beatrice Lamb will play the heroine, is promised at the Strand.

AMONG novelties forthcoming at afternoon representations are 'Hush Money,' by Messrs. Hamilton and Keith; 'After,' by Mr. Scott Battams; and 'The Custom House,' by Miss C. Morland.

TO CORRESPONDENTS.—J. S.—A. L. H.—T. B.—C. R. L.—C. B.—H. L. B.—W. F.—received.  
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**DEBENHAM, STORR & SONS will SELL by**  
AUCTION, at their Mart, King-street, Covent-garden, on MON-  
DAY, April 12, at 12 o'clock, WEDNESDAY, the 6th, and SATURDAY,  
the 9th, Surgical, Musical, Optical, and other Instruments—valuable  
Bronzes—Paintings—Books—and Curiosities.

On TUESDAY, the 5th, 5,000 vols. of Books in all Classes of Literature,  
many in handsome bindings.

On THURSDAY, the 7th, Harps by Erard—Pianofortes by Broadwood,  
Collard, Holderness, Erard, and other well-known makers—American  
Organs—Harmoniums—Musical Boxes—Violoncellos—Guitars—rare  
Enamels, China, and Bronzes—and other interesting items.  
On FRIDAY, the 8th, Gallery and Cabinet Paintings, principally by  
Modern Artists—Proof Etchings and Engravings—beautiful Drawings,  
&c.

On MONDAY, the 11th, Modern Pianofortes, Harmoniums, &c.—rare  
English and Foreign China—Miniatures—Bronzes—Telescopes—Micro-  
scopes—Opera and Marine Glasses—Carvings.

On TUESDAY, the 12th, the Second Portion of the Collection of  
Paintings.

On WEDNESDAY, the 13th, and Following Day, Optical, Surgical, and  
Scientific Instruments—Guitars, Pianjos, Clarinets, and other Musical  
Instruments—Paintings, Drawings, and Miscellaneous.

TEN DAYS' SALE.—On view the day before and morning of Sale.  
Catalogues post free.

MONDAY and TUESDAY, April 11 and 12.

Scientific and Optical Stock.

**MR. J. C. STEVENS will SELL by AUCTION,**  
at his Great Rooms, 38, King-street, Covent-garden, on MON-  
DAY and TUESDAY, April 11 and 12, at half-past 12 o'clock precisely  
each Day, the STOCK of the late Mr. JAMES HOW, of 70, Farringdon-  
street (without the least reserve), consisting of Microscopes and  
telescopic Apparatus—a very large Assortment of Objects, Cabinets  
for ditto; also Spectroscopes—Standard and other Barometers—Pneu-  
matic and Electrical Apparatus—Galvanic Machines—Cameras and  
Lenses—Agate Pestles and Mortars—an immense quantity of Lantern  
Slides, Showcases, Nest of Drawers, Lathes, Tools, Benches, &c.

On view the Saturday prior 10 till 4 and morning of Sale, and Cata-  
logues had.



FRIDAY NEXT.—Photographic Apparatus, Household Furniture, and Miscellaneous Property.

**MR. J. C. STEVENS** will sell by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, April 8, at half-past 12 o'clock precisely, 60 LOTS of TELEGRAPHIC APPARATUS, by order of the Right Hon. Postmaster-General; Household Furniture, the Property of a Gentleman, deceased, a well-made and beautiful solid oak Sideboard, with plate-glass back; also Photographic Accessories, Scientific Instruments, Opera Glasses, and Miscellaneous Property.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

The Valuable Library of the late JOHN WINGFIELD LARKING, Esq.

**MESSRS. SOTHEY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 4, and Two Following Days, at 1 o'clock precisely, the Valuable LIBRARY of the late JOHN WINGFIELD LARKING, Esq., consisting of Important Books of Prints—Topography, principally relating to the County of Kent, many with MS. Annotations—Natural History, including a Complete Series of Gould's splendid Ornithological Works, and a Fine Copy of Audubon's Birds of America—Rare Works relating to America—Heraldic and Genealogical Publications—Chronicles—Voyages and Travels—Early Printed Books—Bibliography and Important Dictionaries—Numerous Standard Works in all Classes of Literature, many Privately Printed or Rare—Engravings—Arundel Society's Publications, &c.

May be viewed. Catalogues may be had.

The Collection of Coins, the Property of the late JOSEPH COX, Esq., of Manchester.

**MESSRS. SOTHEY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, April 6, and Following Day, at 1 o'clock precisely, the COLLECTIONS of GREEK, ROMAN, ENGLISH, and FOREIGN COINS, MEDALS, and TOKENS, in Gold, Silver, and Copper, the Property of the late JOSEPH COX, Esq., of Manchester, and other small Collections comprising—

In Gold: Nobles, Half Nobles, and Quarter Nobles of Edward III., Richard II., and Edward IV.—Sovereigns of Henry VIII., Edward VI., Mary and Elizabeth—Rose Ryal, Thirty-Shilling Piece, Unites, Laurels, &c., of James I.—Oxford Three-Pound Piece and Unite of Charles I.—Twenty-Shilling Piece of the Commonwealth—Five and Two Guinea Pieces of Charles II., James II., William and Mary, William III., Anne, George I. and II.—Pattern Two-Pound Pieces and Sovereigns of William IV.—Pattern Five-Pound Piece and Jubilee Five-Pound Pieces of Victoria, &c.

In Silver: Pennies of Burghed, Athelwulf, Alfred (London), Harold II.—rare Groats and Half Groats of Henry VII. and VIII.—Crowns of Edward VI. James I.—Oxford Pound and Half-Pound Pieces—Crowns and Half Crowns of Exeter, Shrewsbury, Worcester, Chester, Weymouth, &c., of Charles I.—Newark Siege Pieces—Pattern Crowns, Half Crowns, and Shillings of Cromwell—Pattern Crown, by Mills, of George III.—Pattern Gothic Crowns of Victoria, &c.

Some interesting Greek and Roman Coins—English Historical Medals—Numismatic Works—and Coin Cabinets.

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The Collection of Autograph Letters, Manuscripts, and Deeds of the late JOHN WINGFIELD LARKING, Esq.

**MESSRS. SOTHEY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, April 7, and Following Day, at 1 o'clock precisely, the COLLECTION of AUTOGRAPH LETTERS, MANUSCRIPTS, and DEEDS formed by the late JOHN WINGFIELD LARKING, Esq., comprising Historical, Heraldic, and Topographical documents, chief relating to the County of Kent—Important Papers in the handwriting of Sir Robert and Sir William Twiss—valuable additions to the History of Kent, in the autograph of the Rev. L. B. Larking—Ancient Charters, Deeds, &c., relating to Kentish families, several with Great Seal of England, &c., principally illustrating the period of the Commonwealth.

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**MESSRS. SOTHEY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on SATURDAY, April 9, and Four Following Days, at 1 o'clock precisely, the SECOND and FINAL PORTION of the extensive COLLECTION of ENGRAVINGS and DRAWINGS formed by JOHN WARWICK, Esq. This Portion comprises Engravings by English Masters and Foreigners resident in England between the years 1550 and 1750—English Line Engravers—Masters of the French School—Foreign Portraits—Engravings and Etchings by Old Masters—Drawings by Old Masters—Early Italian Masters—Woodcuts—Foreign Line Engravers—Water-Colour and other Drawings.

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**MESSRS. SOTHEY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 11, and Two Following Days, at 1 o'clock precisely, BOOKS and MANUSCRIPTS, consisting of the LIBRARIES of the late Right Hon. G. A. F. CAVENDISH BENTINCK, P.C., M.P., &c., of the late W. H. OVERALL, Esq., F.S.A., Librarian of the Guildhall Library, a Gentleman who is leaving Manchester for Canada, and other Properties, the whole including important Books in all Classes of Literature—First Editions of Standard Authors—Illuminated Books of Hours and other MSS.—Collections of Engravings, Caricatures, &c., in Volumes—Publications of various Societies—Books illustrated by Blake, Rowlandson, G. Cruikshank, and others—Privately Printed Works, &c.

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**MESSRS. PUTTICK & SIMPSON** will sell by AUCTION (absolutely without reserve), at their House, 47, Leicester-square, W.C., on MONDAY, May 2, and Following Days, at 1 o'clock precisely, the whole of the REMAINING FINE-ART STOCK of GLADWELL BROTHERS, of Gracechurch-street, E.C., comprising choice Modern Artists' Proof Engravings—Remarque Proof Etchings, Drawings, and Paintings, with the Portfolio Cases—Show-Cases and Effects.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, April 6, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of ART and DECORATION of the late PAUL J. NAFTEL, R.W.S., deceased, comprising upwards of 400 finished Sketches and Drawings, including Views in England, Scotland, Ireland, Wales, the Channel Islands, France, and Italy.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, April 9, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS formed by JOHN HAMILTON TRIST, Esq., deceased, late of Vernon-terrace, Brighton, chiefly purchased direct from the Painters, including A. Lament, by E. Burne Jones, A.R.A.—Queen of Sheba, King H. W. R. Davis, R.A.—Summer Work in the Lush, and Three other Works of D. G. Rossetti—Sir Thomas More abounding some of Holbein's Pictures to Henry VIII.—The Communion, and Three other Works of A. Legros—Sixteen Works of Arthur Hughes—and Examples of M. Anthony, Sir F. Leighton, P.R.A., W. B. Richmond, A.R.A., J. Archer, R.S.A., G. Mason, A.R.A., F. Smallfield, F. Madox Brown, W. J. M. Carrick, G. A. Storey, A.R.A., A. Goodwin, D. Cox, C. Stanfield, R.A., C. E. Holloway, P. R. Morris, A.R.A., L. Alma Tadema, R.A., C. N. Henry, S. Prout, S. W. G. Leslie, R.A., S. Paolo, J. Varley, B. W. Leader, A.R.A., J. B. Pyne.

Modern Pictures and Water-Colour Drawings of the late J. DENT, Esq.

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The Library of the late Hon. LEWIS STRANGE WINGFIELD.

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NEIGHBOURHOOD, by Mr. GEORGE CLINCH, of the British Museum,  
with the following Illustrations by Mr. A. Bernard Sykes:—

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SATURDAY, APRIL 2, 1892.

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## LITERATURE

*The Life and Letters of Joseph Severn.* By William Sharp. (Sampson Low & Co.)

"I HAVE NOW BEEN in Italy five years—it seems impossible. Betwixt you and me, certainly I gained more from poor Keats, who is dead and gone, than from any other source. He introduced me to all the learned men I know, and helped me on in my painting by his own great mind; and then my name is so interwoven with his friendship and death that it will ever be an honour to me."

This passage, taken from a letter written in 1825 by Joseph Severn to one of his brothers, might have been chosen as a motto for the biography. It is its apology. Severn had many claims to the affectionate remembrance of his friends and acquaintance, but to the world at large he was and is but the friend of Keats. This is fully acknowledged by his biographer, and was acknowledged not less frankly by Severn himself. In his old age, as in his youth, he sought to shine only by that reflected light. "With a truth that was ever inapplicable to Keats," he remarked to a friend in late life,

"I may say that of all I have done with brush or pen, as artist or man, scarce anything will long outlast me, for *verit in water*, indeed, are my best deeds as well as my worst failures; yet through my beloved Keats I shall be remembered—in the hearts of all who revered my beloved Keats there will be a corner of loving memory for me."

The general effect of Mr. Sharp's biography is to make the reader welcome it for the sake of Keats's friend as well as for what it has to tell of Keats himself. And there is need of this interest, for there is but little that is new—and nothing at once new and important—about Keats in the volume. Severn had been so generous to the poet's biographers—Monckton Milnes, Mr. Forman, and Mr. Colvin—that his voluminous papers have yielded but a scanty gleaming to Mr. Sharp, and that gleaming has not been bound into a particularly shapely sheaf.

Joseph Severn was born late in 1793, nearly two years before Keats, and was the eldest son of his parents. His father was a music-master living at Hoxton, and a man of uncertain, and occasionally violent, temper. He possessed no knowledge of any art except his own, but had a passion for

buying and selling bad pictures, the continual passage of which through his house excited the interest of his eldest son when a mere child, and probably predisposed him to attempt drawing at a very early age. This taste his father encouraged, set him to sketch wayside cottages passed in their country strolls, and procured him engravings to copy. A regular course of artistic education was beyond the means of the family, but as the next best way of utilizing the boy's tendencies, he was, at fifteen, apprenticed, without premium, to Mr. Bond, "an engraver in the chalk manner," with whom Joseph "stabbed copper" for seven or eight years. The master discouraged Severn's ambition towards original effort, but the lad's health failing, he was gradually allowed some liberty, which he employed in country walks, in reading, and latterly in attending the evening classes at the Royal Academy. His father was as discouraging as his master, fearing the boy would become neither good artisan nor good artist, yet he persevered most creditably in educating himself. Severn never quite recovered, however, the bad effects of the seven years' systematic suppression of his artistic instincts and mental elasticity. When freedom came he found himself ill-grounded both in his chosen art and in general cultivation, but he had the immense advantage of knowing that such was his case, and he eagerly sought to better it.

It would appear to have been about 1816, when nearly free of his articles, that Severn made the acquaintance (soon to ripen into intimacy) of John and George Keats. The former fascinated him, and to know Keats was to him a liberal education. He had little to give in return beyond appreciative intelligence and good-fellowship, but he proudly remembered that he first introduced Keats to the Elgin Marbles, which had just been placed in the British Museum. This seems to prove (for dates in both cases are a little uncertain) that Keats knew Severn before he met Haydon, who had done so much to further the acquirement of the marbles for the nation. The Museum galleries became a favourite haunt of Keats and Severn, the intuition of the young poet opening the young painter's eyes to the splendours of Greek art. "I never cease to wonder," said Keats, "at all that incarnate delight," and he taught his friend that the living spirit of art was of all time. "It's an immortal youth," he would say, "just as there is no *Now* and *Then* for the Holy Ghost."

When his apprenticeship was over Severn became a regular student at the Royal Academy schools, supporting himself by painting miniatures; but the announcement of the Grand Prize in Historical Painting for 1819 fired him with the ambition to compete for it, although it had not been awarded for twelve years. He had a year before him, and the better to accustom his hand to the larger brush he painted a figure study of *Hermia* and *Helena* in 'A Midsummer Night's Dream,' which was hung in the Academy of 1819 along with that miniature of Keats so well known by the engraving in the 'Life and Letters.' The subject of the competition picture was to be the 'Cave of Despair,' from 'The Faerie Queene,' to which poem Keats had introduced him; and

to the astonishment of every one, including the artist, Severn won the medal. The painting was done under great privations, for he had neither proper studio, nor fire, nor money for models, and the prize brought no fruits. He was thus forced back upon miniature painting for a livelihood, but such success as could be gained in this manner began to come to him, and when he was called on to accompany Keats to Italy he had put by a little money. There is some conflict of opinion as to the reasons for the promptitude with which Severn answered their friend Haslam's call on behalf of Keats in September, 1820. Mr. Sharp thinks it is

"certainly not enough simply to say of his action, with Mr. Sidney Colvin, that 'a companion offered himself in the person of Severn, who having won, as we have seen, the gold medal of the Royal Academy the year before, determined now to go and work at Rome with a view to competing for the travelling studentship.' This determination was, at most, an after-thought, and as Severn says, realization of the hope was just barely possible."

Monckton Milnes in the 'Life and Letters' says nothing of any motive but that of devotion to Keats, and from all we know of Severn, he probably acted on a generous impulse; while from the surprise and indignation manifested by his father when the adventure was announced, it is clear that nothing had previously been known in the family of any intention on Severn's part to go abroad.

The familiar story of the voyage and of the sad months in Rome when Keats lay a-dying is repeated here with only a little fresh detail, and, as far as regards Keats, the same is the case with the months which immediately succeeded the fatal ending. It left Severn prostrate in health and almost penniless, but he was kindly treated by Dr. and Mrs. Clark and other English residents and visitors, and on his recovery he decided to remain in Rome and finish the 'Death of Alcibiades,' the picture with which he hoped to win, and with which, ultimately, he did win, the travelling pension. At Keats's grave he made the acquaintance of Seymour Kirkup, and the Clarks introduced him to all the leading English people then in Rome, who took up the young painter cordially and gave him commissions. The progress he had made as a painter and his pleasant manners enabled him to take full advantage of these introductions, and as the years went on he became increasingly prosperous. In 1825 his faithful patroness, Lady Westmorland, introduced him to her adopted daughter, Miss Montgomerie, who three years later became his wife—a happy union which was prolonged until 1862. Six of their seven children grew up—three sons and three daughters. Of the sons, Walter and Arthur, the survivors to whom this book is dedicated, have gained reputation as painters. Of the second daughter, Mary, who became the wife of Mr. (now Sir) Charles Newton (Newton of Halicarnassus), we are told that she "showed exceptional promise as an artist; some of her drawings had a refinement and grace which proved her possession of a strong and original talent." To those who knew Mrs. Newton (who died in 1866) this will seem an inadequate tribute to the genius of



the most brilliant member of Mr. Severn's family. Her friends remember not merely her "exceptional promise," but her exceptional accomplishment as an artist; her exquisite and sympathetic copies of the old Italian masters; her extraordinary skill in portraiture; her extensive knowledge, historical and practical, of art, and especially of Greek art, and her wide reading and understanding of literature, ancient and modern; and, above all, they remember her personal charm which won all hearts.

In 1841 Severn left Rome and brought his family to London, where he continued to paint and exhibit his pictures for twenty years, at the end of which he pined for Rome again; and having obtained the British consulship just vacated by his son-in-law, Mr. Newton, he returned thither in 1861. In the midst of the distractions of stirring times in Italy he continued to paint, and to paint ambitious pictures, until the end came in August, 1879, when he had nearly completed his eighty-sixth year. The old cemetery had long been closed, and Severn was buried in the new; but two years later, by favour of the Government, his remains were laid by the side of Keats in that "sweet place" which made Shelley "in love with death."

Mr. Sharp tells us more than once how hard has been his task in disentangling the facts from Severn's diaries and various sets of "Reminiscences":—

"Severn had a capricious memory, and was at no time heedful of the exact verity of his statements.....even letters written in the same month (occasionally on or about the same day) will be at variance in matters of more or less importance.....the same event will occur 'this year,' or 'last autumn,' or 'a few years ago.'"

Mr. Sharp's readers have occasionally to make the same complaint of himself. For instance, in the second and third chapters of this biography the dates are so confused that the whole chronology of an eventful period in Severn's career and of his relations with Keats is upset. At p. 27 we are told (quite correctly) that the 10th of December, 1819, was the date of the award of the Academy medal to Severn. On p. 28 Severn is quoted as saying of that success, "All I got was such an amount of ugly envy that I was obliged to forsake the Royal Academy"; but further down Mr. Sharp writes: "*Early in 1819*, after he had been 'driven away from the Academy'..."; and again, at p. 45, we read: "But even by the summer of 1819, when, following his success of the previous December, he exhibited at the Academy his 'Hermia and Helena' and his miniature of Keats, his general prospects seemed no whit bettered." This last blunder is a repetition of what is stated at p. 34: "In the spring of 1819, Severn, encouraged by the success of his 'Cave of Despair' [medal picture], decided to send his first oil painting, 'Hermia and Helena,' to the Royal Academy." Of course the 'Hermia and Helena' preceded 'The Cave of Despair' at the Academy by some nine months, but the error is of more importance as affecting the history of Severn's relations with Keats. The "almost daily intercourse" is made to appear as if it had followed instead of preceded Severn's success—a serious mistake, for after Severn's success the condition of Keats's

health and spirits precluded much companionship until the two friends sailed for Italy. Should a second edition be called for, it will be necessary to rewrite this chapter entirely.

Much unnecessary space and importance is given in this biography of Severn to a matter which little concerned him—the quarrels and recriminations of Keats's friends after his death—and especially to the charges made by Brown, and through Brown by others, against George Keats. All these matters should have been allowed to rest in the grave which time has made for them. Mr. Sharp does not definitely take sides, but he exhibits a bias. At p. 72 he writes, regarding Haslam's statement "George is a scoundrel": "It is not easy to discover the truth. But the unbiassed reader will note that Brown to the last maintained his point, and that whereas he had certain puzzling documents and facts, Dilke had nothing but asseverations." Mr. Sharp here, no doubt, is judging on the best information in his possession, but his information is imperfect. Dilke never even suspected George Keats of misconduct, and, so far from having before him "nothing but asseverations," his conviction of George Keats's innocence was maintained after the whole affairs of the trust had passed through his hands, and of his competence as a man of business no doubt can be entertained. This may fairly be taken to dispose of the "account current of Abbey's" which Brown found in 1829, and which he considered as proof positive of George Keats's villainy, for Brown sent it to Dilke (p. 160), and Dilke must have formed a different opinion. Brown was a faithful friend, a good man, and an able one, but he was also prejudiced and obstinate, and (as Keats said of him) given to "sudden odd dislikes." Mr. Sharp is disposed to be merry over a statement made by Dilke in a letter addressed to Severn in 1841, on the subject of the Keats family accounts: "You may say, how could I know this—do I pretend to know more of Keats's affairs than Keats himself! Yes, I assuredly know more than all the Keats[es] put together. How I acquired my knowledge would be a tedious story. It cost me years of anxiety, the benefit of which Miss Keats had and enjoys, &c." (p. 199). There exists unmistakable evidence that Dilke's pretension was fully justified; and it exists not as a piece of irresponsible gossip, but in the shape of an affidavit made by Mrs. Llanos in 1857. He had also large masses of documents in his possession. But these questions should never have been revived.

'The Life and Letters of Joseph Severn' is handsomely printed and bound, but most of the illustrations are far from creditable, being coarse and smudgy process plates, specially unworthy of a book about a painter, and dedicated to his sons, also artists. Some of the plates have already appeared in American magazines, but there they had the advantage of good printing. The so-called "facsimile" of Leigh Hunt's letter is a libel on his exquisite penmanship.

*A Last Harvest: Lyrics and Sonnets from the Book of Love.* By Philip Bourke Marston. Edited by Louise Chandler Moulton. (Mathews & Lane.)

THIS little volume, as the editor's biographical preface informs us, is composed of poems not included in any previous collection of Marston's verse. In her character of literary executrix to the dead poet, Mrs. Moulton has undertaken what is evidently a labour of love in gleaning from his manuscripts a "last harvest" of lyrics and sonnets, which, if they do not materially add to the reputation he has already gained in England and America, will certainly not detract from it. It is the fruit of the three final years (1885–1887) of a life which was one long bereavement, and he would be a churlish critic who could speak otherwise than gently of work produced under such melancholy conditions. If it should prove too monotonous in style and subject, and too remote from the actualities of the "warm kind world" beloved of the author of 'Ionica' to be widely accepted by a full-blooded and hard-headed nation like our own, it will find a welcome with all those who have themselves been "acquainted with grief," and are able to appreciate the charm of delicate language wrought into musical and plaintive cadences. In short, as Mrs. Moulton truly observes:—

"Even those who are happy may care, sometimes, to listen to the passion and the pathos of a sorrow they have never known: and to the heavy of heart there is a gleam of comfort in the knowledge that other hearts have ached with a kindred pain—that they are not pioneers in the desolate path of grief."

This melodious pessimism is well seen in such stanzas as those fitly named 'Alas!' where Marston, to use Shelley's words, "teaches in song" what he has "learnt in suffering," though the lesson brings little consolation or hope. αἶλιον, αἶλιον, is the note with which it echoes and re-echoes, but we miss the inspiring τὸ δ' εὖ νικάτω which lends a deeper significance to the refrain of Æschylus:—

Alas for all high hopes and all desires!  
Like leaves in yellow autumn-time they fall—  
Alas for prayers and psalms and love's pure fires—  
One silence and one darkness ends them all!

Alas for all the world—sad fleeting race!  
Alas, my Love, for you and me Alas!  
Grim Death will clasp us in his close embrace,  
We, too, like all the rest from earth must pass.

Alas to think we must forget some hours  
Whereof the memory like Love's planet glows—  
Forget them as the year her withered flowers—  
Forget them as the June forgets the rose!

Our keenest rapture, our most deep despair,  
Our hopes, our dreads, our laughter, and our tears

Shall be no more at all upon the air—  
No more at all, through all the endless years.

We shall be mute beneath the grass and dew  
In that dark Kingdom where Death reigns in state

And you will be as I, and I as you—  
One silence shed upon us, and one fate.

London, with its loud noises and its dreary streets, affected Marston with a peculiar loathing. Stricken with the fear that is born of blindness, he could not endure its "pitiless clamour" and its "crowded ways," and even when he was far away from it, in quiet country haunts, there stole into his nostrils the taint of its "pestilential odours," and there fell upon his ears "the



cries of those it murdered long ago." The face of Nature herself often wore a frown for the afflicted poet. Among the sad lines entitled 'After Love's Passing,' which in point of execution are as good as anything in the volume, occurs the following indictment of the entire cycle of the seasons:—

The springs that come, but bring no hope of change;

The cheerless summer hours;  
With songs of birds grown old, and harsh, and strange,  
And scentless, bloomless flowers—

The fruitless autumn, with no garnered corn,  
The dreary winter weather—

linked as it is with the personal loss that explains and excuses this aversion from all external sights and sounds:—

The two who walk apart, alone, forlorn,  
Who once kept step together.

In her introduction Mrs. Moulton tells us how "it had long been a favourite project of Marston's to publish.....a little book with only the Garden poems in it—the secrets the flowers had whispered to him." In fulfilment of this long-cherished wish, a short time after his death in 1887, she arranged a number of his poems under the title of 'Garden Secrets'; and in the present volume she has added five more of a similar kind, of which the last, 'A Ruined Garden'—also deeply tinged with sadness—strikes us as being much the best. We make no excuse for printing it in full:—

All my roses are dead in my Garden—  
What shall I do?

Winds in the night, without pity or pardon,  
Came there and slew.

All my song-birds are dead in their bushes—  
Woe for such things!  
Robins and linnets and blackbirds and thrushes  
Dead, with stiff wings.

Oh, my Garden! rifled and flowerless,  
Waste now and drear:  
Oh, my Garden! barren and bowerless,  
Through all the year.

Oh, my dead birds! each in his nest there,  
So cold and stark;  
What was the horrible death that pressed there  
When skies were dark?

What shall I do for my roses' sweetness  
The summer round—  
For all my Garden's divine completeness  
Of scent and sound?

I will leave my Garden for winds to harry;  
Where once was peace,  
Let the bramble-vine and the wild-brier marry,  
And greatly increase.

But I will go to a land men know not—  
A far, still land,  
Where no birds come, and where roses blow not,  
And no trees stand—

Where no fruit grows, where no spring makes riot,  
But, row on row,  
Heavy, and red, and pregnant with quiet,  
The poppies blow.

And there shall I be made whole of sorrow,  
Have no more care—  
No bitter thought of the coming morrow  
Or days that were.

Among the sonnets with which the volume concludes there are some fine examples of a form of verse in which all competent authorities allow that Marston excelled. 'The Breadth and Beauty of the Spacious Night,' 'To all in Haven,' 'Friendship and Love,' 'Love's Deserted Palace'—these, to mention no others, have the "high seriousness" which Matthew Arnold made the test of true poetry. In a lower key, but of almost equally faultless workmanship, are the following lines, entitled 'Of Early Violets':—

Soft subtle scent, which is to me more sweet  
Than perfumes that come later—when the rose  
In all the splendour of her beauty blows—  
Here, even to this busy London street,  
Thou bringest visions of the grace we meet  
When all-forgotten of the winter's snows  
The earth beneath the sun's kiss throbs and glows  
And answers to his strength with strong heart-beat.  
Thou 'rt like his lady's voice to one who waits,  
In the dim twilight at her garden gates,  
Her coming face—thou art the trembling rare  
First note of Nature's prelude that leads on  
The Spring, till the great splendid orison  
Of Summer's music vibrates in the air.

One wonders, sometimes, whether such work as this, for all its sweetness, has the stamp of permanence. Times change, and fashions alter; and though the great masters of the æsthetic revival—the Swinburnes and Rossettis—will always, in virtue of the prerogative of genius, maintain their position as kings of song, the lesser personages of their court—their cupbearers and pages, so to speak—perhaps enjoy a frailer tenure of immortality. The century is closing amid stirring scenes of enterprise in unfamiliar fields, England is tardily awaking to a sense of her imperial destinies, and men are looking around them for a new Tyrtæus of more strenuous and cheerful utterance than these sensitive and sad-eyed singers. Yet if any of those who come next to the famous names just mentioned are destined to survive, we know none that merits remembrance better than Philip Bourke Marston.

#### *Waifs and Strays of Celtic Tradition.—Argyllshire Series. Vols. III. and IV. (Nutt.)*

LORD ARCHIBALD CAMPBELL'S series of Gaelic folk-lore legends continues to justify its existence. As Mr. Alfred Nutt (not one of the least able of the contributors to whom these volumes are due) remarks in his preface to vol. iii., Celtic legends and customs afford the best means obtainable for testing the rival theories of students of the new science:—

"We can trace with approximate accuracy the story of Gaeldom, whether in Ireland or Scotland, from the fourth century onwards: and the facts that the Gaels were largely isolated from the remainder of Europe by a more powerful and a hostile race; that for most of this period all their energies were exhausted in the struggle for simple racial existence; that geographically and historically Gaeldom represents a backwater, so to speak, in the main stream of European life—these facts have contributed to perpetuate with singular vividness the archaic ideas which underlie the civilization of the past, the modes of expression which differentiate primitive from modern art."

And to the modern Briton, who is in sympathy, as he should be, with all the elements which make up our composite nationality, the study of Celtic folk-lore should be not uninteresting:—

"Whereas to know other races we must chiefly turn to the higher minds of the race, to the individual thinkers and artists, to know the Celt we must familiarize ourselves with a vast body of anonymous and traditional legend which has at all times faithfully reflected folk-beliefs and folk-aspirations, and which can neither be understood nor appreciated without constant reference to a conception of life and nature, the very existence of which is unknown to most men of the educated classes."

To elucidate this conception, to rescue and stereotype this legendary material in

the very nick of time, to compensate as far as may be for the neglect of the "educated classes" in the Highlands, Anglicized as they inevitably became after the events of the eighteenth century, is the laudable purpose of this work. The third volume before us comprises the tales collected by the Rev. James Macdougall, Duror, Ballachulish, at different intervals, from the recitation of Alexander Cameron, a native of Ardnarmurchan, in the years 1889-90, and compared with versions by other narrators mentioned in the notes. The learned collector describes his method and the rules of translation—literal for the most part—which he set himself. How hard literal translation from Gaelic is only those know who have tried it. A language in which almost every preposition is a metaphor is apt to lose force when translated. Accordingly Mr. Macdougall has generally rendered Gaelic into English idioms, therein proving himself wise:—

"For who would imagine that 'the rock of the chest' (carraig an uchd) was the breastbone, and 'the black sole of the foot' (bonn dubh na coise) the part of the sole under the instep? Or who would recognize in 'he lifted on him' (thog e air) he set out on his journey; in 'he made earth-hiding on him' (rinn e falach-talmhuinn air) he stole towards him under cover of the ground; and in 'he gave them a turn round a bush' (thug e car mu thom dhoibh), he slipped away from them? But when there is no such danger of being misunderstood, interesting idiomatic passages are translated verbally."

The collection consists of some half-dozen tales in which Finn MacCumhal takes the leading part (no doubt some of those "vain, lying, worldly histories" to which good Bishop Carsuel objected strongly in 1567), and others which set forth the achievements of champions less renowned. Mr. Macdougall is much inclined to the nature-myth in expounding these tales: "four-and-twenty blackbirds baked in a pie" to him are apt to be "representatives of the hours made vocal by the incoming dawn"; and it must be allowed that it is tempting to explain the Yellow Mountain with its Rocky Path as

"the vault of heaven, which is yellow or golden in the morning and of the same colour again in the evening. The Rocky Path is that which the Sun takes in its daily course, and which is difficult to climb, but easy to descend. And the Red Lake through which Alastir passes is the red evening sky."

Again, in 'The Son of the Strong Man of the Wood' (MacCeatharnach na Coille), which roughly resembles Grimm's 'Tale of the Young Giant,' the same mode of interpretation seems readily to suggest itself. The Big Lad is the Oaktree, the Water-horse is the Whirlwind or Waterspout (Mr. Macdougall compares the Vikhor of the Russians), and Big Angus of the Rocks is Echo. On this, as on other points, Mr. Nutt is judicial; he neither accepts the nature-myth to the extent which was recently fashionable, nor rejects its application altogether. The same attitude may be recommended to the unscientific reader. It may well be that natural phenomena constantly suggested fresh forms of imagery to the Gaelic reciter, surrounded as he was, from infancy to age, by "the wild fretwork of our northern skies"; while the origin of the legends he recited may have been personal and heroic, grounded on the tradition



of man's deeds, and the tales may echo, in an increasingly fabulous and inventive form, some underlying facts of real antiquity. However this may be, it is in these passing allusions to inanimate nature—in such a phrase, for instance, as “the Beautiful Island of the Shadow of the Stars” (an iceberg?)—that the general reader will find more pleasure than in the bloodthirsty and sometimes rather sordid adventures of the champions; and one cannot but sympathize with the piety which elevates “the Muileartach” or Muireartach (the Osterling Sea?) into an allegory of much bold and vivid metaphor, instead of accepting it as a literal account of a conflict between the whole Fenian band and “a darksome old woman” for the possession of Finn's magic cup.

And this brings us to the fourth volume of the series, in which the Rev. John Gregorson Campbell, minister of Tiree, has collected from oral sources a number of lays and *sgéulachdan* relating entirely to the Finn cycle. In presenting these relics of antiquity he does not omit to notice the characteristic testimony of the poet Dunbar to the prevalence of such tales in the fifteenth century:—

My fore grandsire hecht Fin MacCoul,  
Wha dang the deil and gart him jowll,  
The skyis rainit when he would scowll,  
He troublit all the air.  
He gat my grandsyr Gog Magog;  
Ay when he dansit the world wald shog,  
Five thousand ellis gaed till his frog,  
Of Hieland pladdis, and mair.

There is a learned speculation in the notes as to the achievement here attributed to Finn, but the better opinion is that it rests on slight evidence. In a scholarly introduction Mr. Nutt discusses the antiquity of these heroic legends. The tradition so quaintly preserved by Dunbar points, as he says, to a period of pagan and Christian antagonism. The oldest M.S. evidence, he acknowledges, takes him back only to the eleventh century, but “many of the texts of that date approve themselves even to the most cautious and sceptical of scholars as very much older,” just as the code called the “*Senchus Mor*,” of the tenth, or more probably the eighth, century, embodies, according to M. d'Arbois de Jubainville, much more ancient texts, or as the old Lowland law book, the ‘*Regiam Majestatem*,’ now generally considered to be founded on Glanville, undoubtedly contains legislative fragments of much earlier date.

On the whole, Mr. Nutt is inclined to consider Finn an historical Irishman of the third century, though, of course, there is an immense accretion of legends of later times attributed to him and his champions. Against this is to be weighed the opinion of Prof. Zimmer, the grounds of which are impartially set forth, that the true Finn was a Norse-Irish leader, slain by the Danes in 856, round whom collected myths from the Cuchullin epos (note the appearance of Cuchullin himself in the version of ‘Finn in the House of Blar-buie,’ vol. iii., p. 57, of this series), and that the Feine, or Fianna, derived their name from the Norse *fiandr*—“enemies.” The perpetual antagonism in the legends between the Fian chiefs and the King of Lochlan (Láland, not Norway or Lakeland, according to Zimmer) certainly shows that much of the Ossianic literature relates to the Viking period, from the eighth to the

beginning of the eleventh century, and is one of the many difficulties surrounding the question of chronology. However this may be settled, as well as the cognate inquiries as to the priority and relations of the Scottish cycle as compared with those of Ireland and Wales, it seems clear from an overwhelming mass of evidence that we have still living in the minds of the people “an heroic epos reaching back into a far distant past,” and that it concerns us to preserve a heritage unique in Western Europe.

The present volume commences with short specimens of legends earlier than the Fenian, the stories of Conlaech and Cuchullin, and of Deirdre, and a notable stanza of the very ancient ‘Ballad of the Red.’ The wife crooning beside her warrior, who lies dead, as she supposes, sings:—

Chi mi an t'sheobhag, chi mi an cu  
Leis an deanamh mo rùn 'n t'sealg  
On a b'ionmhunn leis an triuir  
Carair sìon san ùir le Dearg.

I see the hawk, I see the bound  
With which my love hunted;  
Since well he loved the three,  
Let us be laid in the grave with the Red.

This, thinks Mr. Campbell, may point to a period when *sutties* was practised. “Gach Dan gu Dan an Deirg” is, at any rate, a proverb for antiquity. The lays of Dermid, of Oscar, and of “Conn, son of the Red,” will be found well edited and translated in this volume; and second to none in interest is one uniformly ascribed to Ossian, ‘Eas Ruadh,’ the ‘Lay of the Red Cataract,’ describing the rescue by Finn and his warriors of the daughter of King Under Waves from the pursuit of the son of the King of Light (Rìgh na Sorcha)—a romantic theme to which the bard does justice.

On the whole, it may be said of both volumes that the Gaelic and English versions are most creditable. We think that, perhaps from the nature of his material, Mr. Campbell does not always suit an English ear in his translations. We do not like, *e.g.*, “the Swaddler,” in ‘Eirig Fhinn,’ as the equivalent of “Lapanach.” We would not be so hardy as to differ from the translator as to the meaning of the Gaelic word (though “sloven” might, we think, express it), but “swaddler,” which we believe to be a term of endearment for Protestant in vulgar Irish parlance, will convey no meaning at all to nine out of ten Englishmen. If Lapanach refers to the stature of the “fear beag iosal,” the brownie-like champion who recovers Finn's magic teeth, and if the translator's conjecture about the Laplanders has any truth in it, we have probably here a hint of the survival of non-Aryans among the Celts. We have also in that case another bit of internal evidence of the antiquity of these legends. Others may be found in verbal archaisms in the Gaelic, and in the recurrence of those “runs,” or common forms, so characteristic of all traditional poetry. The heroes always rest “at the back of the wind and in the face of the sun”; A salutes B “frankly, energetically, fluently,” and B salutes A “with the equivalent of the same words”; when a ship comes to land, a hero “seizes her, and draws her up her own seven lengths on the green grass, where none may gibe at her.” The industry of the compilers in collating variants and analogues is shown through-

out the notes, and all concerned may be congratulated on a substantial and interesting contribution to our knowledge of the past.

*The Child and his Book.* By Mrs. E. M. Field. (Wells Gardner, Darton & Co.)

MRS. FIELD has compiled a book which is full of information. Indeed, there is a little too much, for in her anxiety to write down all that is to be known on the subject, the author has had recourse to some highly questionable authorities, and quotes indiscriminately from good books and bad.

Beginning with the time when our aborigines wore no clothes and were painted blue—a period which has left no trace upon literature—we are rapidly hurried through the period of the Druids and early monastic schools to the dawn of learning under Alfred. The author evidently considers that at this period men were but children of a larger growth, and consequently accepts all books that were written for their learning as children's books. Many of them certainly were childish, but we could hardly consider ‘Boethius’ as in any sense a child's book. The ‘Gesta Romanorum’ again was hardly suited for children, even at a time when manners were not what would in modern days be considered refined. After the invention of printing the number of children's books increased rapidly. The majority of those intended specially for young people were school-books, such as the ‘Donatus,’ the ‘Cato,’ or Holt's ‘Lac Puerorum’; but Mrs. Field has interpreted her title in a most catholic spirit, and included all such books as children may be expected to have read. Under this head she gives a long description of Caxton's ‘Myrrour of the World,’ “a fascinating volume, with its exquisite print, its wonderful illustrations, and its beautiful English.” The writer's zeal seems to have run away with some of her discretion, for in the book she speaks of the illustrations, with the exception of a few of masters and pupils, consist of diagrams so meagre and confused that Caxton himself failed to get the right diagram set to the right description. The book from which Mrs. Field supplies a facsimile to illustrate her remarks was printed some forty years after Caxton's death.

The three types of educational books used in the fifteenth and sixteenth centuries have each a chapter to themselves. First we have the books on manners, for manners then were taught, and not erroneously supposed, as in these days, to come by instinct; and most quaint some of these books were, giving directions for behaviour before elders and at table. The ‘Book of Curtesye, or Little John,’ gave the various maxims in rhyme in a way which led to parody almost at once:—

When thou art set, devour as much as thou with  
healthe canst eate,  
Thou therefore wert to dinner bid, to help away his  
meate.

The religious instruction was contained in the ‘A B C,’ a book whose growth and modifications are extremely difficult to understand, and over which many writers have stumbled, Mrs. Field with them. There was later the Catechism, a simple thing for the English child compared with that which the Scotch child had to learn, and called, ironically,



ally one would suppose, 'The Shorter Catechism.'

This little Catechism learnt  
By heart (for so it ought),  
The Primer next commanded is  
For children to be taught.

On the subject of school-books Mrs. Field has put together one or two chapters, passing mostly over ground already traversed by Mr. Hazlitt in his 'Schools and School-masters.'

The most interesting part of the book begins after the author arrives at better-known times, when the whole idea of children's literature had been altered by the publication of 'Robinson Crusoe' and 'Gulliver's Travels.' Both were written with a "purpose," which might appeal to grown-up readers, but was not so obtrusive as to alarm a child. Indeed, the absence of any very pointed moral was evidently at once noticed; it was certainly rapidly remedied, and for the next hundred years all the literature intended for children was prim and heavy to the last degree.

But from abroad we got another kind of story, the delightful fairy tales of Perrault and of Madame d'Aulnoy, the forerunners of Dumas, Hoffman, and Hans Andersen. To some of these later stories Mrs. Field is hardly fair. What does she mean by "certain established ideas of the ethics of fairy life being too frequently outraged" in the case of that best of fairy tales the 'History of a Nut-cracker'? For she merely says that "the reader is never quite sure whether a man is a man or a toy, or both interchangeably." But then in the 'White Cat,' which Mrs. Field praises, the hero is alternately feline and humanly regal. Besides, is the infant mind so critically observant of the maintenance of the individuality or identity of the *dramatis personæ*? Nowadays there is too critical a spirit at work with our fairy tales. If they are good—and that is surely for the child to judge—what matters whether their origin be Indian or Egyptian, or the characters in them always ethically correct according to our ideas of fairy ethics? These stories have their purpose, and they fulfil it well. "It would be hard," said Dickens, speaking of fairy stories,

"to estimate the amount of gentleness and mercy that has made its way among us through these slight channels. Forbearance, courtesy, consideration for the poor and aged, kind treatment of animals, the love of Nature, abhorrence of tyranny and brute force, many such good things have been nourished in the child's heart by this powerful aid."

How many distinguished men have tried their skill in this branch of composition!—the brothers Grimm and Perrault the philosopher, Goldsmith with his 'Goody Two-shoes' and Southey with 'The Three Bears.' One wonders involuntarily, whilst feeling a warm retrospective gratitude to them, how much applause they hoped to receive from their graver contemporaries.

But besides these fairy stories there were the stories of real life, if such a term may be applied to the histories of characters like Palemon and Lavinia. Madame de Genlis was one of the first writers of these moral tales—a strange occupation for the lady of whom in her old age it was said, "La vertu n'en veut pas, le vice n'en veut plus." No less strange a writer was Thomas Day,

the author of 'Sandford and Merton.' If the true history could be written of his experiences with the two orphans Sabrina and Lucretia, whom he trained with the intention that the better should one day be his wife, we should have a story that would afford more amusement and more "moral" than any book written in his day.

Mrs. Sherwood was almost the last of this old school of writers, and her 'Fairchild Family' a household book to many of the present day when they were young, though it is extremely doubtful if the younger generation would take much interest in the children whose lives and doings it narrated. They were certainly more human than the Euphrasia and Sophia of the earlier times, but still as far removed as the poles from the present-day creations of Mrs. Ewing and her school. Mrs. Field does not carry on her work later than the beginning of the present reign, and therefore hardly touches on the great change in children's books which this century has seen.

In her preface the author complains of want of material; but as we lay the book down we cannot help feeling that she has had almost too much, and that it must have been an encumbrance in place of an assistance. The innumerable details make the book too technical, and its arbitrary arrangement renders the various periods confused and the subject difficult to follow; but in spite of these drawbacks it is a useful book to refer to and an amusing one to read. If, as we hope, Mrs. Field means to write more on the subject, we would recommend her to trust more to her own researches, for by so doing her work would be materially improved.

*History of Sligo, County and Town.* From the Close of the Revolution of 1688 to the Present Time. By Col. W. G. Wood-Martin. (Dublin, Hodges, Figgis & Co.)

THE third and final instalment of Col. Wood-Martin's exhaustive history deals with far less exciting events than its forerunners. Sligo bore no part in the constitutional agitation of the eighteenth century or the rebellion of '98, was backward in the Repeal movement, and, indeed, can boast of supremacy only in the exceptional severity of the cholera epidemic which devastated the city in 1832. Col. Wood-Martin does not possess the literary tact which can interest the reader in trivial events or invest the humdrum chronicle of country life with actuality. Local celebrities such as Mr. Gore and Mr. Cooper, Mr. Ball and Mr. Taaffe, remain empty names to those who were not previously interested in their political careers, and it is without a thrill of regret or of satisfaction that we read the state of their respective polls.

It is the author's strange misfortune to come into competition with a rival historian, for while the other thirty-one counties of Ireland are without chroniclers, Sligo has two, either of whom could have done ample justice to her history. Both are Sligo men, both have worked long and devotedly at the subject, and both are members of the Irish Academy; but as Archdeacon O'Rorke is a Catholic priest, and Col. Wood-Martin a Protestant landlord, they approach all controversial subjects

from opposite sides, and each ignores the research and labours of the other.

Dr. O'Rorke has the livelier pen, but Col. Wood-Martin is the more thoroughgoing student. His heavy tomes contain little of the trivial gossip of which his competitor is too fond, and his book is constructed on a better method, each chapter dealing with a period or a particular branch of the subject—not a district, as in the case of Dr. O'Rorke; it is, moreover, the outcome of such minute and infinite research that it must always retain its value as a book of reference on the archaeological, geological, topographical, meteorological, pathological, mythological, architectural, and social history of Sligo. Every event, every change is duly chronicled, from the rainfall to the folk-lore, the charitable institutions to the number of dog licences, the banking system to the tillage, and yet we no more know Sligo from Col. Wood-Martin's pages than we know a man by reading the statistics of his weight, measurement, temperature, and pulse. The book is the material for a history rather than a history, for there is little attempt to trace the march of events or to deduce conclusions; the facts are set before the reader like the pieces of a puzzle, and he is left to fit them together as he may. Perhaps this is as well, for Col. Wood-Martin's earlier volumes showed him a bitter partisan; still a history of Sligo which includes the past twelve years, and avoids all mention of the political and agrarian agitation, is discreet rather than instructive, while the brief notice of the Land Commission is actually misleading:—

"Its first sitting was held in the autumn of that year [1881], and the first cases heard in the county were upon an estate whereon the fair rent was fixed at a reduction of about 18 per cent. under the old rents, and 6½ per cent. under the valuation. In 1884 the Commissioners fixed the rent of another holding on the same estate at about 14 per cent. under the valuation; but on an estate within some two miles of the town of Sligo fair rents were fixed at 50 per cent. under the valuation. It is not easy to reconcile these decisions with any fixed rule. The Commissioners commenced by comparatively small reductions, which they gradually increased, and the difference was so marked between those given in the first years of the Commission and in 1889 that the tenants who got rents fixed in the former period became dissatisfied."

It is not easy to read such a passage in a serious history with patience. No owner of land can fail to know that the increase of foreign competition resulting from greater facility of transport has occasioned an irreparable depreciation in the value of Irish and British land, and that not only in Ireland, but in countries where landowners are more willing to bear a fair share of their tenants' reverses, rents which were moderate in 1881 can no longer be paid. But above and beyond this general depression Col. Wood-Martin reveals the increasing poverty of Sligo in his dreary, but most excellent chapter on "Pestilence, Famine, Emigration, and Population." The decline of the value of land in the vicinity of the town is there amply accounted for; as the number of houses in the borough, which had been 2,667 in 1831, had fallen forty years later to 2,099, while the number of inhabitants of the whole parliamentary area in 1881 was only 105 in excess of that of the borough



proper in 1861, though the parliamentary division covered an area nearly six times that of the borough alone. And while population has decreased emigration has increased. In the year previous to the making of Griffith's valuation, only 905 persons emigrated from "Sligo and the outposts," while in 1883 (the year preceding those reductions which are so incomprehensible to our author) the number of emigrants was no fewer than 4,233—the highest figure on record. In the seventies there were 9,092 emigrants from the Sligo ports, but there were 25,689 in the eighties, while throughout the whole of that period the population of the county suffered a steady decrease.

Col. Wood-Martin is not blind to the meaning of these figures, for says he, "An examination of the above [emigration] returns demonstrates that a good or bad agricultural season is marked by the respective decrease or increase of emigration"; it must also, surely, be followed by a respective decrease or increase in the rent-paying power of the tenant, and this record of continuous and increasing adversity should explain both the "gradually increased" reductions of the Commissioners and the dissatisfaction of the tenants whose rents had been fixed in the earlier years. This instance suffices to show the spirit in which Col. Wood-Martin regards the march of events, but for the most part he accords the charity of his silence to political and legislative affairs, and on most other subjects his work forms a valuable guide for those who have enthusiasm enough to master it.

#### NOVELS OF THE WEEK.

*Nor Wife nor Maid.* By Mrs. Hungerford. 3 vols. (Heinemann.)

*Eternal Enmity.* By Francis Francis. 2 vols. (White & Co.)

*In Sin or Folly?* By Arthur Nestorien. (Digby, Long & Co.)

*Elsket, and other Stories.* By Thomas Nelson Page. (Osgood, McIlvaine & Co.)

*Chapters in my Wife's History.* By H. S. K. Bellairs, M.A. (Digby, Long & Co.)

*Jacques Bernys.* Par Maurice Spronck. (Paris, Calmann Lévy.)

MRS. HUNGERFORD has little reason to be grateful to her printers. Her story of innocent bigamy has attained a certain height of interest, and we really want to know what Carden and his wife have to say to each other when they meet so unexpectedly at the crisis of the tale, but find, by the omission of some pages and the repetition of others, that it is made impossible to follow them. A chapter is lost which might have improved the story. As it is, we are left with the impression that the first inconvenient Mrs. Carden receives scant measure either of justice or courtesy at her husband's hands. He is not a very engaging creature. The writer is more fortunate in her group of sisters and their unsympathetic, but not unkindly stepmother. Arabella is a cheerful, easy-hearted schoolgirl, and is just the person to improve and widen the character of her priggish though excellent adorer, Lord Rilmminster. His habit of losing his eyeglasses is more exasperating than amusing, and in some other matters—the conversation of Lady Emily Stewart, for

example, with its flavour of domestic medicine—the author has not shown perfect taste; yet there are some strong situations in the story, and it is a relief when Mary is delivered from her undeserved unhappiness.

It is a question to what degree certain curious and disconcerting problems relating to human nature, especially heredity, may be fitly treated in fiction. Except as an under-current and suggestion such procedure seems at the least artistically, if not otherwise, doubtful. When strongly and unsparingly used such motives become either horrible or ludicrous. In a story of so much power as Mr. Kipling's 'Mark of the Beast' horror and disgust were the uppermost sensations. Mr. Francis's 'Eternal Enmity' is only disagreeable, and, in the main, absurd. Some bits there are of secondary importance that are clever and spirited; but neither these nor the pretty and fantastic jingle of some of "Mad Dick's" songs redeem the book. The idea is the serpent strain in human nature; it has before now been treated with masterly reticence, but not as here with a ghastly insistence on distinct physical developments. The other elements of the story strike us as, on the whole, incongruous. Amongst them we have a great deal of occult science, "Mystic Brotherhood," "Mysterious East," "World's Infancy," and so forth, besides the mediæval dwelling-place in England where strange events transpire. It belongs to a family whose "early history was said to be lost in antiquity"—well lost, perhaps, as the reader will find. The heroine's life is most heavily laden. It is a sad enough fate to have a "cruel uncle" of an ordinary type, but one whose lower nature so takes the upper hand that it becomes necessary to confine him in the spare room of the family mansion is a trial indeed. When in broad daylight he is discovered degraded to the form of a "great serpent of pale, fleshy tinge, assimilating with the woodwork," it is a shock no constitution, of however ancient a stock, may withstand. Here the want of "assimilation" amongst the ingredients once more strikes us very forcibly, even more, perhaps, than does the climax, in which the uncle, or, as we should say, the serpent, murders his niece on her first visit to his apartment.

'In Sin or Folly?' is a true story. It is not intended by these two words to vouch for the actuality of all the incidents recorded by Arthur Nestorien. They may be true to the letter, or exaggerated, or absolutely fictitious; the reader need not trouble himself in the slightest degree about that. But there is a completeness in the conception and in the telling of this history of a suicide's life which affords ample warrant for calling it a true picture and a true story. One may dip into the book with a frequent laugh, now at the somewhat forced smartness of the author, now at a quaint or a spasmodic expression, and now at a touch of philosophy which barely strikes one as genuine. But the story is not to be dismissed with a few light laughs; it takes hold of the reader who can weigh and discriminate, who can make allowance for a young man thinking in one language and writing in another, and who can appreciate, if only once in a way, a flavour which begins by almost repelling him. It is a story of which sundry things, both severe and true, might easily be written;

but to deal with it in that familiar fashion would not be altogether fair. In a word, it is original enough to be read with its faults discounted or ignored. The author is probably young, and certainly cynical to excess. Many a man is cynical at twenty who lives to be a comfortable optimist before he is forty; and he may write readable novels in both moods.

Mr. Page's five stories may be classified as one-fifth travelled American, one-fifth George Washington, one-fifth broad nigger, another fifth pathetic American, and the last fifth European. There is thus plenty of variety in his batch of well-planned and well-written tales, which are half tragedy and half comedy, and for the most part genuine in their humour and pathos. It should be said, to prevent misconception, that "George Washington" is not this time the founder of American liberties, but negro valet to a fat and gallant major, whose last duel is described with abundant sense of the ridiculous. 'Elsket' and 'Run to Seed' are very touching stories, which seem to show Mr. Page at his best.

'Chapters in my Wife's History' is a story about an elopement and its consequences. It contains a great deal of narrative, but no illusion, and the author, a "sometime fellow of the University of Bombay," seems deliberately to have eschewed every opportunity of romance. The young person who marries her groom has been sketched before now with much artful trickery and embroidery, so as to create an atmosphere of glamour around a not very attractive subject. Mr. Bellairs has treated his theme a trifle too severely, and in a matter-of-fact reporting style, well calculated to strip the meretricious trappings from a tale of human folly and weakness.

'Jacques Bernys' is a representative French novel of the day, a study of unpleasant character as developed in the life of a hero not specially interesting; but the author gives the impression of possessing power which might on some future occasion be better applied than in his present volume.

#### OUR LIBRARY TABLE.

MR. J. FITZGERALD MOLLOY is evidently a believer in a comprehensive title, for the style of his latest book, *The Faiths of the Peoples* (Ward & Downey), does not correspond very exactly with its contents. The writer appears to have visited many places of worship in London, and one in Algiers; these he has described, and appended summaries of the tenets of the various congregations, together with sketches of the lives of their founders. His accounts of the services are written in a florid journalistic manner, by no means devoid of personalities; and though they might have been better done, they could easily have been worse. For instance, the Sunday morning with the Moravians in Fetter Lane Chapel leaves a vivid impression on the mind; nor is it altogether Mr. Molloy's fault that one of his buildings is very like another. Where he is weakest is in his biography and history. Thus his summary of Mohammed's career is rather unreflective; and the pages on the father of Methodism are chiefly concerned with trivialities—for example, Wesley's squabbles with his wife. In the chapter on the Catholic Apostolic Church we miss Mrs. Carlyle's profound dictum, "If I had married Irving, the tongues would never have been heard." In his criticism of creed



Mr. Molloy hardly distinguishes sufficiently between the original confession and the present practice, especially in the case of the Society of Friends. The information that the Jews do not hold "the doctrines of the Trinity and of vicarious atonement" is somewhat superfluous; and we do not know what to make of a statement that "the Congregationalists are to-day the most numerous and influential body in the Church of England." We notice several small errors, e.g., Archbishop "Langley" for Longley; and "Rabbins" is a funny word. And here is a curious concatenation of blunders: "In 1755 a bill was passed for the naturalization of British-born Jews in gratitude to a people who had saved the country from bankruptcy during the rebellion of the previous year." In the first place, the date of the Jewish Naturalization Act is 1753; in the second, the rebellion of which Mr. Molloy is apparently thinking was in '45, not '54; in the third, the financial crisis preceded, and did not coincide with, the rising.

MESSRS. SWAN SONNENSCHNEIN & Co. publish in their series of "Legal Handbooks," edited by Mr. Almaric Rumsey, *Handbook for Electors and Election Agents*, by Mr. A. J. Ellis. This little volume is, as far as we can discover, entirely free from error, and concisely states the law of Parliamentary, Town Council, and County Council elections; but it states only the law, and those who look in it for advice will find none. It is a mere consolidation of portions of statutes.

THERE has appeared this week from the South Counties Press a most useful work on *The Conduct and Management of Parliamentary Elections*. This is a practical manual of elections, chiefly couched in other than legal language, by Mr. William Woodings, who, though he belongs to the Liberal Central Association, writes in this book as much for one party as the other, and appeals to both for readers. There are other highly useful works on the law of elections, as for example "Parker" and "Rogers"—books that no election agent can afford to be without; but for candidates and for elected secretaries of Liberal or Conservative elective associations it may be safely said that Mr. Woodings's smaller work will be more useful. This is the first book which, so far as the practical working of elections is concerned, is anything but prehistoric. The older writers have contemplated the older state of things, and even suggest seriously the breaking up of the associations and the working of the elections in practice in the way in which they are worked in the eye of the law—by an autocrat. Mr. Woodings does not attempt to give to his readers counsels of perfection. He takes facts as he finds them, and knowing, like a sensible man, that candidates and agents must make use of the elected association or caucus, Conservative or Liberal, he frankly accepts this fact. The single-member county division has been worked since 1885 in a manner far more careful than was the case in earlier days under the older system, and the whole language that Mr. Woodings talks will be a revelation to an older class of election agent and to old-fashioned candidates; but it is the way in which every by-election has been worked on both sides since 1885, and it is the way in which, it may safely be prophesied, all elections will be worked in a not distant future. One of the peculiarities of this book is that it is arranged in sections, counties and boroughs being separate, and each section practically complete in itself. The county part could, indeed, be bound by itself by county candidates or county agents, for it is actually complete. The borough part is, perhaps, a little less fully treated, and, of course, the plan necessarily involves much repetition. The duties of candidates, of agents, and of their more active supporters, are also separately treated in each section, and there are time-tables arranged in divisions—one for the candidate

and one for his agent. We have observed no serious errors, although at p. 6 there is an allusion to the death of the reigning monarch as bringing about a dissolution, which appears to have been written with the older rather than with the present law in view; and at p. 8 the candidate's qualification of being a natural-born subject is perhaps stated without sufficient caution, inasmuch as an Act of Parliament frequently puts aliens in the position of being natural born.

MESSRS. WHITTINGHAM & Co. publish *Mexico: its Progress and Commercial Possibilities*, by Mr. E. J. Howell, a little work accompanied by a map and by many tables of statistics, which give a very complete view of the present position, and especially of the commercial position, of the republic. The author's object appears to be to interest the inhabitants of Great Britain in the trade of Mexico, but all who wish to gain information about that country will find useful matter in the volume, which in trade matters is naturally a good deal fuller than the 'Statesman's Year-Book.'

THE third volume of the neat edition of Mr. Lecky's *History of England in the Eighteenth Century*, which Messrs. Longman are issuing, is before us, and we cannot do better than continue playing the part of devil's advocate and pointing out errors that have escaped the accomplished author during his revision. For instance, he has gone wrong about the date of the battle of Dettingen, p. 115; and on the same page he has followed Wesley's 'Journal' in printing "Ask," but should it not be *Ath*? A much more serious blot than such trifles is that Mr. Lecky still persists in the Franciscan heresy, and still believes Mr. Twisleton's book to be of some value. The Franciscans are no doubt forced to assume that the Junian hand is a disguised hand; but they never make an attempt to prove it, and as Mr. Fraser Rae has pointed out in these columns, the probabilities are that it is not a feigned hand at all. But Mr. Lecky, like most Franciscans, seems seldom to read anything on the question except what is written on his own side. The attack on the late Mr. Dilke in a note on p. 385 should have been suppressed, as it is quite unjustifiable.

WE have on our table *Le Meuble Florentin*, by J. B. de Turique (Paris, Lévy),—*La Démocratie Libérale*, by E. Vacherot (Paris, Lévy),—*Volontaire, 1792-1793*, by J. Dieulafoy (Paris, Colin),—and *Français et Russes en Crimée*, by Général Herbé (Paris, Lévy).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Book of Common Prayer with Historical Notes, edited by Rev. J. Cornford, cr. 8vo. 5/ cl.  
Droese's (Miss) Indian Gems for the Master's Crown, 2/ cl.

## Law.

Hewitt's (T.) A Treatise on the Law relating to Corporation Duty, cr. 8vo. 6/ cl.  
Williams's (J.) Education, a Manual of Practical Law, 5/ cl.

## Poetry and the Drama.

Dubourg's (A. W.) Angelica, a Romantic Drama in Four Acts, cr. 8vo. 3/6 cl.  
Morrison-Grant's (L.) Protomantes, and other Poems, 5/ cl.  
Nesbit's (E.) Lays and Legends, 2nd Series, 12mo. 5/ cl.  
Pollock's (Sir F.) Leading Cases done into English, and other Diversions, cr. 8vo. 3/6 cl.

## Music.

Stevenson's (R. L.) Child's Garland of Songs set to Music by C. V. Stanford, 4to. 2/ swd.

## History and Biography.

Brighton's (J. G.) Admiral of the Fleet Sir Provo W. P. Wallis, demy 8vo. 16/ cl.  
Chetwynd-Stapylton's (H. E.) The Chetwynds of Ingestre, being a History of that Family, 8vo. 14/ cl.  
Engels's (F.) Condition of the Working Class in England in 1844, cr. 8vo. 3/6 cl.  
Fiske's (J.) The Discovery of America, cr. 8vo. 18/ cl.  
Groves's (Major J. P.) Some Notable Generals and their Notable Battles, imp. 8vo. 5/ cl.  
Hunter's (Sir W. W.) Bombay, 1885-90, a Study in Indian Administration, 8vo. 15/ cl.  
Latham's (C. S.) Translation of Dante's Eleven Letters, 6/ cl.  
Lloyd's (C.) Ireland under the Land League, cr. 8vo. 6/ cl.  
Marbot (Baron de), Memoirs of, translated by A. J. Butler, 2 vols. 32/ cl.  
Wright's (F.) Intermediate History of England from B.C. 55 to 1887, cr. 8vo. 6/ cl.

## Geography and Travel.

Black's Handy Atlas of England and Wales, edited by J. Bartholomew, demy 8vo. 7/6 cl.  
Hill's (C.) A Trip round the World, cr. 8vo. 2/6 cl.  
Lanin's (E. B.) Russian Characteristics, 8vo. 14/ cl.  
Morris's (T. M.) A Winter in North China, cr. 8vo. 5/ cl.  
Our Life in the Swiss Highlands, by J. A. Symonds and his daughter Margaret, cr. 8vo. 7/6 cl.

## Science.

Blagrove's (G. H.) Dangerous Structures, cr. 8vo. 3/ cl.  
Fothergill's (W. E.) Botanical Types, with Plates, 12mo. 2/ cl.  
Kendal's (J. F.) History of Watches and other Timekeepers, cr. 8vo. 2/6 cl.  
Lock's (C. G. W.) Miner's Pocket-Book, 12mo. 12/6 leather.  
Middleton's (G. A. T.) House Drainage, cr. 8vo. 3/6 cl.  
Richardson's (A. T.) Progressive Mathematical Examples, 1st Series (without Answers), cr. 8vo. 2/ cl.  
Rowell's (H.) Manual of Instruction in Hard Soldering, 3/ cl.  
Schneider's (G.) Book of Choice Ferns for the Garden, Conservatory, and Stove, Vol. 1, 4to. 21/ cl.  
Wrightson's (J.) Live Stock, cr. 8vo. 2/6 cl.

## General Literature.

Besant's (W.) St. Katherine's by the Tower, cr. 8vo. 3/6 cl.  
Birch's (J.) Examples of Stables, Hunting Boxes, Kennels, &c., 8vo. 7/ cl.  
Black's (W.) In Silk Attire, cheap edition, cr. 8vo. 2/6 cl.  
Blanch's (J. T.) Our Hands have Met, cr. 8vo. 3/6 cl.  
Brought Together, a Volume of Stories, by Rita, cr. 8vo. 3/6 cl.  
Colmore's (G.) A Valley of Shadows, 2 vols. cr. 8vo. 21/ cl.  
Courtney's (W. L.) Studies at Leisure, cr. 8vo. 6/ cl.  
Daudet's (A.) Rose and Ninette, a Story of the Morals and Manners of the Day, cr. 8vo. 6/ cl.  
Escapes (The) of Casanova and Latude from Prison, edited by P. Villars, 8vo. 5/ cl.  
Gissing's (A.) A Masquerader, 3 vols. cr. 8vo. 31/6 cl.  
Grafen Rinsky, and other Tales, by Hilarion, cr. 8vo. 6/ cl.  
Gravenhill's (G.) Horsley Grange, a Sporting Story, 2 vols. 21/ cl.  
Hornung's (E. W.) Under Two Skies, a Collection of Stories, 12mo. 3/6 cl.  
Jersey Witch (A.), by Hilarion, cr. 8vo. 6/ cl.  
Johnson's (S.) Letters, collected and edited by G. B. Hill, 2 vols. 8vo. 28/ half-roan.  
Lach-Szyrma's (Rev. W. S.) Under other Conditions, a Tale, cr. 8vo. 3/6 cl.  
Lamb's (R.) Holiday Stories, cr. 8vo. 3/6 cl.  
Lemore's (C.) A Covenant with the Dead, 3 vols. cr. 8vo. 31/6 cl.  
Macquoid's (K. S.) Maisie Derrick, a Story, 2 vols. 21/ cl.  
Payn's (J.) The Word and the Will, cheap edition, 12mo. 2/ cl.  
Running it Off, or Hard Hit, by "Verax," cr. 8vo. 2/6 cl.  
Salaman's (M. C.) Woman through a Man's Eyeglass, 3/6 cl.  
Spence's (E. F.) A Freak of Fate, a Novel, cr. 8vo. 2/6 cl.  
Thorne's (E.) The Two Crowns, cr. 8vo. 2/6 cl.  
White's (R.) Punchinello's Romance, cr. 8vo. 6/ cl.

## FOREIGN.

## Theology.

Maltzew (A.): Die Nachtwache, 12m.

## Fine Art.

La Collection Spitzer, Vol. 6, 250fr.

## History and Biography.

Beauregard (C. de): Le Roman d'un Royaliste sous la Révolution, Souvenirs du Comte de Vieux, 7fr. 50.  
Camus (Comte Le): Correspondance du Vicomte A. de Melun et de Madame Swetchine, 3fr. 50.  
Mémoires du Baron Haussmann, Vol. 3, 7fr. 50.

## Philology.

Alfārābi's Philosophische Abhandlungen, übs. v. F. Dieterici, 5m.

## Science.

Buchetti (J.): Les Moteurs Hydrauliques Actuels, 60fr.  
Dénombrement de la Population en 1891, 6fr.  
Gerland (E.): Geschichte der Physik, 4m.

## General Literature.

Bataille (A.): Causes Criminelles et Mondaines de 1891, 3fr. 50.  
Byvanck (W. G. C.): Un Hollandais à Paris, 3fr. 50.  
Claretie (J.): L'Américaine, 3fr. 50.  
O'Monroy (R.): Services de Nuit, 3fr. 50.

## A WARNING.

OUR attention has been directed to an advertisement that has appeared in your columns offering for sale copies of an unauthorized edition of Mr. George Meredith's 'Modern Love,' which has been printed at Portland, Maine, U.S. In case any misguided collector should think of sending for the book, we beg to give notice that 'Modern Love' is on the Custom House list, and that any copy of the pirated edition that may be introduced into Great Britain is liable to be seized.

MACMILLAN & Co.

## PROF. WEBER AND HIS PUBLISHERS.

Berlin, March 25, 1892.

WITH regard to the answer which my protest in your columns of the 5th of March has found in your number of the 19th, I beg to state what follows.

It was not my intention, in stating "herewith publicly" that I knew nothing at all of the alleged "second edition" of the translation of my 'History of Indian Literature,' to cast a slur on the memory of the late Mr. N. Trübner, but simply to protest against the denomination



"second edition," which with any honest author involves supervision of the original, when that original has appeared fourteen years ago.

It was my right to decline any responsibility as well as my duty to warn the public against the misconception that the new reprint was really a "second edition." If in order to do so I was obliged to tell my tale, I could not help it.

That I did not tell it earlier is full evidence that I did not wish to tell it as long as I was not constrained to do so. Against simple reprints from the stereotype, though formed without my knowledge and contrary to our written stipulations for only 750 copies, I would not have said a word in public and would have continued silent, as I have been hitherto. But as soon as such a reprint appeared under the specious and misleading title of a "second edition," and I got firm knowledge of this fact, I was obliged to act as I have done.

PROF. DR. A. WEBER.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books from the library of Dr. Riggall last week: Byron, *Hours of Idleness*, first edition, 1807, 10s. 5s.; *Comic Almanacks*, 1835-1853, 18s. 5s.; *The Humourist*, 4 vols., 1817-20, 27s. George Eliot, *Adam Bede*, first edition, presentation copy to Thackeray, 15s. 10s. *Notes and Queries*, 1849-87, 18s. Shelley, *Alastor*, first edition, 1816, 13s.; *Epipsychidion*, first edition, 1821, 13s.

#### THE BIRTH AND PARENTAGE OF WYCLIF.

Baltic Chambers, Sunderland, March 26, 1892.

REFERRING to your correspondent Mr. L. Sergeant's communication in your number of the 5th inst., I would ask him to look at the Ordnance Survey Map, when he will find nearly opposite to Gainford, clearly marked down, "Old Richmond" and "Chapel of St. Lawrence"; and if he will take the trouble to pay the place a visit, as I have done twice, he will find not only the site, but Old Richmond itself, for there are the ruins of several houses, and the most perfect of all a little old church. Further, if he makes inquiries amongst the people in the neighbourhood, he will find that no doubt exists in their minds of the village of Spreswell, about a mile from the above spot, now ploughed over, and he will be shown the place. If Old Richmond had not been built on the top of a hill it would doubtless have shared the same fate.

BLIGH PEACOCK.

#### 'BARDELL v. PICKWICK.'

Froggnal House, Hampstead, N.W.

MR. LOCKWOOD, Q.C., in his most amusing lecture on this trial, missed, as I think all former commentators have done, what seems to me a very important point.

All readers of Dickens, of the present generation, are very apt to think that the idea that the missive "Chops and tomato sauce" could possibly be strained into a love-letter is rather too absurd even for a burlesque. But the other day it struck me that at the time Dickens wrote the then scarce tomato was just as usually known as the "love apple" as the "tomato." This supplies just enough possibility to enable plaintiff's counsel to found an innuendo, and I dare say many of the last generation of readers quite understood what is now a *cruce* to many.

WALTER RYE.

#### WALT WHITMAN.

It is vexing that the remarkable man Walt Whitman, who died on the 27th ult., never came to London.

"The good American" before he dies comes to London—the point where beats the heart of the great race to which he belongs. Until he has done this he is as thorough a provincial as

though his days had languished in the primæval wilds of Oxford, of Cambridge, or of Edinburgh. It is not because the writing man of London is superior to the writing man of New York or of Boston that his opinion is of value upon the pretensions of any American writer who is said to be as a personality new and original. It is because he lives at the heart of the English-speaking race, where he has been brought more or less into personal contact, not only with the great Englishmen of his time, but with men like Emerson, Longfellow, Nathaniel Hawthorne, Motley, Lowell, Charles Farrar Brown, in the past, and at the present day with people like Mr. Bret Harte, Mr. Edgar Fawcett, Mr. W. Winter, Mr. Aldrich, Mr. Stedman, Mrs. Chandler Moulton, Mr. Moncure Conway, and scores of others who season after season make one of the most important parts of the enjoyment of London life.

But there were quite special reasons why it would have been fortunate had Walt Whitman been persuaded to visit London. For there is no doubt whatever that, whether or not endowed with any kind of literary genius—poetic genius no one now dreams of crediting him with—he was very richly endowed with the genius of a magnetic personality, which enables a few rare individuals throughout the entire animal kingdom to create a following by means of sheer unintelligibility and muddle-headedness. Nature, the great mother, whose seems so frank, so simple-minded, and so lavish, is in fact the craftiest of all schemers. When it comes to economies no stepmother can be more calculating than she who endows men, as she endows all the other gregarious animals, with two different kinds of personality, the dominant and the servient, and does so with ulterior views far beyond the ken of the animals themselves. The power in the dominant temperament is quite instinctive and quite inexplicable; it is not in any logical sense inherited, and yet is never learnt and never taught. Nor with superior strength either of mind or of body has it much to do. It is not because the leader of the flock of wild geese is a wiser goose than the others that he flies and cackles at the apex of the wedge. On the contrary, seeing how clever he is in leading them where they must inevitably come within the range of the sportsman's gun, he is very likely the most thoroughly equipped fool even in a flock of geese. But the others, learning from the tone of his cackle that he feels he ought to be dominant, range themselves immediately and instinctively behind his tail. So with

The many-wintered crow that leads the clanging rookery home.

It is not his many winters that set him at the head, for the feeble old bird whose shadow on the grass flutters fifty yards behind the rest is very likely, although he does not know it, the guiding crow's grandfather—he is there because something in his caw has informed the others that he thinks he ought to lead. This is called in 'The Nature-Worshipper's Dictionary,' now in type, "Nature's Bunsbyism." For here is exhibited that crafty scheming of Nature towards ulterior ends at which I am glancing. It is the want of that self-reliance characteristic of the other species which makes gregarious animals gregarious. Hence the mass of them are of the servient temper. But especially is this so with man, where Nature's Bunsbyism is seen at its best.

The finest definition of human happiness ever made was that embodied in the dying words of the good and great Dr. Hammond—"uniform obedience," exercising the instinct for obeying rather than the instinct for directing. This explains the famous words, "Nescis, mi fili, quantilla prudentia homines regantur." It explains the existence of the American legislature; it explains the existence of that large and noble monument of Barry's architectural genius at the foot of Westminster Bridge; it

explains why many thousands of voting Capt. Cuttles will next year take infinite trouble to send a few hundred Jack Bunsbys to Parliament. In a word, it expounds the enigma that vexed the philosopher before even Lokman: Why are the addle-pates of the world the rulers of the world?

When, not so very many years ago, I was attacked, perhaps I might say abused, by the young gentlemen—bards for the most part—who "did" the literature in a little group of newspapers, on the ground that I was a "reactionary poet"—that is to say an anti-Whitmanite who had corrupted a certain set of great poets, including Dante Rossetti, inoculating them with my reactionary views—the gravest charge against me was that I had christened Whitman the "Jack Bunsby of Parnassus." Well, there is no doubt that I did give him that name, but not as a poet, as a naturalist: now that he is dead, and now that I know what a fine and manly soul it was that expressed itself with so much incoherence, I regret that I should ever have given him such a name.

And here is my excuse, such as it is. When I was a boy far away in the country, one of the uncomfortable results of my having obtained the reputation of being a student was that whosoever in that neighbourhood, whether a young lady fresh from the genteel seminary or an ambitious yokel from the night school, felt the impulse to write verses, brought his or her efforts to me for examination and approval, and these were always written in metres where the prose sentences were broken up into lines of unequal length, each line beginning with a capital.

Evidently each writer had instinctively felt that between prose and verse there was a deeper distinction than was marked by the presence or absence of rhyme. Each one felt, though of course without putting it into words or even into thoughts, that the logical basis required for every prose sentence could in a considerable degree be dispensed with if the matter were expressed in a metrical form, and, as to find rhymes was impossible, they set to work to imitate, as they thought, the arrangements of the metrical portions of the Bible. And as all these bards expected me not only to scan their verses, but to find a meaning in them which they did not attempt to find for themselves, I naturally called it Bunsby poetry. And it chanced once in Rossetti's studio that the late W. Bell Scott (who always claimed the honour of having invented Whitman for England) was talking with his admirable incisiveness about the 'Leaves of Grass.' I knew, of course, that not only he, but other men of genius and intellect—such as my dear friend W. M. Rossetti, for instance—had, in their noble yearning to see a promised land beyond Philistia, arrived at the conclusion that whatever came from America had upon it the cachet of heaven. But I felt sure that Dante Rossetti, who was absolutely free from political or social bias—I might almost have said free from political or social sympathy—could not accept Whitman as a poet. Moreover, I saw by an uncomfortable twitching of the eye as he looked up at me over his spectacles that he wished the conversation would take another turn. And when I said, "Do you also believe in the Jack Bunsby of Parnassus?" he who, although not a good Dickensian, was a lover of Jack Bunsby, gave vent to that splendid guffaw of his, and rolled upon the sofa in an ecstasy of delight. For, indeed, had Dickens set out to satirize the attitude of Whitman towards his admirers, he could never have invented any situations equal to those between the captain and his idol. All the intellect was in the brain of the captain, while all the fog was in the head of the idol; but then Nature made the captain servient and Bunsby dominant. It was for Bunsby to deliver oracles, not to understand them—that was the captain's proud function. In intelligence and in knowledge it would



have taken several such men as Whitman to make one Bell Scott or William Rossetti; in poetic gift it would take a dozen such as he to make a poet equal to one or two I could name who stand in the forefront of the English and American Capt. Cuttles.

"But there is no such thing as unbiassed opinion," said John Foster. Had a writer so affected in attitude, so indecent in expression, and so nebulous in thought, been an Englishman, he would have received as scant recognition here as he got from his own countrymen, most of whom refused to take, save as an insult, Emerson's preposterous saying that 'Leaves of Grass' was "the most extraordinary piece of wit and wisdom that America has yet contributed." That Whitman had the temperament of the poetical thinker no one, I suppose, would deny. Whenever he writes about Death, and in one or two lyrics about Lincoln, he is fine—sometimes he is almost sublime; and it is by no means sure that if he could have been compelled to give his attention not merely to English metres, but to English grammar and English common sense, he might not have left something notable behind him. In every intellectual being there are two forces at work: what we call temperament and what we call intelligence. It is, indeed, a singular thing, and worthy of being well thought out, that there is many a man with a philosophical temperament to whom the "shows of things" present themselves in their true unreality, but who nevertheless lacks the intellectual grip that enables the philosopher to see behind these shows; while, on the other hand, there is many another man, whose intellect and whose knowledge are of the first order, who nevertheless accepts the "shows of things" with a kind of bovine uninquiring acceptance. No one will deny, for instance, that intellectually Ben Jonson was greater than "Christopher Sly," yet in virtue of a single exclamation, "Let the world slide," Christopher has proclaimed himself a greater philosopher by temperament than Ben. So it is in regard to poetry: there are people with a very considerable gift of poetic workmanship in whom the poetic temperament is almost non-existent; and, on the other hand, there are people with a very considerable endowment of the poetic temperament who find it difficult, and even impossible, to master the simplest technicalities of art.

A poet may, and perhaps some day will, invent a new metrical form, independent not only of rhyme, but also of the cæsuric law which governs our blank verse. Music has experienced a new development, metre may perhaps do the same; but then the metrist must be one who has all the present metrical harmonies at his command. Bible rhythm might, in the hands of a superb master, become the basis of a grand new movement. But perhaps a knowledge of Hebraic rhythms is requisite for this. "The Bible," says Selden, "is rather translated into English words than into English phrase. The Hebraisms are kept, and the phrase of that language is kept."

Whitman was the last man to be able to make what Biblical scholars call the "sense-rhythm" meet the rhythm of any modern metrical structure and strengthen it. And Dante's art of "using the sieve" and selecting "noble words" he held in ignorant contempt. It has been said of him, and even by his friends, that he printed two anonymous articles on his own 'Leaves of Grass,' and reprinted them as the opinions of independent reviewers in what he called "Leaves Droppings" in the second edition of that work—in one of which, in comparing himself with Lord Tennyson, "the bard of music and of the aristocracy," he asks, "What is to become of the rhymesters, melancholy and swallow-tailed, and of all the confectioners and upholsterers of verse, if the tan-faced man here advancing typifies, indeed, the natural and proper bard?" A man who could sneer at a poet

because he was the bard of music need never be criticized as a poet—indeed, cannot be so criticized save by doing him a great injustice.

Of course, if Whitman really has a message for humanity we will listen to him in whatsoever jargon he may deliver it. But what is his message? No Capt. Cuttle has ever formulated this. At one moment his teaching is that of an intense individualism, at the next that of a kind of democratic Socialism, at the next it is Carlylean. It is extremely easy to disguise puzzle-headedness the moment that you pass away from prose statement. As to benevolence, comradeship, some of the countrymen of Shakespeare, of Sterne, of Burns, of Ebenezer Elliott, of Dickens, seem really to think that Whitman invented these qualities, or, at least, gave first expression to them. As to his amazing indecency, that may be forgiven. It has done no harm. It is merely the attempt of a journalist to play the "tan-faced man"—to play "the noble savage" by fouling with excrement the doorstep of Civilization. In England, to be sure, he would have been promptly "run in."

THEODORE WATTS.

### Literary Gossip.

THE attention of collectors was called some few years ago to a quantity of spurious MSS., chiefly relating to the Jacobite movement, which were being offered for sale in Edinburgh. The nuisance, however, has not abated. At present there are a number of "autographs," letters and poems of Burns, passing from hand to hand. A genuine "Scots wha hae," purchased for a large sum at Sotheby's, was presented not long ago to the Edinburgh Public Library. Shortly afterwards a suspicious "original" of the same poem went to America; and now there is, or was quite recently, a third in Edinburgh. A well-known antiquary exhibits half a dozen manifest forgeries, which have not even the merit of being good facsimiles. The paper, penmanship, and other circumstances point to a single source for most of these fabrications, and it should not be difficult to expose the fraud.

MESSRS. WM. DAWSON & SONS, who have for the greater part of a century carried on, at 121, Cannon Street, a somewhat similar business to that of Messrs. W. H. Smith & Son, have now become a limited liability company, and in consequence of the expiration of the Cannon Street lease, they are now erecting a commodious and handsome building, to be called Cannon House, immediately opposite our own offices in Bream's Buildings. The business was acquired last year by Messrs. Sampson Low & Co., but finding it too large to be accommodated at St. Dunstan's House, they decided to form the new company on the private limited liability plan, retaining the whole of the shares in their own hands and the control and management of the business. There will be no change in the operations of the new company, except, it may be hoped, for the better, nearly all the old employees being retained.

LOUD complaints are reaching the United States from French authors against the new copyright law. It is declared that the "manufacturing clause" simply legalizes the previous piracy, the difference of language rendering it difficult for the French author to secure an immediate publisher in America, his copyright being lost unless the work is remanufactured there for simul-

taneous appearance in the two countries. Their demand on American authors for abolition of the clause in question is, we fear, not likely to be effectual, for the American author has himself been largely sacrificed to the book manufacturers, now masters of the situation. The American author who was formerly able to set up his book at a moderate cost in England, and import the plates or sheets for his home market, can do so no more. He must now pay for manufacture in both countries. The French authors might do better to address their petition directly to the Congress of the United States. The offensive protective clause was barely able to pass, and the number of its opponents in that body is probably larger now than when the measure became law.

MR. T. FISHER UNWIN, as already announced, is about to publish in the "Cameo Series" Dr. Garnett's 'Chaplet from the Greek Anthology,' which has been quoted under various names. The volume is a reprint of a now scarce book, published twenty years ago under the title of 'Idylls and Epigrams.' Mr. W. B. Yeats's new book will form an early contribution to the same series. It will be called 'The Countess Kathleen.' The title-poem is a drama, founded on a well-known legend, the scene of which is laid in Ireland.

C. writes:—

"Macachaim, as the surname of Marshal Macdonald's father, seems a curious instance of the free-and-easy spelling of his day. No doubt he was a MacEachuinn, of that sept of the Clanranald branch of the Macdonalds which was descended from Eachuinn (Hector), second son of Ruari, the third chief of Moidart, and of the daughter of Donald Balloch. Charles MacEachuinn commanded Clanranald's Arisaig followers in the '45. The 'History of the Macdonalds,' by Mr. A. Mackenzie of Inverness, deals incidentally with the Marshal's pedigree."

A NEW edition of Coleridge's poetical and dramatic works is being prepared for Messrs. Macmillan by Mr. J. Dykes Campbell. In form it will range with the publishers' one-volume editions of Wordsworth and Shelley, edited by Mr. John Morley and Prof. Dowden respectively, and will include a considerable quantity of matter hitherto unpublished.

MR. CAVE-BROWNE, Vicar of Detling, Kent, whose monographs on 'Lambeth Palace' and 'All Saints' Church, Maidstone,' are well known, is preparing a 'History of Boxley Parish: its Abbey and Abbots, its Clergy and Eminent Laymen, its Church, Monuments, and Registers.' He will add an account of the trial on Penenden Heath in 1076.

DR. ST. GEORGE MIVART, F.R.S., has prepared a volume of 'Essays and Criticisms' for immediate issue by Messrs. Osgood, McIlvaine & Co. The papers are historical, antiquarian, and philosophical, besides dealing with biological problems largely.

DR. FENNELL expects to finish the 'Stanford Dictionary of Anglicized Words and Phrases' about midsummer this year. A portion of the letter V is already in type, so that it is not over sanguine to accept the editor's calculation as to the time of completion. The work, in one volume, will contain about one thousand pages, and will comprise about sixteen thousand words, phrases, and familiar quotations—most of



the articles being illustrated by quotations, with dates and references.

THE serial publication of 'Jane Field,' the first novel by Miss Mary E. Wilkins, author of 'A New England Nun, and other Stories,' will begin in the May number of *Harper's Magazine*. The same number will contain a sketch of 'Robert and Elizabeth Barrett Browning,' by Mrs. Thackeray Ritchie; and an article on 'The German Army,' by Lieut.-Col. Exner, of the German service.

J. L. W. writes:—

"In your notice a fortnight ago of Lady Mary Wortley Montagu's letters you give an extract from one of her short pieces, 'The Lady's Resolve,' the concluding lines of which are:—

In part she is to blame that has been try'd;  
He comes too near, that comes to be deny'd.

But these lines Lady Mary has audaciously appropriated from Sir Thomas Overbury's poem 'The Wife,' altering the spelling. Sir Thomas lived just one hundred years before her. His verses run:—

In part to blame she is  
Which hath without consent bin only tride;  
He comes too neere that comes to be denide.

You say 'the couplet is probably the best she ever wrote'; the same has been said of the lines from 'The Wife,' by which alone the poem is remembered."

MR. T. FISHER UNWIN will publish after Easter 'Aids to the Devout Study of Criticism: 1, The David Narratives; 2, The Book of Psalms,' by Canon Cheyne. The intention of the work is to promote a more critical study of the Old Testament, and to show that the right tendency of criticism is towards the support of Christian faith. The work will include an analysis of the Books of Samuel, showing the distinctness of the different documents of which they are composed, and a chapter on inspiration.

THE English Dialect Society has resolved to continue its operations. It is probable that the future direction of the Society's affairs will be removed from Manchester to Oxford. The publications for 1892 will probably comprise the following: 'Dialect of Idle and Windhill,' by Dr. Joseph Wright; 'Lancashire Glossary,' Part III. (completion); and 'English Plant-Names: Supplement,' by Mr. James Britten and Mr. R. Holland. The last of the publications of 1891, 'The Dialect of Hartland, Devonshire,' with map of the hundred, by Mr. R. Pearse Chope, is now in the hands of the printers, and is far advanced towards completion.

MR. HENRY VILLARD, of New York, is engaged in writing a history of the rise of the present German empire. Although Mr. Villard has in recent years been associated rather with financial than literary enterprises, he was an energetic war correspondent of the *New York Tribune* during the civil war in America.

THE oldest Manx text, being the Book of Common Prayer translated by Dr. John Phillips, Bishop of Sodor and Man, in the early part of the seventeenth century, is going to be published for the first time, under the editorship of Mr. A. W. Moore, editor of the *Manx Note-Book*. "A phonological and comparative introduction" will be contributed by Prof. Rhys, of Oxford.

No. 5 of the new series of the Spenser Society's publications, just issued to the members, consists of the 'Muses Elizium' of Michael Drayton. The original edition,

printed in 1630, is in favour with bibliophiles.

THE second volume of Messrs. Gay & Bird's "American Author Series" will be an Indian story, entitled 'Sunset Pass,' by Capt. Charles King.

AN anthology of the poetry written about children, but addressed to adult readers, is about to be published under the title of 'The Child set in the Midst: by Modern Poets.' The selections begin with Blake and end with a poet whose work is still unpublished, Mr. Francis Thompson. An autograph copy of Mr. Coventry Patmore's 'Toys' is produced in facsimile. The volume is edited by Mr. Wilfrid Meynell, and will be published at the Leadenhall Press.

THE French Société d'Histoire Contemporaine, which has just issued its first publication, the correspondence of the Marquis and Marquise de Raigecourt with the Marquis and Marquise de Bombelles during the emigration, is preparing the memoirs of Michel Moulin on the Chouan movement in Normandy; 'Le 18 Fructidor,' a series of documents for the most part unpublished; 'Le 21 Janvier,' documents relating to the death of Louis XVI.; and a collection of the authentic letters of Marie Antoinette.

WE regret to hear of the death of two of our contributors—Mr. H. Wreford, long our correspondent and that of the *Times* at Naples, whose place at Capri was well known to English visitors; and Col. Alex. Fergusson, an enthusiastic Scottish antiquary. Col. Fergusson saw service in the Persian War of 1856-7 and in the Indian Mutiny. On his retirement he settled in Edinburgh, and devoted himself to literature. He wrote an excellent biography of Henry Erskine, and a monograph on the notorious Sir Robert Grierson under the title of 'The Laird of Lag'; and he also edited the racy letters of Mrs. Calderwood of Polton. He contributed some reviews to the *Athenæum*, and addressed to us sundry letters on liturgical and archæological matters. A kindly, warm-hearted man, he will be much missed by his friends.

MESSRS. SONNENSCHN & Co. have arranged for the simultaneous publication of an English version of the second edition of Dr. Gilbert's 'Griechische Staatsaltertümer,' on which the author is now at work. The book will be to some extent altered in view of the new light gained from the 'Ἀθηναίων Πολιτεία. The translation is being made by Mr. T. Nicklin, Scholar of St. John's College, Cambridge, and will appear under the title of 'Greek Constitutional Antiquities.'

PROF. EDWARD CAIRD'S volume of 'Essays in Literature and Philosophy' will contain articles on Dante, Goethe, Rousseau, and Wordsworth; and also papers on 'The Genius of Carlyle,' 'Cartesianism,' and 'Metaphysic.' They are, we believe, mostly reprints from the magazines; and Messrs. MacLehose are the publishers.

MRS. MACQUOID informs us she is not a contributor to a new novel called 'The Fate of Fenella,' which was announced by Messrs. Hutchinson in their list of spring publications printed in the *Athenæum* of last week.

MR. WILLIAM ROADES, of Cambridge, Massachusetts, is engaged in writing a

history of the United States, which, except for a general introduction, will deal only with the period beginning with 1850. It will reach eight volumes, of which two will shortly appear.

ON Monday last M. Jouaust, the celebrated publisher, whose coming retirement we lately mentioned, was entertained at dinner by the authors and artists of his acquaintance.

OUR good friends the Turks have peculiar ways of assimilating foreign institutions. The Imperial band is governed by a pasha, and there are colonels in its ranks. On his birthday the Sultan raised to the dignity of the second official rank, which prevails in Turkey as in Russia and China, the manager and assistant editor of the official paper the *Takvim-i Vakai*. This is equivalent to the military rank of pasha. The third rank has been conferred on the second editor, the treasurer, and the accountant. The chief editor of the paper is already an Excellency. At the same time the decoration of the third class of the Mejidieh has been conferred on Mr. Fariani, a pianist, and on Miss Comendinger, an artist's model.

THE curious fact we pointed out a few weeks ago, "that as soon as the celebration of an anniversary of some great poet or scholar is announced, there crop up various literary finds," seems also to hold good with regard to the exhibition of historical curiosities. Thus German papers report that Herr Heineck, the town librarian of Nordhausen, has recently discovered in the convent library of that place a broadsheet, dating from 1512, and giving a description of the Holy Coat, which in that year was exhibited for the first time at Treves. The letterpress is accompanied by an illustration of the coat, to the right and left of which the then Archbishop of Treves and the Emperor Maximilian I. are represented respectively. A photograph of the broadsheet is expected to be issued shortly.

MR. TOM C. SMITH is engaged on a history of the wild and romantic district of Chipping, which is to form a quarto volume to be published by subscription during the autumn.

THE first review ever published by the Nizam's Government on the working of the Copyright Act in the state of Hyderabad contains the information that during the year 1891 fifteen books were registered for publication. Of these eight were written in Urdu, four in English, and three in Persian. Divided under the head of subjects, seven were educational, four legal, three related to sanitation and medicine, and one to fiction. The work of fiction, it is interesting to learn, bore the title 'Sachcha Ishq,' or 'True Love.' Its motive seems to be to prove that the Purdah system of keeping women concealed is advantageous, and that its abolition would be attended by many evils. There are eighteen printing presses at Hyderabad.

THE formation of a department for Oriental literature, including both books and MSS., is a distinct improvement in the arrangements of the British Museum. The credit of it is due to the Principal Librarian, we believe, for Prof. Douglas, the head of the new department, is too modest a man to make any proposal involving his own advancement. He will superintend the



section of the Far East, the Indian Section being under the care of Prof. C. Bendall, and the Semitic portion divided between the remaining assistants, Messrs. Margoliouth, Van Straalen, and A. G. Ellis.

THE only Parliamentary Papers likely to be of interest to our readers this week are a Report on the Administration, Finances, and Condition of Egypt, and the Progress of Reforms (5*d.*); and a Report on the Budget of the German Empire (1*d.*).

## SCIENCE

## SCHOOL-BOOKS.

*The Plant-World: its Past, Present, and Future.* By George Massee. (Whittaker & Co.)—This little book comprises a general introduction to morphological and physiological botany, the subjects discussed being plant architecture, the chemistry and physics of plant life, the protective arrangements, the reproduction of plants, their affinities, their distribution in past time (fossil plants), and their present geographical distribution. All these subjects are treated from the modern evolutionary point of view. It is, perhaps, doubtful whether writers of books like this fully realize the complexity of the processes that take place in living beings. For instance, at p. 30 the author speaks of the calyx as having a protective function, and so no doubt it has up to a certain point; but very often it has assimilative functions as well—functions that are emphasized in those cases where the calyx increases in size as the fruit ripens. Again, the question of degeneration demands fuller consideration than it receives in this little book; but in this particular the author only follows in the wake of his predecessors. A chapter enabling the student to discriminate between what is really simple and what is a degeneration from some more complex form is greatly wanted. Perhaps Mr. Massee in his next edition will see his way to provide this requisite.

*Practical Introduction to the Elements of Chemistry.* By W. Marshall Watts, D.Sc. (Nisbet & Co.)—Mr. Watts's volume is intended as a class-book for schools, and is especially adapted for students working individually. The plan of the book differs from most of the kind by being entirely experimental, the student being expected to prove each statement (whenever possible) by experiment, and also to carry out a large number of the experiments in a roughly quantitative manner. In this respect the book is very much to be commended; and the way in which it is written renders it almost impossible to cram from the book itself without performing the experiments. The student who has worked carefully through it will certainly have a much more thorough grounding in chemistry than is usually obtained in schools. There are only a few objections we have to make. The principal one is that in several of the quantitative experiments the quantities taken are much too small to obtain even fairly accurate results, especially on a balance turning at about 0.01 grain. Large errors would certainly occur, and would either lead to "cooking" or to great discouragement. We refer, for instance, to the experiment on the weight of hydrogen, p. 48. The manufacture of carbonate of soda is described in one small paragraph; this should either be much fuller or else omitted.

*Elementary Chemistry for Beginners.* By W. Jerome Harrison, F.G.S. (Blackie & Son.)—Mr. Harrison intends his manual for use in elementary Board schools where chemistry is taken as one of the "specific subjects." It is an excellent little book for the purpose for which it is intended, every term used being carefully and distinctly explained in language that can be

understood by school children. It is nearly free from errors, and the illustrations are, on the whole, good, but the experiment on p. 34 is an impossibility as described; also we should not describe a gas retort as "an iron box." It is a pity that a short account of gas making is not given with illustrations, as it would give the children some idea of the practical side of chemistry.

*Test Cards to Chemical Arithmetic.* By E. J. Cox, F.C.S. (Percival & Co.)—We cannot recommend the use of these cards, for although many of them are ingenious arithmetical puzzles, they show so great a want of knowledge of practical chemistry that they are likely to mislead students.

## ANTHROPOLOGICAL NOTES.

THREE parts of the *Internationales Archiv für Ethnographie*, completing volume iv., have reached us since the last notice in this column. The contributions in the English language appear to be more than usually interesting. Prof. A. C. Haddon, of Dublin, furnishes an account of the Tugeri head-hunters of New Guinea, and a coloured drawing of a member of the tribe in full costume, with a full-face portrait exhibiting the adornment of the nose by boar's tusks thrust through the alæ and a shell-peg through the septum. The object in life of these fierce, bloodthirsty people appears to be to collect heads. Sir William MacGregor saw some of them on his tour of inspection in March, 1890, and his official report of the meeting has been published in a Blue-book. After making their acquaintance, he discovered to his disappointment that their land was beyond his frontier, being on the Dutch side of the boundary. Dr. J. J. M. de Groot (the newly appointed professor in the University of Leyden, in place of the late Dr. Wilkin) describes the wedding garments of a Chinese woman, illustrated by specimens from his collection. They are symbolical of the happiness, official dignity, and long life which she desires for the numerous children expected to bless the union. These hopes are represented by the dragon, the bat, the stag, the tortoise, and the crane or stork. The head-gear is very elaborate, and is attached by a silver hairpin with a head of precious stone. These gorgeous garments are frequently used as grave-clothing for the mother, by the piety of the sons, who believe that to place things of good omen in the tombs of ancestors is to secure for themselves and their offspring the blessings of which they are emblems. Mr. C. M. Pleyte, Keeper of the Ethnological Museum at Amsterdam, contributes a valuable article on the sumpitan (or blowpipe) and bow in Indonesia, and four fine coloured plates, representing nearly a hundred specimens of those weapons. He arrives at the interesting generalization that the line which distinguishes between the users of the sumpitan and those of the bow corresponds closely with the line which distinguishes between the western and the eastern branches of the Malayo-Polynesian languages, the sumpitan being found nowhere to the east, and the bow only sporadically to the west of the boundary. That the blowpipe was the primitive instrument is ingeniously argued from its survival as a toy where it has ceased to be a weapon, in the manner first described by Dr. Tylor, and from other considerations. Some remarks on the methods of arrow-release are appended. Dr. Johannes Zemmrich contributes a learned disquisition in German on 'Isles of the Blest' and similar geographical myths, with a map illustrating the distribution of the traditions, and marking by arrows the direction in which various races have sought these supposed islands.

The record of recent deaths among anthropologists comprises Dr. J. E. Polak, at Vienna, a writer on the ethnography, languages, and natural history of Persia; Capt. Max Quedenfeldt, at Berlin, an author on the Berbers and

the ethnography of Morocco; Mr. W. E. M. S. Aernout, at Bandgermasin, who formed the splendid collection of Dayak objects obtained by the Leyden Museum in 1890; and Baron Lühdorf, at Hamburg, who made valuable ethnographical collections in the country of the Amoor.

## ASTRONOMICAL NOTES.

THROUGHOUT April the planet Venus will be a magnificent object in the early part of the night, attaining her greatest eastern elongation from the sun on the 30th of the month. She will pass through the Pleiades next week, and be about two degrees due south of  $\beta$  Tauri on the 25th inst. Mars is in the constellation Sagittarius, and rises about midnight. Saturn is still in Leo, between  $\beta$  Leonis and  $\beta$  Virginis, and rises before sunset; in the middle of the month he will be on the meridian about ten o'clock in the evening.

Three more small planets have been discovered: No. 325 by Dr. Max Wolf at Heidelberg on the 4th ult., No. 326 by Dr. Palisa at Vienna on the 19th, and No. 327 by M. Charlois at Nice on the 22nd. No. 310, which was discovered by M. Charlois on the 16th of May, 1891, has been named Margarita. Dr. Wolf registered No. 325 on photographic plates on March 4th, 5th, and 17th, and it was observed at Vienna on the 18th and 19th.

The periodical comet known as Winnecke's was detected at the present return by Dr. R. Spitaler at the Imperial Observatory, Vienna, on the night of the 18th ult. It was in appearance excessively faint and small, only about 5" in diameter, with a distinct star-like nucleus of the sixteenth magnitude.

A total eclipse of the sun will take place on the 26th inst., but it will be wholly invisible in the northern hemisphere, and the line of centrality will pass over a small part only of the Antarctic Ocean to the west of South America, on the coast of which a portion of the eclipse will be visible about sunset.

Mr. Denning discovered a new comet (*b*, 1892), described as "small and faint," at Bishopston, Bristol, on the 18th ult. It was at the time in the constellation Cepheus, moving into Cassiopeia. Observations have since been obtained at Vienna and Hamburg, and an orbit of the comet has been calculated by Dr. F. Bidschhof, who finds that the perihelion passage will take place on the 12th of May, at the distance from the sun of 1.97 in terms of the earth's mean distance. The comet is receding from the earth, and its theoretical brightness will scarcely vary for some weeks. Its approximate place for to-night, April 2nd, is R.A. 0<sup>h</sup> 14<sup>m</sup>, N.P.D. 29° 21', between  $\beta$  and  $\gamma$  Cassiopeia; and it will be very near the latter star on the 8th inst.

Dr. S. C. Chandler, of Cambridge, Mass., has been during some time past engaged in a study of the periods of a large number of variable stars, and has pointed out the existence in several cases of inequalities in the length of those periods. In papers printed in Nos. 255-6 of the *Astronomical Journal* he gives the results of a most interesting investigation he has made of the phenomena presented by that well-known variable star Algol or  $\beta$  Persei. The periodicity of its variability appears to have been first discovered by Goodricke, at York, in the year 1782; and the explanation suggested by him of the periodic diminution of its brightness, that it is produced by the interposition of an opaque satellite, is now generally accepted, confirmed, as it has recently been, by the investigations of Prof. Vogel. But Dr. Chandler, after an elaborate investigation of the inequalities in the period, and also of the irregularity in the observed proper motion of Algol, has found that they may be satisfactorily accounted for by supposing that both Algol itself and the satellite which revolves round it in about 2 days 20.8 hours have a common revolution round a third body, large, distant, and opaque, in



a period of about 130 years. The size of this orbit around the common centre of gravity is about equal to that of Uranus round the sun. The plane of the orbit is inclined about 20° to our line of vision; and Algol crossed the plane, passing through the centre of gravity perpendicular to the line of vision, in 1804 going outwards, and in 1869 coming inwards. With regard to the irregularity in the proper motion, of which Dr. Chandler considers the evidence to be satisfactory, he desires to point out that, even if this be doubted, it can only affect the numerical results obtained, and not the tenability of the hypothesis itself. His examination of the subject appears to be exhaustive.

## SOCIETIES.

ROYAL.—March 24.—Dr. J. Evans, Treas. and V.P., followed by Prof. W. Foster, Secretary, in the chair.—The Duke of Devonshire was admitted into the Society.—The Croonian Lecture, 'On the Temperature of the Brain, especially in relation to Psychological Activity,' was delivered by Prof. A. Mosso, of Turin.

GEOLOGICAL.—March 23.—Mr. W. H. Hudleston, President, in the chair.—Messrs. T. G. Chambers, W. D. Crick, and W. Marshall were elected Fellows.—The following communications were read: 'On the Occurrence of the so-called *Viverra hastingiae* of Hordwell in the French Phosphorites,' and 'Note on Two Dinosaurian Foot-bones from the Wealden,' by Mr. R. Lydekker, and 'On the Microscopic Structure, and Residues insoluble in Hydrochloric Acid, in the Devonian Limestone of South Devon,' by Mr. E. Wethered.

GEOGRAPHICAL.—March 28.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows of the Society: Count Heinrich von Condernhove, Lieut.-General Sir Roger Palmer, Col. R. Parry Nisbet, Lieut.-Col. G. Hutcheson, Capt. J. T. Pearce, the Rev. J. Sewell Haworth, and Messrs. D. Andrew, J. de la Poer Beresford, J. Golding, R. Gray, R. Saumarez de Havilland, W. Inglis, W. G. Normandale, J. Reynish, R. Swan, F. Taylor, W. T. Tutton, R. Williams, and A. Wombwell.—The paper read was 'A Recent Journey to the Head Waters of the Ucayali, Central Peru,' by Mr. Alexander Ross.

SOCIETY OF ANTIQUARIES.—March 24.—Dr. J. Evans, President, in the chair.—The following letter from the Dean of Lincoln to the Director was read: "The Dean of Lincoln begs to acknowledge receipt of Mr. Milman's letter and enclosure. The Dean and Chapter are acting under the strongly expressed opinion of their highly competent architect, Mr. Pearson, and they have no doubt that his judgment is right in the matter. The library will not be destroyed, but re-erected in a far better situation and made more available for its purpose, which is to hold books and encourage study. They have reason to believe that for lack of proper accommodation they have already lost a most valuable legacy of books. It is, moreover, to be remembered that the cloister existed for 400 years before the library, and there is ample evidence in the other three walks for the restoration of the fourth, of which, indeed, traces still remain." Thereupon it was moved by Mr. Higgins, seconded by Sir J. Charles Robinson, and carried unanimously: "That the Society of Antiquaries of London, having heard the Dean of Lincoln's reply to the resolution passed by the Society at its meeting of March 17, desires to point out that the competency of Mr. Pearson as an architect, which the Society does not question, affects in no way the point at issue, viz., whether it is proper to demolish a piece of architecture of undoubted historic interest and of considerable beauty to make way for a presumed reproduction of a building which has long since disappeared, and thus to destroy a portion of the history of an important national monument. That it is quite clear from an inspection of the plans of the cloister and adjacent buildings that ample room might be found for the extension of the library without interfering with the present buildings. That this is the only example of a cathedral cloister of post-Reformation date in England. And that for these reasons the Society views with the greatest possible concern the proposal to remove, and thus practically to destroy, this interesting example of the work of Sir Christopher Wren."—A copy of the resolution was ordered to be sent to the Dean and Chapter of Lincoln.—Mr. Mazzinghi communicated a transcript of a grant of arms by Charles II., dated February 8th, 1649, to Sir Richard Lane, Lord Keeper. The original grant is in the William Salt Library at Stafford.—The Rev. P. H. Ditch-

field exhibited a few Saxon antiquities found in Berkshire.—The Rev. F. W. Joy communicated a note upon an ancient crucifix in Bentham Church, Lancashire.—Mr. Boore exhibited a magnificent silver-gilt chalice and paten found some two years ago in North Wales under somewhat mysterious circumstances. The chalice and paten are of undoubted English work of the first half of the thirteenth century, and probably the finest examples of their class now remaining.—Mr. W. J. Hardy continued his paper 'On the Domus Conversorum,' from the period at which it became the site of a court of law—the Rolls Court—which it did in Wolsey's time. The last proof of Jewish converts having dwelt there and received their allowances occurs early in the reign of James I., but successive Masters of the Rolls appear to have drawn their salary as keepers of the Domus, to have received the allowances for their chaplains and clerks, and to have enjoyed the issues of the Rolls estate down to the commencement of the present reign, when a salary of 7,000*l.* a year was paid to the Master in lieu of all his former remunerations, and the estate was taken into the hands of the Crown.

ENTOMOLOGICAL.—March 23.—Dr. D. Sharp, V.P., in the chair.—The Hon. Mrs. W. Carpenter and Mr. S. G. C. Russell were elected Fellows.—The Secretary read a letter from the City of London Entomological and Natural History Society on the subject of a proposed catalogue of the fauna of the London district.—Mr. G. C. Champion exhibited a number of new species of Longicornia from Mexico and Central America, recently described by the late Mr. H. W. Bates in his paper entitled 'Additions to the Longicornia of Mexico and Central America, with Remarks on some Previously Recorded Species,' read at the last meeting of the Society.—Mr. S. Stevens exhibited three very rare species of Noctua, viz., *Noctua flammata*, *Leucania vitellina*, and *Laphygma exigua*, all taken by Mr. H. Rogers at Freshwater, Isle of Wight, in the autumn of 1891.—Mr. F. C. Adams again exhibited the specimen of *Telephorus rusticus*—in which the left mesothoracic leg consisted of three distinct femora, tibiae, and tarsi, originating from a single coxa—which he had shown at the meeting on the 24th of February last. The specimen was now reversed, to show the structural peculiarities, upon which Dr. Sharp, Mr. Champion, and Mr. Jacoby made some remarks.—Mr. O. Salvin exhibited a series of mounted specimens of the clasping organs in the male of several species of Hesperidae.—Dr. Sharp exhibited for Mr. F. D. Godman a collection of Orthoptera recently made in the island of St. Vincent, West Indies, by Mr. H. H. Smith, the naturalist sent to that island by Mr. Godman in connexion with the operations of the committee appointed by the British Association and the Royal Society for the investigation of the fauna and flora of the Lesser Antilles. It was stated that the collection had recently been referred to and reported on by Herr C. Brunner von Waltenwyl and Prof. J. Redtenbacher.—Mr. J. W. Tutt exhibited and remarked on a series of various forms of *Orrhodia vaccini* and *O. (spadicea) ligula*.—Mr. C. G. Barrett exhibited and made remarks on a series of specimens—including some remarkable varieties—of *Bombyx quercus* and *Odonestis potatoria*.—A long discussion ensued as to the probable causes of the variation exemplified, in which Dr. Sharp, Messrs. Tutt, E. B. Poulton, H. Goss, Jacoby, Salvin, Bethune-Baker, and Distant took part.—Mr. G. A. J. Rothey sent for exhibition a number of specimens of *Camponotus compressus*, *C. micans*, *Ecophila smaragdina*, *Sinurufonigra*, *Solenopsis geminata*, var. *armata*, and other species of ants, from Calcutta, together with certain species of Aphidæ kept by them. He also communicated a short paper on the subject, entitled 'Notes on certain Species of Calcutta Ants and their Habits of Life.'

SOCIETY OF ARTS.—March 24.—Sir J. Strachey in the chair.—An important paper on 'The Opium Question' was read before a crowded meeting of the Indian Section of the Society by Mr. G. H. Batten, formerly of the Bengal Civil Service.—A long and animated discussion followed the reading of the paper, in which Sir G. Birdwood, Sir T. Wade, and others took part.

March 28.—Prof. Roberts-Austen in the chair.—The first of a course of three Cantor Lectures 'On Mine Surveying' was delivered by Mr. B. H. Brough, and was illustrated by lantern views.

March 29.—Mr. A. Gilbert in the chair.—A paper 'On the Decorative Uses of Sculpture' was read before the Section for Applied Art by Mr. E. R. Mullins.—A discussion followed.

March 30.—Mr. J. B. Martin in the chair.—A paper 'On Foreign Exchange' was read by Mr. E. Matheson, and was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—March 22.—Mr. F. Galton, V.P., in the chair.—Mr. Theodore Bent read a paper on the finds at the great Zimbabwe ruins. The outer wall of the semicircular temple on the hill is decorated by a number of birds perched on long soapstone pedestals, all of which appear to be intended to represent the same bird, probably a vulture. Two of the birds, similar in character and slightly varying from the others, are represented as perched on zones or cesti, and there seems to be a similar class of symbolism connecting them all. Mr. Bent is of opinion that these birds represent the Assyrian Astarte or Venus—the female element in creation. In the centre of the temple stood an altar, into the stones of which were inserted a large number of soapstone objects which afforded ample evidence of the existence of phallic worship in this place. Within the sacred enclosure are two solid round towers, the largest of which is 34 ft. in height, and has a girth of 53 ft.; before them is a raised platform, presumably for sacrifice, and the wall behind them is decorated with large standing monoliths. Some of the fragments of pottery found are very good, and give evidence of a highly developed artistic skill. Close underneath the temple stood a gold smelting furnace, made of very hard cement of powdered granite with a chimney of the same material, and the quantity of rejected quartz found hard by proved that these ruins had formed the fortress for the protection of a gold-producing people. The ruins and the things in them are not in any way connected with any known African race; the objects of art and of special cult are foreign altogether to the country, and neither the date of construction nor the race of the builders can now be determined with accuracy; but the evidence in favour of this race being one of the many tribes of Arabia is very strong, and all the facts point to a remote antiquity.

PHYSICAL.—March 25.—Prof. S. P. Thompson, V.P., in the chair.—Miss L. E. Walter was elected a Member.—A 'Note on the Electro-motive Forces of Gold and Platinum Cells' was read by Prof. E. F. Herroun.—A 'New Instrument for showing the Effects of Persistence of Vision' was exhibited and described by Mr. E. Stuart Bruce.—A paper 'On some Electrical Instruments' was read by Mr. R. W. Paul and the apparatus exhibited.

ARISTOTELIAN.—March 21.—Mr. S. H. Hodgson, President, in the chair.—Mr. J. C. Bowen was elected a Member.—Mr. G. F. Stout read a paper 'On a General Analysis of Presentations with a View to a Theory of their Interaction.'—The paper was followed by a discussion.

## MEETINGS FOR THE ENSUING WEEK.

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|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Mon.   | Royal Institution, 5.—General Monthly.                                                                                                                                                                                                |
| —      | Engineers, 7½.—Adjourned discussion on Mr. S. Sellow's Paper, 'Electrical Traction and its Financial Aspect'; 'The Application of Electricity to Hoisting Machinery,' Mr. R. Bolton.                                                  |
| —      | Aristotelian, 8.—'Scotus Erigena "De Divisione Nature,"' Mr. C. G. J. Webb.                                                                                                                                                           |
| —      | Victoria Institute, 8.—'The Argument from Design,' Prof. Bernard.                                                                                                                                                                     |
| —      | Institute of British Architects, 8.—'Construction of the Central Pillars of Milan Cathedral,' Signor L. Beltrami; 'Wrought-Ironwork: the Renaissance Period,' Mr. J. Starkie Gardner.                                                 |
| —      | Society of Arts, 8.—'Mine Surveying,' Lecture II, Mr. B. H. Brough (Cantor Lecture).                                                                                                                                                  |
| Tues.  | Royal Institution, 3.—'The Brain,' Prof. V. Horsley.                                                                                                                                                                                  |
| —      | Shortland, 8.—'Vocal Shortland,' Mr. J. Fielding.                                                                                                                                                                                     |
| —      | Civil Engineers, 8.—'The Sewage-Farms of Berlin,' Mr. H. A. Roehling; Monthly Ballot for Members.                                                                                                                                     |
| —      | Biblical Archaeology, 8.—'The Book of the Dead' (Continuation), Mr. P. le P. Renouf.                                                                                                                                                  |
| —      | Society of Arts, 8.—'The Red and White Races in Manitoba and the North-West,' Rev. J. McClean.                                                                                                                                        |
| —      | Zoological, 8½.—'Land-Shell of St. Helena,' Mr. E. A. Smith; 'Notes on the Indian Darter ( <i>Plotos melanogaster</i> ),' Mr. F. E. Beddard; 'On a Recently Described Species of Pheasant from Central Asia,' Mr. Seebohm.            |
| Wed.   | Archæological Institute, 4.—'The Stone Circles of Britain,' Mr. A. L. Lewis; 'Widows and Vowesses,' Mr. J. L. André.                                                                                                                  |
| —      | Geological, 8.—'Geology of the Gold-bearing Rocks of the Southern Transvaal,' Mr. W. Gibson; 'The Precipitation and Deposition of Sea-borne Sediment,' Mr. R. G. M. Browne.                                                           |
| —      | Society of Arts, 8.—'Future Trade Relations of Great Britain and the United States,' Mr. R. S. McCormick.                                                                                                                             |
| —      | British Archaeological Association, 8.—'Discoveries at Chester,' Mr. F. H. Williams; 'The Seals of the Abbots of Boxley,' Rev. J. Cave-Browne.                                                                                        |
| Thurs. | Royal Institution, 8.—'Epidemic Waves,' Dr. B. A. Whitelegge.                                                                                                                                                                         |
| —      | Society of Arts, 4½.—'The Agricultural Needs of India,' Dr. J. A. Voelcker.                                                                                                                                                           |
| —      | Linnean, 8.—'Phenomena concerned in the Production of Forked and branched Palms,' Mr. D. Morris; 'Gland-like Bodies, &c., in the Bryozoa,' Mr. A. W. Waters.                                                                          |
| —      | Electrical Engineers, 8.—Continuation of Discussion on Mr. A. Reckenzaun's Paper on 'Load Diagrams of Electric Tramways and the Cost of Electric Traction.'                                                                           |
| —      | Antiquaries, 8½.—Mandate of Bishop Clifford superseding the ancient Use of St. Paul's Cathedral Church by the Use of Sacrum, Rev. W. Sparrow Simpson; 'Remarkable Group of Ecclesiastical Figures at Wells,' Mr. W. H. St. John Hope. |
| —      | Historical, 8½.—'The Roumanian Language,' Rev. Prebendary R. Thornton.                                                                                                                                                                |
| Fri.   | United Service Institution, 3.—'The Royal Naval Exhibition of 1891,' Capt. Sir A. Jephson; 'The Arts Section of the Naval Exhibition,' Major L. Edie.                                                                                 |
| —      | Physical, 5.—'Note on a Law of Colour in its Relation to Chemistry,' Constitution, Mr. W. A. Atwood; 'Construction of a Colour Map,' Mr. W. Baily; 'A Mnemonic Table in connexion with Electrical Units,' Mr. W. Glead.               |
| —      | Civil Engineers, 7½.—On some Forms of Petroleum Engines, Mr. R. J. Dury (Students' Meeting).                                                                                                                                          |
| —      | New Shakespeare, 8.—On some of Shakespeare's Female Characters, Miss G. Latham.                                                                                                                                                       |
| —      | Astronomical, 8.                                                                                                                                                                                                                      |
| —      | Royal Institution, 9.—'Electric Motors, Motors, and Money Matters,' Prof. W. E. Ayrton.                                                                                                                                               |
| Sat.   | Royal Institution, 3.—'Dramatic Music,' Prof. J. F. Bridge.                                                                                                                                                                           |



## Science Gossip.

A COCK-AND-BULL story has been going the round of the ladies' papers to the effect that a little girl of ten has rewritten Euclid, and that favourable reviews of her work have appeared, attributing it to a clever man. We have the best authority for saying that no such book and no such reviews have appeared.

At the commencement of the Oriental Congress of 1891 a paper was promised by Mr. J. Claine on his recent explorations in Sumatra. Though competent judges received the announcement with incredulity, the paper was read *in extenso*, and the writer was at the end of the Congress honoured by Dr. Leitner with the highest award for scientific discovery. Those who still remember, among equally surprising statements of Mr. Claine's, his assertion that the Batak physicians two centuries ago had anticipated the modern theory of germs and bacilli, should read an instructive and amusing paper entitled 'Science or Humbug?' in the part just issued of the *Journal of the Netherlands Geographical Society*, in which Mr. Claine's discoveries are reduced to dimensions less than infinitesimally small.

At a recent meeting of the geological section of the Paris Geographical Society M. Bogdanovitch produced some specimens of jade from the deposits in the valley of the Raskem Daria, which he had visited while attached as geologist to Col. Pietsof's Tibetan expedition last year. The occurrence of jade at various points along the face of the Kuen Lun range, besides the famous mines in the Karakash valley, has been referred to in the writings of the late Dr. Stoliczka and others. M. Capus remarked that the new specimens were of the two principal varieties, one of which is recognizable in the tomb of Tamerlane at Samarkand, and the other in the numerous jade ornaments and miscellaneous articles which find their way from Eastern Turkestan to Russia and China. M. Bogdanovitch mentioned incidentally that the limit of perpetual snow on the northern face of the Kuen Lun range was the highest he had ever seen, *i.e.*, 18,000 feet; on the southern side it was 16,000 feet.

## FINE ARTS

*The Life and Letters of Samuel Palmer, Painter and Etcher.* By A. H. Palmer. Illustrated. (Seeley & Co.)

THE filial love to which we owe this volume is well illustrated by a sentence that occurs in the middle of the book, where the author remarks of his intercourse with his father:—

"Few sunsets have seemed comparable in beauty to those he showed me, and when he could go no longer the twilights seemed to lose half their poetry."

The elder Palmer was essentially a painter of sunsets and twilights, and his sympathy with their grandeur and mystery, their majesty and splendid colour, has not a little of stately Miltonic force about it, while it contrasts strangely with the conventional efforts of the Barrets, his rivals in painting them. Apart from his noble aims, high feeling for art in the technical sense, and that poetic impulse, perfectly fresh and original, to which all his works bear witness, Palmer was a man of note in many respects. It is a significant fact that he looked upon art in the single-minded way of an old master, according to which design—in its true sense—is a method of expression, poetic, moral, or religious, as the case may be.

Palmer's career likewise deserves attention because he preserved most of the tradi-

tions of Blake. All that he did showed reverence—not of the dull sort which does nothing but adore, but wise and intelligent—for Blake. Some of Blake's poetic motives he illustrated, without, however, losing his own originality, and his letters, often without a set purpose, cast new light upon the object of his admiration. There is in this volume a letter addressed to Mrs. Gilchrist (it is the thirtieth of the collection) which every one ought to read before he pronounces judgment upon Blake. Referring to Gilchrist's 'Life' of Blake, Palmer wrote to Mr. Valpy: "I am the very 'youth' of the biography upon whom Blake turned with the question, 'Do you work with fear and trembling?' And I could tell him now, as I told him then, 'Indeed I do.'" That Blake's further comment, "Then you'll do," was balm to the spirit of such a devotee as Palmer goes without question. In short, his admiration for Blake makes his letters and his son's records of his life doubly interesting because it was direct and profound, and, so far from indicating weakness of character or anything like an inferior intellect, marks the strength and profound sincerity of the man who was capable of it. As he said of Blake in his relation to art, "he would see nothing *but art* in anything he loved."

"And so, as he loved the Apostles and their divine Head (for so I believe he did), he must needs say they were all artists. You see a touch of this absurdity in his 'Marriage,' where he makes the blessed Comforter the spirit of poetic intention."

This was said with reference to some persons who said that Blake must be mad because he had declared that Christ and His apostles were artists.

The letters are printed in chronological order from 1828, when the writer was twenty-three years of age, and, with but one considerable break, continue until 1881, when he had but a few months to live.

"Old age, inexorable, but not unkind, crept upon him by degrees, mercifully sparing him some of those infirmities so often the portion of the last days of life."

Accordingly the last letters before us retain the characteristic spirit of the author, his gentle humour, and that choiceness of expression which is due to the utmost care in writing—a habit as much a part of Palmer's nature as his clear, firm handwriting, and the elaborate and researchful touches of his brush and etching needle. These letters tell us much of the growth of many of his finest designs, but current politics and modern religious belief, or disbelief, disturbed him greatly, and it is easy to detect in some of his many written objurgations a profound unrest, a patriotic anxiety such as men less sensitive would be unlikely to entertain. Palmer was profoundly religious in the old-fashioned sense of the word, and he regarded irreligion, or, indeed, departures of most kinds from the standards by which he ruled himself, with deep distress, and he expected evil to come from them. Without being in the least degree stern or uncharitable, he regarded as almost criminal many things an easy-going and self-indulgent, self-reliant philosophy takes small account of. This sort of piety coloured his

life; it was the mainspring of most of his actions; it is obvious in some of his designs; and it is so often present in his correspondence that we are disposed to think the most important error of judgment his son has made in compiling the book before us has been in failing to suppress a good deal of what the artist wrote when under the influence of a highly characteristic, but not invariably admirable mood.

It would not, however, have been wise to suppress passages so full of passionate sympathy with sorrow as that Palmer addressed to a friend who had experienced a loss, if less severe, yet analogous to that which shadowed the artist's later days. The following is so thoroughly characteristic of the writer that we give it in full as the best illustration of his piety and peculiar sensitiveness:—

"Mrs. —'s loss has been precisely my own: a beautiful young life full of purpose and promise plucked up by the roots. To this day I cannot bear to dwell upon mine, but the Divine Comforter can sometimes apply well-known words with new and strange power to the wounded heart. It was only last year, I think, that, walking down to Red Hill Station on my way to town in the deepest dejection of mourning for my poor boy, I was *confronted*, on entering the waiting-room, with these words on one of the large-print Scripture placards—'He will dwell with them, and they shall be His people, and God Himself shall be with them, and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.' And He [the Angel of the Revelation] said unto me, 'Write; for these words are true and faithful.'"

This is quite in the spirit of Blake, who always declared that, in Browning's phrase, "he saw God's hand in his lifetime." Palmer's piety was spontaneous and devout. He had much too fine a sense of humour, his religion was too sincere, to degenerate into cant, and his cultivated taste kept him free of vulgarity in any form. We think, however, that had he known these letters were to be published, he would have suppressed several passages not intended for the world.

A man of character so serious as Palmer was sure to possess a strong if not conspicuous sense of humour, and these letters furnish several instances of the kind which, without lengthy quotations, cannot be repeated. More interesting to the student are the numerous criticisms of matters artistic, æsthetic motives, and theories of design. The painter of 'The Lonely Tower' looked at landscape art as almost worthless unless it possessed sentiment. Accordingly he told Mr. Valpy:—

"We rise thus from ordinary landscape to the bucolic and poetic, where 'more is meant than meets the eye.' With the poet, a single adjective has power to lengthen and dignify a river course, suggest city and citadel at its estuary, and, further up, disputed fords and foughten fields; then, upward still among the rocks and falls, the spirits of woods and streams, the fairies, and the good old river-god. As an instance out of many we may take 'that ancient river the River Kishon.'"

The phrase "disputed fords" illustrates the sympathetic memories the author desired to call up in his designs. The "fairies" and the "good old river-god" are not



quite in harmony, but they are not the less Miltonic on that account. Next to Blake and Milton, Palmer admired Claude. When, in 1864, he saw the 'Enchanted Castle,' he called it "that divinest of landscapes," and he wrote to Miss Louisa Twining:—

"Lo! It becomes *real* (in the silly popular sense of the word), and you walk up and enter the gates. You find it full of the most beautiful paintings, and long to make some memoranda of them. You have only a fortnight to stay in the neighbourhood, and have permission to go to work."

in that enchanted building which Keats and Coleridge knew so well. Of another Claude Palmer wrote to Miss Laura Richmond in 1863:—

"Claude was the greatest landscape-painter who ever lived: and there is a grand picture of his from Sir Culling Eardley's at the British Institution [No. 117, 'Landscape and Figures'] which enraptured dear Mother Radcliffe: see her journal. The drawing of the trees is sublime."

Few of us look upon Mrs. Radcliffe as a student of Claude, but there is no doubt that she knew all about the 'Enchanted Castle' and similar landscapes, although Salvator Rosa and Fuseli are commonly supposed to have had more to do with 'The Mysteries of Udolpho.' We are surprised to find that while Nicholas Poussin and Sebastian Bourdon made a great impression on Palmer and often influenced his work, although, of course, not so much as Claude did, Gaspar Poussin does not seem to have had anything like the same fascination for him. He speaks of other old masters in an unexpected light. Thus he relates:—

"Years ago Sir A. Callcott told me he remembered the magnificent 'Bacchus and Ariadne' [by Titian in the National Gallery] far different from what it was even then. The collection of Claudes [in Trafalgar Square] is wonderful. I have seen their gradual decay, and then the fearful cleaning which swept the dew, the light, the pearl, the golden influences into the pail and committed them to the sewers. The 'St. Ursula' alone escaped, and happily abides, merely in its dirtiness."

This is not news to artists, but the "consumption" of old masters "in populous cities pent" for public enjoyment is not commonly recognized.

We have almost entirely confined our attention to Palmer's letters, because they are quite new. The biography—a much enlarged edition of that we reviewed at length when it was published some ten years ago—deserves praise, not only on account of its filial spirit, but because it is well constructed and succinct, full of appropriate details and of that local colouring which is so precious in biography. Mr. Herbert Palmer gives a careful description of the life Samuel Palmer led in that most unconventional retreat of his at Shoreham, in Kent, where some of the happiest years of his early manhood were spent, and where he lived as if life were a pastoral, as we might suppose the shepherds in his idyls passed their lives if they enjoyed the bliss of existence without a flaw. "The Ancients," a company of Palmer's friends who frequented Waterhouse in Shoreham, and indulged their tastes for "poetry and sentiment" (which was their recognized motto and password), must have been a curious as well as a thoroughly happy set. At Shore-

ham all Palmer's early works from 1825 were painted.

The 'Life and Letters' need an index and ought to have had one. The illustrations, most of which were prepared for the press by the author, are first rate. It would be hard to surpass 'The Water Mill,' and several facsimiles by Mr. Alfred Dawson of Palmer's early drawings.

#### THE INSTITUTE OF PAINTERS IN WATER COLOURS.

(Second and Concluding Notice.)

MR. FULLEYLOVE has—for the time only, we hope—abandoned his much-loved palaces, his pleasaunces and trim gardens, in order to paint quaint and picturesque furniture, interiors, and the varied effects of daylight and sunlight in splendid rooms. *Powder Blue and Satin Wood* (No. 204) is a fine group of *bric-à-brac* slightly, but deftly and firmly painted; *Lady Hamilton's Writing-Table* (269) is an *escritoire* of Louis Seize's time; *His ain Fireside* (284) is a bright and pure interior; and so is *An Adam Drawing-Room* (337). Mr. E. Bale still is faithful to architectural subjects, and paints them with a fine sense of space and chiaroscuro. Of *The Arno, below Florence* (249), as seen from a terrace overlooking the river, parts are rather slight and weak, but as a whole it is broad, simple, and homogeneous. With it we may group Mr. Weedon's *Hayfield* (256), meadows and a stream in full and bright sunlight. The *Egyptian Curios* (266) of Miss K. M. Whitley, blue enamelled ware, noticeable for wealth and strength of tints, is an admirable exercise in fine colour and quite a masterpiece of still-life painting, which should be compared with Mr. Block's vigorous success in dealing with masses of various shades of brown in No. 34 and other drawings.

Always clever, Mr. P. Macquoid has sent a deftly sketched and animated *Portrait of H. A. Peto* (267), a whole-length figure in a Henri II. costume, of which the best that can be said is that the draughtsman ought not to be content with successes so easy and trivial. Among the figure pictures of *genre* subjects Mr. W. Langley's *Waiting for the Crew* (285), an old fisherman smoking, is soft and solid, well drawn and good in character; but apart from this it is little better than an ambitious piece of still life. Bright and realistic, Mr. W. Rainey's *Bliss* (305) is excellent in colour. The stony beach, in the full sunlight which is its best and freshest element, is first rate in tone and tint. Another good coast piece has also a fanciful title, *A Smile beneath a Cloud* (316). It is the work of Mr. P. Dixon, and represents sombre rain-clouds above a calm and shining sea; it lacks force, but not delicacy of colour, and the effect is broad. Mr. F. Dadd's *Tough Yarn* (332) possesses plenty of spirit and much variety of character. The effect of an interior lighted by one large window facing the spectator is deftly and faithfully managed, and, being broad and simple, the light and shade is highly artistic; but the colour is chalky and the shadows are rather hot. Mr. Dadd, we believe, draws much for illustrated books and journals, a practice often injurious to an artist's tones and colours. In *The City Walls* (361), Mr. W. Rainey's study of the old ramparts of an ancient German city, the pattern of the dark blue dress of a damsel posed in front is needlessly hard and obtrusive, otherwise the drawing is excellent, soft, solid, and firm in its draughtsmanship. Bright and solid, but harder than the last, is Mr. A. W. Weedon's *Evening Shadows, Richborough* (364). We like it even more than his *Evening after Rain* (129) in the Pevensy Marshes. In *Close to the Sea, Mudiford* (413), a drawing of a sea marsh, Mr. C. Hayes has produced his best work so far as we know. Mr. J. W. R. Linton's *Idle Moments* (446), a costume picture, is technically good, being nicely

drawn, well modelled, and strongly coloured, but the design lacks animation. Mr. F. G. Cotman's artistic tact and power to make pictures out of simple materials are well known, but were never better proved than in *Pilgrims to Holy Island* (459). The numerous small figures are cleverly disposed. The flatness of the beach, the brightness of the whole drawing, and the largeness of the effect (which adds much to the sentiment of the picture) are worthy of admiration. Like the last, Mr. G. C. Kerr's *Calm on the Medway* (488) excels in the treatment of the atmosphere. It is, as a whole, broad and soft.

Mr. J. Nash knows how to express with force and spirit the sentiment of a sea tragedy, and even when, as in *After the Gale* (502), there is not a little evidence of the lamp, and the draughtsmanship is neither quite sincere nor exhaustive, he never leaves us unmoved. In his present contribution he has depicted a disabled barque floating low in the water, her yards gone, much of her rigging in disorder, while the still turbulent seas race along her sides. But although expressive, the work lacks colour, air, light, and, most of all, research. Another marine subject, more original than Mr. Nash's, is Mr. W. H. Weatherhead's large drawing of a lifeboat's crew trooping down a village street to go *Off to the Wreck* (508). Nearly all the faces are individualized and expressive, and the attitudes are well designed; but why are all the men thus hastily summoned so clean-shaven and smug? Their clothes are fresh, and neither hurry nor disorder appears in the picture. Still this is a bold attempt to do something strong and fresh, and if he makes thorough studies, aims at breadth, and carefully masses the colours and groups of his figures, Mr. Weatherhead may achieve signal success. We are bound to praise in general terms Mr. G. M. Henton's painting of that richly coloured old brick building the *Jesus Hospital, Bray* (547); Mr. T. Huson's *Early Birds* (549), ploughmen in a misty meadow, and pigeons following the opening of the furrows; Mr. C. E. Johnson's *Repose, on the River Arun, Sussex* (596); Mr. T. A. Brown's *Evening* (601); Mr. A. W. Weedon's *Near Sandwich* (613); Mr. C. T. Davidson's *Low Tide, Evening* (629); and Mr. C. A. Smith's "Who cries first?" (664.) Mr. J. Nash's *Morning of another Day* (673), the remnant of a wrecked ship's crew, half starved and quite exhausted, rowing their long boat, has so much of good design, pathos, and invention as is needed to make a first-rate book or newspaper "cut," but in every point where anything higher is needed it is defective. Accordingly, although it is a capital "illustration" for a tale of the sea, it is far from being a picture.

#### NEW PRINTS.

Two of Mr. Marcus Stone's somewhat over-elegant and dainty young ladies figure in the prints of which we have "artists' proofs" from Messrs. Boussod, Valadon & Co. 'Wild Flowers' depicts a statuette-like and large-eyed maiden, gracefully shaped, posed, and draped, and crowned with a wide-rimmed hat, holding a basket of field flowers; and 'Garden Flowers' a sister, similarly attired and pleasing, standing on the stone steps of a pleasaunce and tending a fully blooming rose-bush. That the pictures from which these prints are taken are even softer, sweeter, and more gracefully weak than their reproductions in black and white goes without saying. It is true, likewise, that the charms of Mr. Stone's schemes of tonality are admirably given in copies which lack only his agreeable coloration to be among the best of their kind. From the same publishers we have an acceptable, but hardly adequate print, signed "T. R. Way," after Mr. Whistler's renowned portrait called 'My Mother.' It will serve as a memorandum.

Of very different complexion from Mr. Stone's



elegant amenities is the vigorous publication of the Art Union of London for 1891, representing, as designed and etched by Mr. W. L. Wyllie, 'The Escape of H.M.S. Calliope in the Harbour of Samoa.' The movement and passion of the design are first rate; there is skill shown in every line of the waves, and the whiteness of their crests is admirably given; the "quality" of the darker billows could not be finer, while the effect of the whole is to the highest degree artistic and vigorous. Would that the Art Union were always as happy in its prints as in this instance! The same society has published, from the hands of Mr. J. Dobie, another etching, which reproduces in a spirited, but rather heavy and spotty manner, Mr. D. Sadler's popular picture of an inn garden where three men sit at a table, and the expressions of two of them with regard to the third man confirm the old saying, which serves for the title of the work, that "Stuffing is good for a Goose."

Messrs. Frost & Reed favour us with an "artist's proof" of a plate mezzotinted in a characteristic manner by Mr. John Finnie and entitled 'The Margin of Rydal Water,' depicting rough meadow, large trees heavy with foliage, a calm tract of water, distant forest-clad hills, and a sky so laden with clouds and so low in tone that it appears to threaten torrential rain, although the rest of the view suggests strong sunlight. The engraving is a little heavy and dark, and the clouds are spotty, a defect not confined to them unluckily; otherwise it is a good and masculine, but somewhat depressing example.

#### LINCOLN CATHEDRAL.

IN the progress of the "restoration" of the cloisters at Lincoln Cathedral, which we commented on a fortnight ago, the alleys are being repaved with Hopton Wood stone. The west walk has been already done, and the east walk is near completion. The south walk will be the next undertaken. This walk is at present paved with memorial slabs, cast out of the minster when it was unhappily repaved in the last century. No care was then taken of these memorials, either in transport or laying down, and subsequently they received the basest treatment, when the cloisters were used by the minster workmen as their building shed. Unless a strong effort is made to preserve these slabs, which even in their smashed and mutilated state are of the highest historical and archaeological interest, it is much to be feared that they will be buried beneath the modern pavement. But even if thus put out of sight, it is satisfactory to know that an accurate record of many of them exists. The former cathedral architect, Mr. Pearson's predecessor, Mr. J. C. Buckler, valued these memorials as they deserve, and took drawings of all that were not too much mutilated to allow of it. These drawings will be found among the Additional MSS. of the British Museum, 27,766, p. 196 ff., and will reward careful examination. Mr. Buckler writes:

"The ancient gravestones at Lincoln are at the present day more numerous and more singularly varied in their character than is observable in any other church. But never were curious and interesting memorials more spitefully treated. True it is that in many churches they were totally destroyed. Here they were cast out, and the cloister was paved with them. But unfortunately the cloister, after receiving these valuable records of the clergy of past ages, was consigned to work-people, stone and timber being cast upon the floor, and rude treading permitted to such an extent that the pavement has been broken up, and in many places so completely smashed (as if loaded carts had passed through the cloister) as to have rendered the greater number of the engraved and lettered slabs unintelligible. But the smashed stones, not having been removed or mended, have been found in several instances intelligible, both as to the engraved figures or devices and the inscriptions. The foul and hard-pressed covering they received in the course of three quarters of a century has contributed considerably to their preservation in places, but, as is commonly the case, the names of the owners of the monuments seldom escape fatal injury. Many a gravestone appears to have been broken in its pas-

sage from the church to the cloister, and many a one was demolished in order to piece out the pavement."—Pp. 205, 209.

One of the most historically interesting and most elaborate of these memorials is the incised slab of Richard of Gainsborough, "cementarius," certainly the builder, and probably the designer, of the "Angel Choir" and of the Eleanor Cross once standing at Lincoln, the first of the series. This priceless slab was ejected from the minster at the repairing in the last century, and having become broken and mutilated, we are told that it is under contemplation to replace it by a modern copy! Of this slab Mr. Buckler writes:—

"The date alone is wanting to complete the inscription of the monument in the cloister of Lincoln Cathedral, as tokens of the coldness, indifference, and ingratitude of the Churchmen who in the eighteenth century cast these memorials of their benefactors out of the sacred edifice which they had built so substantially and adorned so carefully for the benefit of posterity."—P. 182.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 26th ult. the following. Pictures: T. Webster, Old Eyes and Young Eyes, 115*l.* J. Phillip, Aqua Bendita, 703*l.* F. R. Lee and T. S. Cooper, The Chequered Shade, 262*l.* E. W. Cooke, Bella Venezia, 504*l.*; French Luggers running into Calais, 735*l.* C. Stanfield, Old Holland, 556*l.* T. Creswick and R. Ansdell, The Nearest Way in Summer Time, 630*l.* D. Roberts, The Chancel of the Collegiate Church of St. Paul at Antwerp, 315*l.* F. Goodall, Felice Ballarin reciting Tasso to the People of Chioggia, 283*l.*; The Messenger from Sinai at the Wells of Moses, 273*l.*; Hagar and Ishmael, 336*l.* J. Israëls, A Landscape, with female peasants, 320*l.* G. Piloty, The Death of Wallenstein, 115*l.* C. Daubigny, A River Scene, with a female peasant driving cows, 472*l.* J. T. Linnell, The Coast of Devon, 241*l.* T. S. Cooper, Interior of a Sheep Lew, East Kent, 152*l.*; Cows and Sheep in a Meadow, 162*l.*; A Bull and Two Cows, 141*l.*; A River Scene, with cows, sunset, 399*l.*; Cows in a Meadow, 231*l.* H. McCulloch, Moor in Scotland, rain passing off, 105*l.* Sir F. Leighton, After Vespers, 614*l.* R. P. Bonington, Off St. Valerie sur Somme, 173*l.* J. B. Burgess, The Reprimand, 110*l.* J. Linnell, The Woodcutters, 588*l.* C. Stanfield, Le Pic du Midi, 262*l.* Sir E. Landseer, Alpine Mastiffs, 840*l.* Drawing: P. De Wint, Bolton Abbey, 945*l.* Sculpture: The Guardian Angel, 34*l.* R. J. Wyatt, Diana, 37*l.*

#### Fine-Art Gossip.

MR. STANLEY LANE-POOLE has just finished his 'Catalogue of the Coins of the Mogul Emperors of Hindustan in the British Museum,' from the invasion of Baber in 1525 to the establishment of a British currency by the East India Company in 1835. It contains descriptions of over 1,400 coins, chiefly gold and silver, 500 of which will be represented in the autotype plates illustrating the work. As the Museum possesses incomparably the finest collection of this splendid coinage in the world, the volume will offer a special interest to Indian students and collectors. In his introduction Mr. Lane-Poole deals with the various historical, geographical, and with the difficulties of classification presented by the early imitative issues of the East India Company and the French Compagnie des Indes. This volume, the fourteenth, will complete the author's description of the entire collection of Mohammedan coins in the Museum, which has been published in thirteen volumes since 1875, together with his analogous 'Catalogue of the Arabic Glass Weights,' 1891, and Mr. R. S. Poole's 'Catalogue of Persian Coins.'

MR. DUNTHORNE has invited inspection of "Drawings in Water Colours done in France

and Italy by Mr. Charles J. Watson," which are now on view at 5, Vigo Street.

THE forthcoming number of the *Archæological Journal* will contain the following papers: 'Prehistoric Stonework of Mexico,' by Mr. O. H. Howarth; 'Caledonian Campanology,' by Dr. Raven; 'Warnot and Warlot,' by Mr. E. Peacock; 'Queen Eleanor's Crosses,' by Mr. W. Lovell; 'Notes on an Illuminated Pedigree of the Peverell Family and their Descendants, in the Possession of Mr. Harts-horne,' by Mr. A. Vicars; 'Some Flints from Egypt of the Fourth Dynasty,' and 'Notes on Early Sickles,' by Mr. F. C. J. Spurrell; 'Widows and Vowesses,' by Mr. J. L. André; 'On a Welsh Chalice and Paten,' by Mr. W. Cripps; and 'The late Mr. Freeman.'

THE Governors of the National Gallery of Ireland have appointed Mr. Walter Armstrong director of that institution, in succession to Mr. Henry Doyle, deceased. Mr. Armstrong's experience is much greater than that possessed by his predecessor at the time of his appointment, and there is little doubt that he will display equal energy and good taste in the exercise of his duties. Doyle did wonders with a thousand pounds a year. The Government ought to grant much more to his successor.

DR. RUSSELL FORBES, author of 'Rambles in Rome,' is going to issue a monograph, 'The Holy City—Jerusalem, its Topography, Walls, and Temples: a New Light on an Ancient Subject.' Messrs. Durrant & Co., of Chelmsford, are the publishers.

M. L. BÉNÉDITE, one of the editors of the *Bulletin des Musées*, has succeeded to the Keepership of the Luxembourg. During the long illness of M. Étienne Arago, M. Bénédite has been the real head of the museum. Among its latest acquisitions are a seascape by M. Claude Monnet, 'La Femme qui se chauffe' of M. Besnard, and a portrait of two young women by M. Renouard.

THE Archæological Society of Athens has entrusted the publication of the inscriptions on the ancient Greek *amphora* to Prof. Skiās, already known for his recent work on the Cretan dialect.

PROF. POLLARD, director of the American School at Athens, reports that in the theatre at Eretria the eastern half of the orchestra and the eastern *parodos* have been completely disinterred. Parallel to the ancient wall of *poros* stone another wall of marble, but of later period, came to light. The orchestra is somewhat over 9 metres in diameter, the proscenium beginning at 1.25 metres distance. From the centre of the orchestra to the back of the proscenium runs a subterranean passage.

IN Sicily Dr. Orsi is about to undertake a fresh campaign of excavations at Megara Hyblæa.

#### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Popular Concerts.

THE programme of the second Philharmonic Concert on Thursday last week was scarcely in accordance with the statement in the prospectus that the Society's performances would in future be shortened, in harmony with general custom at the present day. Apart from excess of matter, however, the scheme and its interpretation were admirable. The magnificent tone of the strings in the orchestra was once more apparent in Beethoven's Symphony in A, No. 7, and it should be placed to Mr. Cowen's credit that an intelligent "reading," and not a merely mechanical repro-



duction of the notes, was secured, not only in this work, but in Mr. F. Cliffe's orchestral picture 'Cloud and Sunshine,' which well bore repetition, though the piece itself might be more modestly and more appropriately described simply as a concert overture. The list of purely orchestral items was completed by Mendelssohn's 'Trumpet' Overture, one of a batch of compositions published in 1867, and certainly worthy of being rescued from the oblivion with which it was threatened, though it will not compare as an effort of precocious genius with the Overture to 'A Midsummer Night's Dream,' also composed when Mendelssohn was a boy of seventeen. It was an unfortunate coincidence that neither of the two concertos presented at this concert can be regarded in a favourable light. The most enthusiastic admirers of Schumann would find difficulty in appraising at a high value his work for violoncello composed in 1850, when the master was suffering from mental depression owing to an unwelcome change from Dresden to Düsseldorf, where he found his duties as conductor uncongenial to his temperament. M. Ernest de Munck displayed considerable skill in his interpretation of the solo part in the concerto, but he did not succeed in making it interesting. As to Liszt's rhapsodical work in E flat, the most that can be said in its favour is that it is more agreeable to listen to than its companion in A. M. Sapellnikoff's wonderful performance, however, evoked enthusiasm, and the young pianist—whose powers seem to have increased since he was last with us—may, it is to be hoped, be heard shortly in some orchestral work of higher artistic value. A new scene, 'Der Einsame,' for baritone and orchestra, by Grieg, was introduced by Mr. Eugène Oudin. It is a sombre, but, on the whole, an effective piece, and Mr. Oudin rendered it full justice.

The programme of the Popular Concert last Saturday needs only formal record. The concerted works were Herzogenberg's Quartet in G, Brahms's Trio in C minor, Op. 101, and Bach's Concerto in D minor for two violins, played as usual by Madame Néruda and Herr Joachim. Sir Charles Halle rendered Beethoven's Sonata in D, Op. 10, No. 3; and Miss Louise Dale, a light soprano, made a favourable impression in songs by Sullivan, Schubert, and Grieg.

On Monday one of the two new chamber works for clarinet and other instruments to which reference has frequently been made in these columns was brought to a hearing for the first time in London. It is understood that the quintet and the trio were composed for Herr Mühlfeld, one of the most eminent German performers on the clarinet, and it was, therefore, not unreasonable that Brahms should make it a condition that on the first performance of the works in London Herr Mühlfeld should be engaged. To this Mr. Chappell consented, after ascertaining that no slight was intended on English artists, and the Quintet in B minor, Op. 115, was therefore presented under the most favourable conditions. It evidently made a profound impression on Monday's audience, and there need be no hesitation in classing it very high amongst its composer's chamber works, though it will be as well to

defer more definite opinions until after the second performance, especially as the score is not yet available for reference. The opening movement seems at a first hearing the least satisfactory, but the *adagio* in the tonic major, with its lovely opening theme, and the wonderful embroidery, if we may so term it, later on for the clarinet, is a pure inspiration. In place of a regular *scherzo* we have a melodious *andantino* in D, leading to a *presto* full of spirit, but ending, like all the other movements, in a quiet manner. The *finale* is an air with five clever variations and a *coda* which recalls the closing bars of the first movement. With these few observations we must be content for the present, and it only remains to record a magnificent performance, in which Herr Mühlfeld fully justified his reputation, his phrasing and execution being superb, although his tone was less agreeable in the highest than in the lowest register. The quintet is to be heard again to-day, when the Trio in A minor, Op. 114, will be performed for the first time, and both works will be repeated on Monday evening. It is unnecessary to linger over the rest of last Monday's programme. Miss Agnes Zimmermann played Schumann's Sonata in G minor, Op. 22; Herr Joachim gave Spohr's favourite Barcarolle and Scherzo from the 'Salon Stücke,' Op. 135; and the concert ended with Mozart's Trio in B flat, No. 5. Mlle. Gherlsen was scarcely successful as the vocalist, but she may have been still suffering from the effects of her late illness.

#### RECENT PUBLICATIONS.

*My Thoughts on Music and Musicians.* By H. Heathcote Statham. (Chapman & Hall.)—This octavo volume consists mainly of reprints of articles contributed to various reviews, and, as the author admits in his preface, intended more for general readers than musicians. He writes with considerable intelligence concerning most of the great composers, to some of whom separate chapters are dedicated; and he concludes with an excellent essay on the proper use of the organ, his own favourite instrument, which we commend to the notice of organists. Mr. Statham's views with respect to the classic masters are, for the most part, satisfactory and sound; but he is unwise when he yields to the dangerous temptation to indulge in prophecy. He tells us that when Mendelssohn worship was at its height he refused to bow the knee to the musical idol of the day, but that now, when it has fallen from its pedestal, it is necessary to protest "against detraction as wholesale, as uncritical, as stupid, as was the blind adulation formerly lavished upon him." Mendelssohn idolatry is certainly a thing of the past, but the least observant critic must surely come to the conclusion that his best works—that is to say, his oratorios, his chamber and his vocal music—are still esteemed at their proper value; and in asserting that "as Mendelssohn worship has gone so will Wagner worship go, only that the fall of Wagner will be greater, because his principle and method were essentially false," Mr. Statham shows the folly of making statements without anything behind them in the way of proof. The article on Wagner is of no value, for most of it appeared in the *Edinburgh Review* so far back as January, 1876, that is to say, before the opening of the Bayreuth theatre and the production of 'The Nibelung's Ring' and 'Parsifal.' In his general remarks on Wagner's art there are many gleams of intelligence; but his sketchy description of 'Tristan und Isolde' shows that he has not to the slightest extent grasped the inner meaning and significance of

the work regarded from its poetical standpoint. Again, the estimate of Sterndale Bennett is fair and just; but the statement that 'The Woman of Samaria' is "the most really individual contribution to this class of composition since 'St. Paul' and 'Elijah'" is, of course, sheer nonsense at the present time, though it might have been plausible sixteen years ago. These objections, of course, do not apply to the articles on the older masters, in which, as we have indicated, amateurs may find much that is suggestive, if not instructive.

*Double Counterpoint and Canon.* By Ebenezer Prout. (Augener & Co.)—This is the latest instalment of what promises to become a monumental series of educational works. More voluminous treatises exist on the same subject, but they deal laboriously for the most part with purely theoretical matters, whereas the essence of Mr. Prout's system is that he combines theory with practice, illustrating every step in advance by examples taken from the great masters. Thus, while the old text-books enter at inordinate length into all kinds of musical puzzles, Mr. Prout declares in his preface that "it is doubtful whether it is worth while for anybody at the present day to trouble himself about writing an infinite canon by augmentation, a canon *canerizans*, or a riddle canon." In the last chapter of the book, however, he gives some remarkably curious examples of these ingenious puzzles by Bach, Byrd, Cherubini, and others. After dealing at length with strict double counterpoint in the octave, fifteenth, tenth, and twelfth, he passes on to free double, triple, and quadruple counterpoint; and this portion of the work, with its splendid series of examples taken from familiar and unfamiliar sources, cannot but prove invaluable to the student. One chapter is devoted to double counterpoint in the rarer intervals—a subject which, as the author says, "most treatises (except Cherubini's) either pass over in silence or dismiss in a few contemptuous words, as unworthy of serious attention." The second division of the book deals with canon, beginning with the round, a form of composition at one time enormously popular in this country, but little practised abroad. Mr. Prout's examples vary from three to six parts; but rounds exist in a larger number of parts—one specimen, for instance, by John Cooke being written for as many as nine equal voices. Throughout this portion of the treatise the author again proves all his definitions by interesting examples from various composers. There is nothing of a controversial nature in the book, and the warm discussion which arose when Mr. Prout's work on 'Harmony' appeared is, therefore, not likely to be repeated. We have no hesitation in saying that it is the most valuable treatise on its dual subject that has ever appeared in any language.

#### ROSSINIANA.

FROM INEDITED LETTERS.

#### II.

ROSSINI often mentions the friendship existing between Florino and Bellini. In a letter written in 1865 he says:—

"I am drawing near to seventy years of age, and, if you do not hasten to cross the Alps, I shall die without the satisfaction of pressing you to my bosom. I love you not only for the affection you entertain for me, but also for that which you bestow on Bellini, of whom I constantly think, and in whose music I find the sensibility of a soul wounded by a thorn."

In another letter, written the same year, Rossini earnestly begs Florino for some news about a contract made at Naples with certain editors, wishing to know whether the operas, the 'Mosé,' revived at Paris, the 'Assedio di Corinto,' the almost entirely rewritten 'Maometto II.,' and the 'Tancredi,' composed at Venice, were mentioned in it. He begs Florino to take the necessary steps for taking advantage of the new law in favour of com-



posers, and concludes: "As the ending 'ini' Bellini was so dear to you, he also as good to the 'ini' Rossini." In another place he writes: "You whom I love for your love of Rossini"; and a letter written after the death of the composer Conti concludes as follows: "Conti is no more, Bellini is spent; but there remains to you all your Rossini."

The question about Rossini and Bellini has not yet been completely decided; but indisputable facts prove the affection entertained by the Pesarese for the young Sicilian. After the latter's death Rossini, who was enthusiastic about his music, could not speak of it without emotion. Mercadante, who was at Paris when Bellini died, wrote to Florimo that on that occasion Rossini's behaviour was exemplary. In another letter Mercadante related that Rossini had replied in a severe manner and "in good ink" to Bellini's relations, who had interpreted Florimo's conduct in a very unkind manner; and in a third letter I find these words:—

"Rossini is in possession of all Bellini's correspondence with you, and says that it shows that you were really a father to him, and that in your last letters you recommend him to behave well towards me. The *maestroni* is indignant, as I told you, at the language of Bellini's relations about you, and fears that after he (Rossini) has given them trouble, the same fate will befall him."

In other letters Rossini recommends to Florimo the "celebrated composer and professor of the violin," Bazzini, now the director of the Milan Conservatory; and Reyer, who intended to publish a work on the origin of the theatre in Europe. Rossini says that the news spread in 1868, that he had been offered the direction of the Naples Conservatory, was "an old wife's tale." He recommends to Florimo's good graces a couple of artists who were about to visit Naples, "which is the brightest star illustrated by you."

In return Rossini was always very kind to any one recommended to him by Florimo, and in a letter dated 1861 the following seems to me extremely pleasing:—

"At last there has presented herself with a letter from you a beautiful and amiable Armenian lady, wife of the Turkish Ambassador at Brussels. She lives at Passy, where I reside in my humble villa. She had been ill, and came into the country to breathe a purer air than in Paris, and to avoid the mud and noise of the Boulevards. I shall not fail to be attentive to her. She says that, from motives of health, she has abandoned singing, but I encourage her to take up her vocal exercises once more, for I am curious to hear an Armenian sing. When I have heard her, I will tell you what impression she makes on me."

Another person introduced to him seems to him most amiable "because he is a true lover of Italian music!!!" Rossini significantly underlines the notes of exclamation, as he does in a further letter, where, speaking of a book by Pougin on Bellini, he says that the author wrote it with "a not common love for the Italian!!!"

A fine trait seems to me to be revealed by the following. Two pupils of the Naples Conservatory had together written to Rossini a letter full of things "most flattering to my *amour propre*," asking for the master's portrait. Rossini sent two copies to Florimo, and wrote to him:—

"A lover of all youths who dedicate themselves to music, I should like to satisfy the desire of the above-named X.X., but as I do not know whether they merit the attention, I consign the portraits to you, so that you may decide. In case you do not think it reasonable or desirable to give your pupils the portraits, do not mention the affair, nor have any words with them, but count on the discretion which I owe them."

Many of Rossini's biographers speak of the continual nervous attacks suffered by the *maestro*, which had tormented him from his youth up. But Rossini never speaks of his health to Florimo till the year of his death. The following letter is dated 15th May, 1868:—

"My Beloved Friend and Colleague,—Although the reading of your dear letter of the 7th inst. saddened me not a little, by the news that you had been

suffering for fully five months from pains in the limbs, I am tranquillized and rejoiced by the assurance that you are now almost entirely restored to health, and by the certainty that the baths of Ischia will give you back your pristine strength. I cannot say so much of my own health, because since the 15th November of last year I am a prey to a terrible malady which has completely deprived me of sleep and strength. I have, besides, continual hiccup and attacks of yawning, the constant accompaniments of this horrid malady. The French physicians (who are no less tyrants of humanity than those of the Sebeto, as you call them) gave me hopes that, when I went to Passy (where I am now) at the beginning of spring, I should regain strength and sleep from the purer air!! But I am already here fifteen days, and no improvement has taken place in my painful and maddening illness. You see well, my good friend, that the newspapers which report my restoration to health are, alas! in error. We shall see whether the summer will do me any good. My stomach alone performs its function well, and that is why I have the appearance of a man in the enjoyment of good health!! But I see that I am chattering too much about sad things."

On the 1st of June Rossini writes:—

"All my hopes are founded, with regard to my health, on the summer season and my sojourn at Passy; but by reason of the many years I carry on my shoulders, the hope is slight. We shall see."

And then, a few weeks later: "I will not talk about my health, because I have nothing good to tell you."

The ensuing August also brought very cheerless news to Florimo, and towards the end of September the *maestro* wrote:—

"I am a prey to the annual inflammation of the mucous membrane, with fever, headache, &c., &c. It is now forty years long that I pay this tribute to sweet Nature, and as I must not grow old on pain of death, I must be patient and drag myself along."

Rossini still joked, though sadly, but his jokes and patience lasted very little longer. On November 13th, 1868, at 11 p.m., Gioacchino Rossini closed his eyes for ever in his pretty villa at Passy, where he had met with so much homage, and where so many visitors had looked upon his smiling face with eyes filled with wonder and adoration.

ROCCO PAGLIARA,  
Librarian of the Naples Conservatory.

### Musical Gossip.

UNDER the direction of Prof. Villiers Stanford a highly successful orchestral concert was given at the Royal College of Music on Thursday afternoon last week. Excellent performances were secured of Brahms's 'Academic Overture,' a selection from Mendelssohn's music to 'A Midsummer Night's Dream,' and Saint-Saëns's Pianoforte Concerto in G minor, the solo part in the last-named work being well played by Miss Edith Green. Praise is also due to the vocalists, Miss Una Bruckshaw and Miss Jeannie Rankin.

THERE was little to note in the programme of last Saturday's Crystal Palace concert. Miss Ethel Sharpe, who made her first appearance at Sydenham, showed the excellence of the training she has received at the Royal College of Music in Schumann's Concertstück in G for pianoforte and orchestra, her execution being true and even and her touch sympathetic. The orchestra was not heard to the fullest advantage in the instrumental movements from Berlioz's 'Faust'; but magnificent performances were secured of Beethoven's Symphony in B flat, No. 4, and Sir Arthur Sullivan's fine Overture to 'Macbeth.' Madame de Swiatlowsky has somewhat moderated her style, and she sang Meyerbeer's air 'O mon fils' from 'Le Prophète' like an artist.

A VERY good performance of Mozart's opera 'Le Nozze di Figaro' was given at the Royalty Theatre last Saturday afternoon by the pupils of Mr. Gustave Garcia's lyric and dramatic school. Several of the students showed promise as vocalists, and, on the whole, the singing was more commendable than the acting. Mr. C. H. Allen Gill conducted the performance.

AN agreeable miscellaneous concert was given by Miss Giulia Warwick at the Princes' Hall on Tuesday afternoon. The artist was heard to advantage in songs by Wagner, Goring Thomas, and other composers, and the vocalists who assisted her were Madame Valleria, Miss Hilda Wilson, Mr. Ben Davies, Mr. Plunket Greene, and Mr. Alexander Tucker. Violin solos were artistically rendered by Mr. Elkan Kosman.

SOME exceedingly creditable operatic performances have been given at the Royal Academy of Music during the past week, under the direction of Mr. G. H. Betjemann. On Wednesday acts from 'Il Trovatore,' 'Le Nozze di Figaro,' and 'Martha' were rendered in careful and artistic fashion, and on the subsequent evenings the second act of 'The Flying Dutchman' was promised. Of this we may speak next week.

On Thursday afternoon the Court of Common Council elected Mr. Joseph Barnby Principal of the Guildhall School of Music by a majority of 17, the numbers being, for Mr. Barnby, 101, and for Mr. W. G. Cusins, 84. Mr. Thomas Wingham, the third candidate, had retired from the contest.

THE sixth season of the South Place Sunday Popular Concerts will end on the 10th inst. with the twenty-eighth performance, the largest record ever attained by the society. Considering that the programmes consist of classical chamber music, and the entertainments are entirely dependent for support on voluntary contributions, it would seem that those responsible for the performances are meeting with increased appreciation for their praiseworthy efforts to bring high-class music within the reach of the masses.

HANDEL'S 'Judas Maccabæus' will be performed, instead of 'Samson,' on June 25th next. The change is in accordance with very generally expressed opinion, and is also partly due to the fact that Mr. Edward Lloyd found the tenor airs in 'Samson' too low for his voice.

A PERFORMANCE of this beautiful oratorio will, however, be given in St. James's Hall on Wednesday evening next, in aid of the North London Hospital.

### CONCERTS, &c., NEXT WEEK.

- |        |                                                                                          |
|--------|------------------------------------------------------------------------------------------|
| MON.   | Mlle. Jeanne Douste's Rubinstein Concert, 3, Steinway Hall.                              |
| —      | Popular Concert, 8, St. James's Hall.                                                    |
| —      | Musical Artists' Society, 8, Princes' Hall.                                              |
| —      | Misses Josephine and Ida Agabeg's Concert, 8, Steinway Hall.                             |
| —      | Mr. F. J. Chaffer's Concert, 8, Westminster Town Hall.                                   |
| TUES.  | Royal Academy of Music Students' Concert, 3, St. James's Hall.                           |
| —      | Miss Nellie Harston's Concert, 8, 30, Princes' Hall.                                     |
| WED.   | M. Sapellnikoff's Pianoforte Recital, 3, St. James's Hall.                               |
| —      | North London Hospital Concert, Handel's 'Samson,' 8, St. James's Hall.                   |
| —      | Mr. G. A. Clinton's Wind Chamber Concert, 8, Steinway Hall.                              |
| THURS. | Philharmonic Concert, 8, St. James's Hall.                                               |
| FRI.   | Miss Marian Veltro's Lecture on Scientific Voice Production, 3.30, 167, New Bond Street. |
| —      | Wind Instrument Chamber Music Society, 8.30, Royal Academy of Music.                     |
| —      | Mr. Edgar Hulland's Concert, 8.30, Steinway Hall.                                        |
| SAT.   | Popular Concert, 3, St. James's Hall.                                                    |
| —      | Crystal Palace Concert, 3.                                                               |

### DRAMA

#### THE WEEK.

VAUDEVILLE.—Afternoon Representation: 'Chris,' a Play in Three Acts. By Louis N. Parker.

THE promise of Mr. Parker's early work is not fulfilled in his later. 'Chris' is no improvement upon the preceding dramas of its author, and is even more amateurish. The materials for a drama are got together, and no great dexterity of handling is required to put the whole into shape. Mr. Parker has, however, sacrificed his opportunities to his actors, and his interest to his moral. What is needed to give the novelty a chance is a complete change of treatment so far as regards the heroine, a puling and unsympathetic creature, who preaches when she does not whine, and revolts when she ceases to fatigue. Commonplace she must always remain, beginning her life as she does as the daughter



and decoy of an aristocratic old card-sharper, and ending it as an actress. Creatures of this kind inspire no conviction. Chris has lived until womanhood with her father, and has married a man whom she learns to abhor as a drunkard. Now, somewhat late in life, she begins to mourn her lost innocence and to "babble o' green fields." She then goes to live with an aunt, who is the wife of an honorary canon, and, accepting the assurance that her husband is dead, prepares to contract second nuptials with Lord Bournemouth. At this time her husband, who has been in Central Africa, and in order to be worthy of her has conquered his drinking habits, returns in time to hear her avowals of love. He takes again to drinking, attempts some violence towards her, believes that her swoon is death, and dies himself of no visible disease, a victim to that frequent source of stage death—the convenience of the dramatist.

In the story and in the character of the hero there is some stuff. Mr. Parker elongates his acts, however, and his padding is lamentably poor. Half way or more through the first act, when the husband goes out of the room, a theatrical ending to the act is obtained. The author brings him in again to listen to lectures from his wife, and ends with one of the most worn of stage devices—that of the reformed drunkard who pours out brandy, then in a fit of virtue dashes it into the fire. In the second act again we feel for the man, a victim of constant misfortune who has had the manhood to conquer his infirmity, and is so treated by his atrocious old father-in-law that his wife shall come upon him drunk. This, too, is avoided, and an ending without a claim to originality is given to the act. Why the husband is killed in the last act, in place of the wife, we fail to see, the moment in which it seemed as if the wife were dead bringing a sense of unexpected relief. The wife is at this time an actress at two pounds a week. She none the less recites some verses of her part, proving that she plays the heroine of tragedy. What theatre is that which rewards its leading lady so munificently? The play accordingly proved wearisome, and the result was a failure. Mr. Herbert Waring played with power as the drunken husband; and Mr. Sant-Matthews, Mr. W. Herbert, and other actors gave fairly lifelike pictures. Mrs. Lancaster-Wallis failed to humanize the character of the heroine.

#### Dramatic Gossip.

OUR young actors elect to be seen in disagreeable and unsympathetic characters. Mr. Gilbert Hare took by choice the part of Krux the usher in 'School,' and Mr. Lawrence Irving made his London debut in a character only less repulsive, that, viz., of Augustus Caddell in Mr. Pinero's comedieta of 'Daisy's Escape,' which has been revived at Toole's Theatre. Mr. Irving's performance is not wanting in promise.

MR. A. C. CALMOUR'S three-act play, 'The Breadwinner,' given on Saturday at the Avenue, is not likely to benefit the fortunes of that house. It exhibits a picture of impossible manners, and its dialogue is inflated. Perhaps the most remarkable thing in it is the way in which real characters, as the Duke of Albany, Lord Cairns, and Sir Stafford Northcote, are discussed. Some excellent acting by Miss Alma Murray, Miss Olga Brandon, Mr. Lewis Waller, and other

actors was wasted in a piece with no element of permanence.

MISS OLGA BRANDON and Mr. Arthur Bouchier will shortly appear in a new comedy by Lady Greville.

'RUY BLAS,' which is to be the next novelty at the St. James's Theatre, will be seen in a spick-and-span new adaptation, and not in the familiar version in which Fechter appeared thirty-two years ago at the Princess's.

'ALONE IN THE WORLD,' by Col. Prentice Ingram, will, it is said, lead off at the Princess's a series of afternoon representations.

'ROBIN GOODFELLOW' is the title of a three-act play by Mr. Claud Carton in preparation at the Garrick Theatre. Miss Compton (Mrs. Carton) and Miss Moodie will have parts in this as well as Mr. Hare, with Miss Kate Rorke and other members of the company.

MESSRS. SIMS AND BUCHANAN are engaged upon a new melodrama for the Adelphi, the production of which will not probably be long deferred.

MR. GILBERT FARQUHAR, who has undergone a painful operation, has been compelled temporarily to resign his performance of Lord Sands in 'King Henry VIII.'

THE next meeting of the Elizabethan Society will be held on Wednesday, the 6th inst., when Mr. William Poel will read a paper on 'King Henry VIII.,' and Mr. James Ernest Baker a paper on 'Thomas Randolph: his Dramatic and Poetical Works.'

TO CORRESPONDENTS.—F. H.—G. C.—P. C. M.—G. A. G.—received.

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  - (2) In his First Winter Session to attend Elementary Anatomy and Elementary Biology Lectures, to Dissect, and attend Practical Classes in Biology. At the end of this Session to pass the Examinations of the Conjoint Board in Elementary Anatomy and Elementary Biology.
  - (3) In his Second Summer Session to attend Materia Medica Lectures and Practical Pharmacy, and to pass the Examination in Practical Pharmacy at the end of this Session.
  - (4) In his Second Winter Session to attend the Higher Lectures on Anatomy and Lectures on Physiology, to Dissect and do Practical Physiology. At the end of the Session to pass the Second Examination in Anatomy and Physiology.
- Students are advised not to attend Lectures on Medicine, Surgery, and Midwifery until after passing the Second Examination in Anatomy and Physiology, and the appointments of Dresser, Clinical Clerk, &c., should not be held till this Examination has been passed.
- The SUMMER SESSION will begin on May 2nd, 1892. For full particulars apply personally, or by letter, to T. W. SHORE, M.D., Warden of the College.

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In October their Royal Highnesses the PRINCE and PRINCESS of WALES have graciously consented to LAY the FOUNDATION STONE of the NEW BUILDING, which, by their permission, is to be called the CLARENCE MEMORIAL WING. H.R.H. Prince George of Wales has also kindly promised to become President of the Hospital. Land in Praed-street, now covered by 23 houses, has lately been bought, and arrangements are now being made to build—(1) a new Out-patients' Department, (2) a Residential College for Students, (3) New Special Wards (4), 2 Nurses' Home, and (5) well-isolated Wards for Lying-in Women. This will add 100 beds to the Hospital. The estimated cost of this great addition to the Hospital and School is 100,000l. In September there will be an examination for Entrance Scholarships in Natural Science in value from 50 to 100 guineas, for which Students who enter in May are eligible to compete.

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G. W. S. (Mr. G. W. Smalley) has again stupidly blundered in a letter to the New York Tribune, which appeared in that journal upon March 20th, when he says "he [Mr. Collier] publishes books in Newspaper form in a periodical called *Once a Week*."

I do not publish books in Newspaper form. The books I am seeking from British authors are published 7 by 4½ inches, bound in paper covers, and one of these is mailed with each copy of *Once a Week*, or over 200,000 copies each week, or over 10,000,000 a year.

If Mr. G. W. Smalley blunders all along the line after this silly fashion, his contributions to that eminently respectable journal the *Tribune* must be... well, the *Tribune* knows its own business best.

New York, March 23, 1892.

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SATURDAY, APRIL 9, 1892.

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## LITERATURE

*Marah.* By Owen Meredith. (Longmans & Co.)

THE poetry of "Owen Meredith" is something difficult to describe, it is so varied and yet so characterless. The course of Lord Lytton's poetical career was in no sense a growth. At one time he published a classical drama, 'Clytæmnestra'; at another a modern tale in verse, 'Lucile'; at another a collection of 'Chronicles and Characters,' belonging to various periods; there were times when it amused him to translate from dubious languages; late in life he produced an epic, 'Glenaveril,' which defeated criticism because it defied reading. But any attempt to classify so heterogeneous a progeny of so prolific a muse would be vain. The sequence of the classical drama and the versified novel was accidental, not vital. Lyric and epic alike were produced to satisfy the wish to produce; for no other reason. It was certainly natural to Lord Lytton to write in verse; he cannot be said to have forced a vocation. But it is not sufficiently realized that versifying, after all, is a common human faculty; it is only in its supreme developments that it becomes uncommon. With Lord Lytton there was the natural faculty, an individual fluency, an eager ambition, and an enormous power of assimilation. Never was any writer more indebted to his culture than Lord Lytton. It found him his subjects; it taught him how to treat them. All his life he was a diligent student of literature; and his devotion was amply repaid.

What is curious is that he was also, we know, a diligent student of life, a man of many capacities, many adventures, with infinite opportunities and the keenest desire to profit by them. A diplomatist, a man of the world, a traveller, he saw much of men and women in all their moods and under all their disguises. His personal appreciation of the human comedy was immense; his own part in it was ever an excitement to himself. And yet, after all, he was never able to strike the personal note in verse; he was never able to give out in poetry what he received in sensations. Over and over again one divines from some stray suggestion the genuine emotion that has doubtless really awakened this music which he plays to us with studied fingers on a borrowed lyre. But the emotion is not in the verse;

it is divined, not discerned. This book of 'Marah,' for instance, has, in spite of itself, the air of a sort of personal confession. In itself it is highly artificial, stereotyped almost, in its frigid notes after passion, its reported gossip about love. Not a line from beginning to end affects one with the bitter sense of reality. Here is part of 'A Summer Night,' for instance, which is characteristic in its vague straining and stretching after the impression which, one feels, the writer does sincerely wish to convey:—

The summer night fills heaven's remotest spheres  
With stars and meteors. And with fluttering  
fines  
My heart's thrill'd deeps are throng'd by radiant  
tears  
And bright desires.

Heaven and my heart these summer glories share.  
Nor ever, since Latona brought to birth  
The first New Moon, has summer night so fair  
Bless'd heaven and earth.

Heaven's own the stars are, and the meteors:  
mine

The tears and the desires, that meteors are  
And stars of another heaven, no less divine,  
Tho' not so far.

How conventional all this is! and how conventional, even in their unconventionality, are the rhymes about love, about lovers' bliss and lovers' hell, about doubt, desolation, sorrow, vain regret, all through the book! 'Marah,' appropriately named, is the tragedy of a soul which cannot possess itself, which is doomed to a sterile impersonality, which is haunted by the impossibility of confession, by the desire to confess.

Much of Lord Lytton's poetry—most, certainly, of 'Marah'—seems as if it might have been written by anybody. It is distinguished chiefly by its singular lack of distinction. A touch of natural magic never comes into these manufactured lines, all hard and cheap, like imitation jewellery. What we find again and again are stanzas like this:—

Whate'er the gain by these from love expected,  
Whether its acquisition be in pelf  
Or pleasure, it is wholly unconnected  
With love itself.

This certainly "states all the facts, and rhymes in places"—the American's definition of a poem—but it is only by the rhymes that it differs from very ordinary prose. Prose, terribly prose, are all the bids for imagination in the later part of the book—the grotesques, for instance, such as the 'Saturnalia.' This is the picture of Herodias, a coloured lithograph:—

Stay! Now she has it in her hands. It is  
A dead man's head. And how her burning eyes  
Gloat on its horror! How her red lips kiss  
Those white ones! Yes, 'tis she. I recognize  
Herodias. But you never told me this.  
Who could surmise

That you were old associates?

And in another piece, which is meant to be an impressionist sketch, this is how the impressionism is manufactured:—

The green grows ever greyer as we pass;  
The lean soil sandier; the spacious air  
More breezy; raggeder the bristly grass;  
And the few crook'd leafless trees more rare.

A style which alternates between the qualities of the catalogue and the qualities of young ladies' poetry is not, as a style, ideal. It is seen at its best in a piece like 'Rubies and Pearls,' which has distinct cleverness and an unusual grace and lightness of touch.

## RUBIES AND PEARLS.

All I had to give, I gave her. First my kisses, then my tears.

But the little one would have them not. "What use are they?" she said.

Sad, I went away, and dwelt among the tombs, where days are years.

With the Witch that gathers herbs there, and her children who are dead.

They and I became companions; and their dusty shrouds were wet

With my flowing tears, and warm beneath my kiss their white lips burn'd,

Till the Witch, whose graveyard-gatherings rare miracles beget,

Wrought my kisses into rubies, and my tears to pearls she turn'd.

But she drain'd into each ruby's heart from mine a drop of blood,

And a purity my spirit lost from every pearl that fell.

Then she laugh'd, "Good pearls thy tears are now, thy kisses rubies good,

And the proper use of precious stones thy little one knows well."

So I took my pearls and rubies to the little one I love,

She that loves me not. And, when her pretty eyes beheld them, wild

Beat her little heart with eagerness its pride in them to prove,

And she kiss'd and kiss'd me, weeping tears of pleasure like a child.

Still she wears them, still she shows them to her lovers with delight,

And her little heart would break, I think, if one of them were lost;

For the sweetest of its pleasures is the envy they excite,

And 'tis spoilt by no suspicion of the price that they have cost.

This is really pretty; but even this is marked by a certain baldness of language, marred by certain inversions of phrase. It shows that sense of the effective, however, which is one of the most conspicuous and successful characteristics of Owen Meredith's verse. To be effective is no small thing; to be effective in just this manner is the vain dream of so many romantic dreamers that it may well be noted for what it is worth.

*The Lives of the Fellows and Chaplains of the Collegiate Church of Manchester.* By the late Rev. F. R. Raines, M.A. Edited by Frank Renaud, M.D. 2 vols. (Chetham Society.)

THE Chetham Society has been for some time reaping the benefit of the late Canon Raines's bequest of his MSS. to the library founded by Humphrey Chetham at Manchester. It is not too much to say that for many years Canon Raines was the backbone of the Chetham Society. The president, Mr. James Crossley, was not an antiquary, but a *littérateur*, an enormous reader, gifted with an equally enormous memory, and a brilliant critic and conversationalist. Mr. Crossley's striking personality attracted a band of workers, many of whom were remarkable men, and of these Mr. Raines was the most conspicuous. Although he and his chief were both of them Yorkshiremen by birth, a distinction of which they often spoke, they devoted themselves with unremitting zeal to the literature and history of Lancashire, their adopted county, and the long series of works which the Chetham Society has issued is mainly due to their energy and perseverance. Since Mr. Raines's decease 'The Lives of the Vicars of Roch-



dale,' which he wrote, have been edited for the Society by Mr. Howorth, whilst those of the Wardens of Manchester, from the same pen, were edited by that distinguished scholar Mr. J. E. Bailey, whose death was such a loss to the County Palatine; the remainder of the Manchester series, 'The Lives of the Fellows and Chaplains of the Collegiate Church,' or cathedral, are now before us, prepared for the press by Dr. Renaud, who has done his work with judgment and care. We should have looked at these volumes with greater satisfaction if they had contained among the Fellows a life of their amiable author, who was only an honorary canon of the church with which he ought to have been more closely connected.

In looking over these volumes the names of a few conspicuous persons attract attention: for instance, William Booth, who became Archbishop of York and heaped the best preferments in his diocese upon his Lancashire relatives; three deans—Christopher Urswick, Alexander Nowell, of piscatorial and controversial fame, and Walter Balcanquhall, noted traditionally for his ugliness as well as his timidity; Hugh Ashton, a name dear to every Johnian; John White of Eccles, and Richard Hollingworth.

The familiar name of Christopher Urswick tempts us to make a few additions to a biography which might be considerably extended. The name of Urswick's father has not yet been ascertained, but we do not think that there will be much difficulty in discovering it. On April 16th, 1468, Chr. Urswick, of the archdeaconry of Richmond, was ordained subdeacon at York, the nunnery of Clementhorpe near that city giving him a title; on March 18th, 1468/9, he became deacon, and priest on May 23rd, 1472. He was probably drawn to York out of North Lancashire by one of the Booths, of whom there was such a flock in York and Yorkshire. Urswick was afterwards recommended to Margaret, Countess of Richmond, by Lewis, her physician, "as an honest and wise priest," and to her patronage he owed his advancement both in Church and State. He and Archbishop Morton were the chief agents, perhaps, in bringing Henry VII. to England. Urswick's ecclesiastical benefices were many, and to the list of them which Dr. Renaud gives may be added the deanery of Wolverhampton, prebends at Salisbury and Beverley, and several livings. His services to the State were more numerous than those mentioned in these volumes. We have some extracts from his will, made on the 10th of October, 1521, in which he desires to be buried in the church of Hackney before the image of St. Augustine. There is to be no funeral dinner or dole, but two almsmen are not forgotten: "To my olde, pour man that commys to me from Kentish Towne, vjs. viijd. To John with the sore arme, xxs." The testator mentions his nephews William Redman and John a Burgh, his school at Lancaster, and poor scholars at Oxford. The following extracts are full of interest:—

"To Maister Cuthbert Tunstall, maister of the Rolles, my gowne of blak furred w<sup>th</sup> marton, my tippet of sarcenet furred with sables, and my litle mule with sadle and brydle, and all hir

harnes; and also my boke of prayers which begynneth, *Quoniam in medic laqueorum positi sumus*. To Sir John Barro, prest, and vicar of Hakeney, a blak boke wretyn with penne, which begynneth *Audistis quia dictum est antiquis*. To the abbey of Furnes the gilt cupp that Sir Robert Sowthwell gave me, for a remembrance of the soules of my fader and moder sumtyme brother and suster of their chapitre. I will that the great ryng with the saffer that I am always woont to beere in my purse be delivered unto Maister Cuthbert Tunstall, for it is his owne."

Proved 11th of April, 1522, at London.

Blomefield, in his 'History of Norfolk,' says that Urswick,

"contented with his condition, and desiring no further honour or riches, retired to Hackney, and there spent his years in a close and religious retirement, even to his death in 1521, a rare example, worthy the imitation of those having a decent sufficiency as he had."

John Clayton, one of the original Oxford Methodists, was a Fellow of Manchester. He was a Nonjuror and a High Churchman, and somewhat distressed his fellow townsmen by the attention he paid to ritual. He was also bold enough in 1745 to pray in the collegiate church for Charles Edward and his family. He got over the consequences of this rash step, and became famous for a still more daring attempt to bring the dress of the ladies of Manchester within reasonable bounds. For this one indignant dame called him "a pedantic petticoat preacher." In this unsuccessful effort Clayton would have the hearty sympathy of the Wesleys; but in many other points, as time went on, he drifted away from them.

"John Wesley visited Manchester in after years, and, meeting Clayton in the street, coldly gave him his hand. Clayton, looking his old friend in the face, drily observed, 'The voice is Jacob's voice, but the hand is the hand of Esau.'"

The Fellows were, for the most part, natives of Lancashire and educated at Manchester Grammar School, energetic men, plain of speech and somewhat rough in manner, who exercised considerable influence in the town in which they lived. John Gatcliffe was a famous preacher in his day—famous, also, because Mrs. Siddons said of him that she would go to church if it were only to hear him say the Lord's Prayer before his sermon. One Sunday morning the news came to Manchester that the life of the first Napoleon had been attempted, and that the bullet had pierced his *hat*. Mr. Gatcliffe mentioned the report from the pulpit of the collegiate church, and startled the more sedate among his congregation by adding, with a peculiar emphasis, "I wish it had pierced his *heart*!"

Mr. Ethelstone, Mr. Gatcliffe's contemporary, was a wit of the first water, and was one of the clerical magistrates who endeavoured to suppress the riot at Peterloo. Mr. Clowes, another Fellow of those days, was a scholar and a man of taste; he was famous also for the finest private collection of orchids in the kingdom, which he left by will to the Queen. Yet another, Mr. Mallory, was a keen follower of the chase, conspicuous for "his leather inexpressibles, top boots, and black stock." The Vicar of Rochdale said of him, "Mallory had a *stable* mind." Bishop Blomefield once "gently reminded him that hunting was not a clerical habit; Mr. Mallory replied that he did not hunt as

a clergyman, but as a private gentleman,"—a nice distinction. When Mr. Mallory's son-in-law was ordained deacon by Bishop Blomefield at Chester, "he arrived in a close carriage, attended by livery servants," greatly to the chaplain's astonishment. As a corrective of this laxity we can happily turn to the lives of Canons Parkinson and Wray, who will long be remembered in the church which they served so well.

The reader of these volumes will be struck by the extent and variety of the information they contain. Printed books and manuscripts have been largely used in their compilation, and with these there are numerous anecdotes and reminiscences of personal history going back, in many instances, to a distant date. The amiable author did not intend, probably, that everything he had written should find its way into print; still, we do not wonder at the wish of the editor to place before the public everything that Mr. Raines left. There is much of value and much to interest and amuse. The notices of the author's own personal friends and contemporaries show how deep and true was his regard for them.

We cordially recommend the volumes to our readers. They are bright and entertaining, full of incident and life.

#### *Studies in Chaucer, his Life and Writings.*

By Thomas R. Lounsbury. 3 vols. (Osgood, McIlvaine & Co.)

IN discussing a certain passage in Chaucer's 'Knight's Tale' Prof. Lounsbury observes that "had it been a third as long, it would have been three times as effective." A similar criticism may fitly be applied to his own work. Sixteen hundred pages of essays on Chaucer are really too many. It is not by any means that the author is addicted to unmeaning verbiage; but he seems to have aimed at rendering it impossible for the dullest or most careless of readers to misapprehend or overlook any of the points which he desires to enforce. The result is a degree of diffuseness which, however justifiable it might be in a magazine article or a popular lecture, is a serious fault in a work intended to have a permanent value, and which in this instance is especially to be regretted because it cannot but limit the usefulness of a book that certainly deserves to be widely studied. Considered as magazine articles—which they really are in essence, though from the preface we learn that they have not previously appeared in print—these "Studies" are excellent. Prof. Lounsbury's style is bright and vigorous, though now and then marked by an excessive straining after epigrammatic point; he has a genuine enthusiasm for his subject; and his judgments are characterized by sobriety and good sense. On a few questions he has ventured to set himself in opposition to the views accepted almost unanimously by the best Chaucer scholars; but even those who are unable to agree with his conclusions will acknowledge the ability with which they are advocated, and the extreme candour displayed in the statement of opposing arguments.

The first two chapters are on "The Life of Chaucer" and "The Chaucer Legend." The latter title of course refers to the extraordinary mass of imaginary biographical



details that have been evolved from passages in the works falsely ascribed to the poet (especially that strange rignarole called 'The Testament of Love') and from a too ingenious use of the supposed autobiographical allusions in his genuine writings. The history of the growth of this preposterous fabric of fiction is not without interest, though it is hardly worth the large space which Prof. Lounsbury has devoted to it. Although, thanks to the labours of the Chaucer Society, we now know perhaps more of Chaucer's life than we do of that of any other English writer before the sixteenth century, the amount of ascertained fact is in itself but small, and the first chapter of this work is necessarily largely taken up with the discussion of doubtful questions. With regard to the date of Chaucer's birth, Prof. Lounsbury of course rejects the older notion that the poet was born in 1328 (his father, it is now known, was in that year unmarried and under eighteen years of age), but the now commonly accepted date of 1340 he considers to be probably from five to nine years too late. There is no absolute proof that Chaucer may not have been born a few years earlier than 1340, though the comparative immaturity of his art in 'The Book of the Duchess,' and its relation to later works of assignable date, are reasons for preferring to keep as near as possible to the latest date that is consistent with the known facts.

Such considerations are, of course, of no weight against actual evidence; but Prof. Lounsbury's arguments appear to be of little force. The apparently strongest is that drawn from Gower's references to Chaucer in the first version of the epilogue to the 'Confessio,' where Chaucer is exhorted "now in his dayes olde" to "make his testament of love." If it were certain that Gower's poem was written as early as 1384, there would be little more to be said; the words could not well be applied to a man of forty-four, unless by a touch of playful malice, which is not much in keeping with the general tone of the passage. But it appears to us almost certain that the words "the year sixtenthe of King Richard," which Gower substituted for the earlier reading "for King Richardes sake," refer to the time when the poem was originally composed, not to the time when it was reissued with a new prologue and epilogue. This view (the arguments for which may be found in Dr. K. Meyer's dissertation, 'Gower's Beziehungen zu Chaucer und König Richard II.,' Bonn, 1889) gives as the date of Gower's address to Chaucer the year 1392-3, when the latter, on the commonly received hypothesis, would be fifty-three years old. Prof. Lounsbury argues that even at this age the exhortation "to make his testament of love" would be premature; but he has forgotten that the very earliest date which he himself ventures to assign for Chaucer's birth is 1331, and that his theory that the epilogue to the 'Confessio' was written before 1386 involves the admission that Chaucer was not fifty-five at the time. A man of fifty-three has not attained old age, but in spite of many illustrious examples to the contrary, he may well consider himself to have passed the season for writing love-poetry. Gower, at any rate, did not think his friend too old to produce one

more great work on the theme which had occupied his youth. The arguments founded on Chaucer's own references to his age are altogether unconvincing. In the 'House of Fame,' written before 1386, Chaucer says that he is too old to learn astronomy. A man of forty-six, or one ten years younger, might have said this; but the fact that this passage was written by the author of the 'Treatise on the Astrolabe' deprives it of all autobiographical value. In the 'Envoy to Scogan,' assigned by Prof. Lounsbury to the year 1393, Chaucer speaks of himself as a graybeard, and deprecates the ridicule that might be poured on him if he were supposed still to be writing love-verses; but other men no older than fifty-three have written in a similar strain. The envoy to the 'Complaint of Venus,' a piece of unknown date, does, indeed, distinctly say that the writer feels that age has weakened his poetic power; but has Prof. Lounsbury never heard of any one under sixty who made the same confession? We by no means affirm that Chaucer may not have been born a few years earlier than 1340; but the necessity for such an assumption has not yet been proved.

The chief interest of Prof. Lounsbury's biographical chapter, however, does not lie in the discussion of chronological problems. The author brings out clearly and effectively the one fact about Chaucer which the reader of his poems is most concerned to know: that the great poet was a man of eminent practical ability, and that his poetic work was accomplished in the scanty intervals of leisure of a busy life. It is of far greater importance distinctly to apprehend this fact (of which there is abundant evidence) than to know the exact year in which Chaucer was born, or what was the degree of his relationship to the various persons of the same name whose existence is recorded.

The chapter on "The Text of Chaucer" includes a full account of the various editions down to our own time. It is refreshing to find that Prof. Lounsbury does ample justice to the splendid achievement of Tyrwhitt. The fame of that great scholar has not even yet recovered from the effects of the ill-advised and presumptuous depreciation of his work by the late Thomas Wright. When Wright published his edition of the 'Canterbury Tales,' there were few men in England able to recognize the injustice of his attack on his distinguished predecessor. One scholar, the Rev. Joseph Garnett, emphatically protested at the time; but the acrimonious tone of his criticisms had the effect of causing their real importance to be overlooked. Wright was unquestionably a man of varied and extensive knowledge; he did much useful work, and his edition of the 'Canterbury Tales' was an important advance in Chaucer study; but the defects of his workmanship are now too notorious to need to be insisted on. Nevertheless, the disparaging tone in which he ventured to speak of Tyrwhitt still continues to affect the popular estimate of a man whose name deserves to be regarded as one of the most illustrious in the annals of English scholarship. There is no part of Prof. Lounsbury's book that deserves more cordial praise than his attempt to vindicate for Tyrwhitt the honourable place which is his due.

In the long chapter on "The Writings

of Chaucer" Prof. Lounsbury's conclusions are, with one exception, strictly orthodox according to the standard of the Chaucer Society. His sole heresy is that he maintains the genuineness of the existing translation of the 'Romaunt of the Rose.' The arguments adduced are unquestionably powerful. Many close students of Chaucer, while admitting that the peculiarities of dialect and of metrical usage forbid the assumption that the translation as a whole can be his work, have felt strongly impressed by the similarity of style between this and his acknowledged poetry. Prof. Lounsbury enforces this impression by citing a long series of parallel passages—occupying eleven pages—from the 'Romaunt' and the undisputed writings of Chaucer. Hardly any of the resemblances pointed out can fairly be dismissed as trivial; and it is, perhaps, not too much to say that if the linguistic and metrical objections could be set aside the literary evidence would be absolutely convincing. Further, while it is quite possible that there might be two independent English translations of a work that was so extremely popular, it would be strange indeed if one of these was by Chaucer, and the other was fully worthy of Chaucer, and saturated with his special peculiarities of diction. Prof. Lounsbury endeavours to dispose of the objections raised by Prof. Skeat and others by the supposition that Chaucer, who in his youth is believed to have spent three years in Yorkshire, may at the beginning of his poetical career have made occasional use of Northern forms, and have employed various metrical licences which in his later works he sedulously avoided. This explanation seems to us wholly inadequate to account for the facts; but Prof. Lounsbury's arguments go a long way to prove that Chaucer's translation must have been the groundwork of that contained in both the existing fragments. More we do not venture to say; it would be easy to suggest that Chaucer's version may have been in part rewritten by somebody who considered it wanting in faithfulness to the original, but whether this hypothesis is tenable can only be determined by a minute analysis of the passages on which the objections to Chaucer's authorship are founded.

The catalogues of Chaucer's own writings given by himself and by Lydgate contain several titles of works not now known to exist in a separate form. One of these, the translation of Pope Innocent on 'The Wretched Engendrure of Mankind,' is shown by Prof. Lounsbury to have been in part embodied in the introductory portion of 'The Man of Law's Tale.' Another supposed lost work, a translation of Dante, has commonly been ascribed to Chaucer. With regard to this Prof. Lounsbury has nothing to say; but he rightly rejects the conjecture that Lydgate's statement can refer to the 'House of Fame,' or to the insignificant passages in Chaucer's other works that appear to be taken from Dante. It seems possible that Lydgate has been entirely misunderstood. The words "Daunt in Englyssh hymself so doth expresse" may be merely parenthetical, and may mean only that Chaucer's writings entitled him to rank as the English Dante. We are glad to see that Prof. Lounsbury recognizes the



high excellence of the 'Court of Love,' a poem which has suffered unjust depreciation since it was shown not to be Chaucer's. He is of course quite aware that its language is a late imitation of fourteenth century English. The fantastic speculation recently put forth by Prof. Brandl, that the author was Chaucer's friend Scogan, would find little mercy at his hands.

We have no space for any remarks on Prof. Lounsbury's elaborate and valuable investigation of the extent and accuracy of Chaucer's learning. The chapter on "Chaucer's Relation to Language and Religion"—two very disparate subjects—refutes at unnecessary length the obsolete notions that Chaucer laboured for the improvement of the English language, or, as some have foolishly believed, corrupted it by the importation of French words. With regard to Chaucer's attitude towards religion, Prof. Lounsbury argues that while the poet retained to the last his interest in theological speculation, his later writings contain evidence of a progressive decline in definite religious belief.

The chapter on "Chaucer in Literary History" is concerned less with the influence of Chaucer on succeeding writers than with the history of his poetic reputation from the sixteenth century to the present time. Until the publication of Tyrwhitt's edition of the 'Canterbury Tales' in 1775 the beauty of Chaucer's versification was absolutely unknown even to scholars, because the elementary facts of the pronunciation of English in the fourteenth century were not understood. The notion that Chaucer's verse was rude and structureless survived amongst ordinary readers until a much later period, and is, perhaps, not even yet entirely extinct. It is a striking testimony to the poetic power of Chaucer that, in spite of this enormous disadvantage, his greatness should have found so much genuine appreciation. Prof. Lounsbury concludes this chapter with an earnest plea for the use of modern orthography in editions intended for popular reading, and in accordance with this view he has printed all his quotations in modern spelling, with accentual marks to show where the metre requires a pronunciation different from that now in use. It is, of course, very desirable that the purely literary study of Chaucer should not be hampered by needless difficulties, and there is nothing that so effectually hinders the true appreciation of an early writer as the delusive suggestion of quaintness and uncouthness resulting from obsolete spelling and language. Shakspeare or Spenser certainly ought to be read in modernized spelling by all who are not familiar enough with the original spelling not to be disturbed by any feeling of its oddity. The case of Chaucer, however, is somewhat different. The number of obsolete words, and still more of obsolete inflectional syllables that must be retained for the sake of the metre, is so great that a page of Chaucer, even in modernized spelling, must necessarily look strange to unaccustomed readers. It is a question whether such an amount of modernization as is possible without actual corruption of the text really makes any appreciable difference in the effect. Prof. Lounsbury admits that the use of modern spelling would, even from

the literary point of view, involve some loss. We doubt whether the loss would not outweigh the gain.

The concluding chapter deals with "Chaucer as a Literary Artist," and contains a careful and just estimate of his poetical character. It is no longer a paradox to maintain that Chaucer was a reflective artist, but the truth is not so universally understood that insistence upon it is unnecessary. Prof. Lounsbury, indeed, over-elaborates this point, as he does most of the other points with which he deals; but his observations on Chaucer's gradual advance in mastery of poetic art show genuine insight.

We cordially thank Prof. Lounsbury for this interesting and instructive book, though our gratitude would certainly have been greater if the book had been smaller. There are a few constantly recurring neologisms which will strike the English reader somewhat oddly, such as "back of" for *behind*, "the ones which," for *those which*, and the indiscriminate use of the auxiliary *do* with the verb "to have." Perhaps it is unreasonable to demand that the development of English idiom should be confined to this side of the Atlantic, but an insular critic can hardly be blamed for regarding the frequent occurrence of these expressions as a blemish in an otherwise excellently written work.

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*The Last Colonel of the Irish Brigade, Count O'Connell, and Old Irish Life at Home and Abroad, 1745-1833.* By Mrs. Morgan John O'Connell. 2 vols. (Kegan Paul & Co.)

THE claim of Daniel O'Connell, uncle of his more noted namesake, to the title "Last Colonel of the Irish Brigade" is extremely slight, for though he served for some years as adjutant of "Clare's," his honours in the French army were gained in the Suédois and Salm-Salm regiments, while his connexion with the Irish Brigade recruited for King George was confined to drawing his half-pay. For the concession allowing Irish Catholics to bear arms for England was granted too late, and by the time that the king had been persuaded that a Catholic might spill his blood in the service of a Protestant monarch without the curse of Heaven descending on the kingdom, the spread of French ideas and the prospects of peace had made it difficult for a Popish colonel to beat up recruits. Thus O'Connell, who was poor, and handicapped in Kerry by the neighbourhood of a richer colonel—Walsh, Count de Serrant—never formed a regiment, and such recruits as he had raised were handed over, with those of Conway and FitzJames, to swell the ranks of more successful organizers, Dillon and the two Walshes. He survived, however, till 1833, when the brigade and the colonels who raised and led it had long ceased to exist, and so was the last surviving colonel who had served in the Irish Brigade.

His life was long and tolerably eventful. He saw some service, many vicissitudes, and lived through stirring and dramatic times, serving King Louis as brigadier-general one year and as a private hussar in the army of the Emigrants the next; reduced to the verge of destitution at one

time and raised to wealth by the recovery of West Indian property which in the troubled times seemed lost for ever. He was born at Darrynane in 1745 or 1747—his mother, having twenty-two children, was in some natural uncertainty about the date—and his life till the age of fifteen was passed in that spot, then so remote that a doctor could not be summoned in less than three days. In those days there was no occupation for the younger sons of Irish Catholic gentlemen, for all professions were closed against them by the penal code, and young Daniel, like so many of his compatriots, entered on the ungrateful career of soldier to a foreign king. Unhappily the book is so badly compiled as to be almost incomprehensible, for Mrs. O'Connell has neither literary nor editorial gift, and her narrative is involved and confusing to the last degree. She has no view of the proportion of events, and no conception of what to emphasize and what to pass over; she quotes from letters which are stupid, irrelevant, and dull, and alludes to letters unquoted as "intensely interesting." But, indeed, the correspondence of any family placed as the O'Connells were, and gifted with merely ordinary liking for penmanship and powers of literary expression, would afford material for a most charming volume. Hampered though this biography is by the baldness of the O'Connell correspondence and the inexperience of the editor, it yet gives an insight into a way of living and state of society which have entirely passed away, and which appear picturesque, interesting, and pathetic. The Irish gentry of these pages (if they may be judged by their acts and letters) are of another race from the rollicking lads of Lever's novels: honest and hard-working, affectionate and home-loving, they are more akin to our own exiled youth in India than to any other class of human being.

Like the English soldier and civil servant of to-day, these soldiers of fortune seem always to have remained exiles in the lands of their adoption, and "home" was never France, Germany, Belgium, or Spain, even though "home" had been left so young, and the new country served so long, that the letters abound with quaint foreign idioms—the sinews of war becoming the "nerfs of war," while an assistant adjutancy is "the post of sub-aide major." "We expected to go to war with you," writes the Irishman in French service to the elder brother at home, to whom most of his letters are addressed; but throughout the correspondence there is no word of bitterness or disloyalty towards England, though many of regret that Catholics could not bear arms for the country which, despite her harshness and injustice, the country gentry of Ireland felt to be their own. War with these exiles was a business; they fought well, and loyally, and bravely—even desperately—for whichever country sheltered them; but although the British had been routed at Fontenoy only fifteen years before O'Connell began his service, there is little trace of anti-English feeling throughout these volumes, if we except a letter on London manners, written when he visited this capital in his youth as the guest of his French colonel:—



"I should be glad to chat with my dear brother about the Government of England. My eyes, unused to the licentiousness that the English call liberty, see with horror, nay, contempt for the nation, their mistaken sense and notion of things. Royalty despised, subordination unknown, and unbounded pride and contempt for all other nations. Inhumanity, ferocity—in a word, a barbarism unknown to the rest of Europe, renders the inhabitants, I mean the lower sort of people of England, the most odious. I believe the better sort of people well-bred in all countries, so don't comprehend 'em in the above critick."

At this time he was a subaltern in the Swedish regiment, in which, since the close of the Seven Years' War, promotion had been almost at a standstill. Nevertheless, he cultivated the good will of his colonel with some success, for he was appointed *sous-aide-major* soon after this visit to London, and in the following year succeeded his cousin Conway as adjutant of "Clare's" famous regiment in the Irish Brigade, and with it sailed for the Mauritius in 1771. The world then was a larger place than it is now, and Ile de France was reached "after a six months' voyage." The exile writes to his eldest brother in unusual lowliness of spirits and very usual lowliness of funds: "It's with the utmost trouble that we support life here. We are a numerous corps of troops, and provisions very scarce. No money at all. . . . I hope you have paid my debts. It's the only pecuniary request I purpose ever making you."

But fate had decreed that this purpose should not be fulfilled, and until late in life O'Connell was for ever short of money, and compelled to appeal to the generosity of his eldest brother; promotion came slowly, and he was hampered by an unceasing flow of young nephews, friends, and second cousins whom he was expected to place out in the world, and who appear to have been no more satisfactory than the generality of other people's boys, and fully as expensive. One drinks, another arrives on the scene covered with small-pox, a third "will make no hand of this trade," for "he is awkward, and his unworthy monster of a father has not even given him a common education." He is "pester'd by cousins and nephews," a complaint fairly well founded, since a single letter contains references to no fewer than eight poor relations and comrades, all in need of help. Worse than all, the old *régime* was already tottering. As early as 1773 he writes, "I am sorry to think this nation in a very declining situation. No man of capacity at the head of the Ministry"; and in December of the following year he writes regretting his inability to place "a young Mr. Hixon" sent out by his brother. Owing to

"a most unfavourable change in our military constitution. . . . our five regiments [of the Irish Brigade] are now reduced to three in the following manner: Bulkeley receives Serrant's Regiment, formerly Rothe's; Berwick's is to be incorporated with Clare's; and Dillon is to raise a second Battalion. After this the Brigade will consist of but three regiments, viz., Bulkeley's, Clare's, and Dillon's. . . . This destroys all my expectations, which I thought shure this winter, . . . and I may possibly spend the rest of my life a captain. This, my dear brother, is indeed very hard, and, I must confess, damps my spirits. At the eve of advancement an

uncounted change thwarts and crushes me. Patience is a distressing remedy, and still the only one that remains."

His next letter is as dismal, and all his fears were realized; "Berwick's" was incorporated with "Clare's" and the superfluous majors and lieutenant-colonels reduced, O'Connell accepting the position of second captain under M'Carthy Mor. After waiting for two years without hope of promotion in the Brigade, he resolved to obtain a majority in a French regiment, although

"in this unhappy country nothing can be done but thro' intrigue and importunity. . . . Shu'd I from a disgust relinquish my demands, why then I must sit down all my life and die a Captain, or at most a Lieutenant-Colonel, like a man who can scarce sign his name—a circumstance truly hard to be borne with."

A man of this temper is seldom thwarted. O'Connell spent the years of enforced inactivity in writing a military treatise, for which he was rewarded by the Cross of St. Louis and the brevet rank of lieutenant-colonel, and shortly afterwards he obtained an appointment of that rank in the Swedish regiment, in which he had originally served. Here he found that many men were more unlucky than himself; for his former comrades were still subalterns and the former captains still captains. Little correspondence remains from this period; but in the letters of his relatives he is alluded to as being with the battalion at Minorca, and serving with distinction at the siege of Gibraltar, where he was wounded. His fortunes were now approaching their highest point, and his letters become full of questions of crest, coat of arms, and pedigree—poms and vanities essential to his further advancement at Court. He received the title of Count, and early in 1783 was appointed commanding colonel of the Salm-Salm regiment of Germans. A few golden years of success and prosperity followed, though even in the height of a popularity and favour that excited the envy of his companions in arms he writes to his brother entreating him to send out no more boys, for

"it's destining them to certain misery to send 'em over. . . . was I to begin the world again, I shu'd never engage in the military service. . . . I shall probably become major-general in three years, then lose my regiment, and be reduced to half the pay I now enjoy, so that the further one advances the worse it becomes."

This was on the very eve of the Revolution. The pay of a colonel was already reduced by one-third, and from this time the correspondence of the cautious officer becomes formal and restrained. There is no mention of State troubles in his letters of 1790 and very little in those of 1791, but external evidence shows that he was one of the men most trusted by the Royalist party, though the mutiny of his regiment in the autumn of 1790 reduced him to the powerless condition of a colonel without a command.

Throughout the troubled time he appears to have been a cool and devoted loyalist, unshaken in his allegiance to the king, though without much personal affection or enthusiasm. And now occurred the most romantic episode of his life. Unwilling to accept the risks and notoriety of a command, he was yet willing to shed his blood for the dynasty he served. He, with 300 other

officers in the same distress, rode in the ranks of Berchini's hussars through the campaign against the French.

"Why an infantry major-general elected a cavalry regiment does not appear," writes his biographer, but as the general was now six-and-forty years of age, and had for long been placed on horseback by his military rank, his preference will explain itself to most persons.

Unhappily misfortune and hardship dried Count O'Connell's pen. There is a gap in his letters till November, 1792, when we find him an *émigré* in London, without prospects, almost penniless, and very anxious that his campaign with the Emigrants should be kept secret "as the French have spies in all quarters, and shu'd that circumstance come to be ascertained I must never think of returning to France."

So great, indeed, was his dread that the letter was left unsigned, and in a postscript he begs his brother to procure an attestation, "certified by the principal Magistrate of Tralee . . . as well as by the Sheriff of the County, ascertaining that Daniel Charles O'Connell, born at Darrinane. . . . arrived in said place in the latter Days of July last, where he remained for the purpose of settling his affairs with his Brothers until the middle of October."

The mendacious *alibi* was procured, and transmitted to Paris to avert the confiscation of the Count's possessions; but it was long before he again took up his abode in France, he having undertaken to raise an Irish regiment for King George. Delay and mismanagement, however, deferred the scheme until recruits were no longer needed, and in 1795 O'Connell writes from Dublin:

"It never occurred to the gentlemen in administration on the other side the water that an Act of the Irish Parliament was necessary for levying our regiments, and. . . . I am inclined to think. . . . that it will be the middle or end of April before the thing is set agoing. . . . it appears to me not improbable that the measure may be dropped. . . . Be that as it will, provided we get half-pay all will be well."

The recall of Fitzwilliam, "an event which every honest heart and every true friend to Ireland must lament," had dashed the hopes of the Catholics only a fortnight before this time, and the order for levying men was not issued until July. The delay, the royal prejudice against the Catholics, the smallness of the bounty-money, the impression that the brigade, if raised, would be sent to stagnate in the West Indies, and above all the spread of "French ideas" rendered the work of recruiting so difficult that in September, 1796, Berwick's, O'Connell's, and Conway's were incorporated in Dillon's, Serrant's, and Walsh junior's—a real grievance since Viscount Walsh had no claim on England and no old honourable regiment to reconstruct, while FitzJames had been invited to a command by the Duke of Portland and was grandson of the original proprietor of Berwick's, and O'Connell was one of the originators of the scheme for the transfer of the brigade to the service of King George. This anti-climax is the close of our hero's military career. He consoled himself by marriage with a charming widow, and lived to enjoy thirty-seven years of peace chequered by the varied poverty and affluence that fell to the lot of French loyalists of those days. The



romantic *mise en scène* renders the work interesting in spite of many blemishes, and this picture of old Irish life should attract the notice both of historians and writers of historical romance.

#### NOVELS OF THE WEEK.

*The Soul of Lilith.* By Marie Corelli. 3 vols. (Bentley & Son.)

*Maisie Derrick.* By K. S. Macquoid. 2 vols. (Innes & Co.)

*The Doings of Raffles Haw.* By A. Conan Doyle. (Cassell & Co.)

*Denzil Quarrier.* By George Gissing. (Lawrence & Bullen.)

*The Story of a Struggle.* By Elizabeth Gilkison. (Black.)

*Through To-day.* (Kegan Paul & Co.)

'THE SOUL OF LILITH' is a psychological romance rather than a novel, and yet it retains a good deal of what one cannot choose but call the manner and ways of the "common novel." The people seem hardly to fit the framework, or perhaps it does not fit them. In spite of their magical powers and transcendental nature, they are often like people set down in an atmosphere of mystery not their own, and moving about in a world not realized. Ideas bearing on the nature and ways of the "higher principle" and the hereafter are manifestly difficult to handle, except in flashes and suggestions. To make them serve through three volumes needs extraordinarily luminous and powerful touches. It is venturesome ground to travel, and few could hold it successfully for long. The author's work, in imaginative and other fields, is already known and well approved in many quarters. And yet 'The Soul of Lilith' seems scarcely to deserve wholesale admiration and surrender. Of course, from the nature of the book no one can expect it to be satisfying, but rather that it should stir and stimulate the speculative impulses. Does it, to any large extent, do so? is the question. We fancy it does not adequately respond to the test. The mental and spiritual barriers that hedge the reader in, instead of receding as the movement proceeds, seem rather to advance, and we penetrate not much further into the heart of the unseen. Even when what should be the crucial moment arrives, the feeling that the writer was herself, as it were, outside, and not in the solution, predominates. There is not enough of intuition or individual outlook implied. Really "palpitating" moments are not vouchsafed. The reader may be "interested"; but mere interest, especially accompanied with slight weariness, is fatal to the appreciation of a work of this sort. El Râmi, the accomplished modern magician of London society, is not impressive. His talk, his criticisms (especially of women), are cheaply cynical or even pettish—not what one expects in the mouth of the seer and the wonder-worker. The brother who lives half his life in a sort of sleep or forgetting talks at times like an inspired madman, at others like an intelligent journalist. The female novelist misunderstood of the male person (on account of the beauty of her soul) is not to be admired warmly. Lilith fails to produce the real thrill, and Zarôba, with her maunderings about the "cold, white Christ" and the old gods, recalls in a vague

way certain French writers, "deriving" from Gautier.

It is needless to say that Mrs. Macquoid does not in 'Maisie Derrick' forfeit her reputation as a skilful delineator of young maidens, although the story is of the thinnest description. Drusilla, the girl whose French education makes her so strange to English notions of love and courtship, is natural, but not particularly original; and Maisie herself, shy and retiring, and truthful according to the best and highest traditions of English ladyhood, though well portrayed, is, fortunately, less original still. The strange, stern-mannered guardian, Mr. Yardon, is not a probable character, and neither he nor the other male personages add much force to a story the best managed portion of which is the suggestive conclusion, which leaves a hope of mercy for one who certainly would fare badly if he received even poetical justice.

Mr. Conan Doyle breaks new ground in his new book, and with decided success. 'The Doings of Raffles Haw' may be looked at either as a tale or as an allegory. In the former light it is enjoyable—even thrilling; in the latter it is an instructive illustration of the evils bred by the *auri sacra fames*, not in the possessor, but in his satellites. Mr. Doyle's scientific training stands him in good stead, and the wonders of Raffles Haw's palace are described with an air of conviction that would do credit to M. Jules Verne. But as has been said, the book is more than a mere *tour de force* of invention. Raffles Haw, who has found his way to an El Dorado richer than that of Monte Cristo by the discovery of the electrical transposition of metals, is a really lovable character, and the story of his successive disillusionments is told with genuine pathos. The other characters, though less sympathetic, are drawn with a firm hand. The tragic ending is only heightened by the touches of comedy which enliven the development of the events which lead up to it.

The episodes in Mr. George Gissing's new novel are excellent reading. Indeed, if it were not for the plot, 'Denzil Quarrier' might be pronounced an entertaining book. Mr. Gissing has improved in more ways than one. His touch is lighter, his style less conscious and affected, than in his earlier work. The electioneering chapters are brisk and amusing, and the sketches of the local magnates cleverly done. There remains the story, however, and that is exceedingly painful. Eustace Glazzard—Mr. Gissing is not happy in his names—is a modern Judas who vilely betrays his best friend and goes unpunished. And then there is a Mrs. Wade who nurses an unrequited passion for the hero, and avenges herself by failing to rescue his wife from suicide. If Mr. Gissing is to be credited with any aim in his sombre story, it is the enforcement of the necessity for social law which his hero had recklessly transgressed. But although the hero is converted to this view on the last page, the sympathies of the reader are enlisted on the side of antinomianism rather than orthodoxy.

Miss Gilkison's writing has a pleasant, old-fashioned flavour, and she possesses sufficient appreciation of the Highland character to differentiate her story, which is otherwise

somewhat commonplace. The grief that came upon a hard sort of "other-worldly" man, who mistook his ambition to attain what was to him the important position of a Scotch minister for the promptings of a divine "call" to the work of the Church, does not strike one at first as a promising subject. It is a pretty constant phenomenon in Scotland, where so many of the clergy rise from the peasant class, although the ambition and the self-deception are of a kind nearly unknown to the south of the Border. But James Stewart and his mother outrage even the feelings of the rustic neighbours, who hold their aspirations in respect, by sacrificing James's plighted troth to a crofter maiden of gentle nature—one who, as the writer points out, might, in spite of her humble position, be of gentle antecedents. How the ill-starred Elsie is avenged on her deceiver is the matter of the tale. A certain element of mysticism imparts a touch of romance to the details of James's purgation through the processes of an unfortunate marriage. The local surroundings are well described. But the story of Invereshie and his bride is somewhat too hackneyed for repetition in this book, and the ceremony of the lykewake is not, or was not, peculiar to the Celtic portion of Scotland. Still the writer has utilized her materials to good advantage, and should find readers for her unpretending tale.

'Through To-day' is probably a first story. The early pages are pleasantly written, and give promise of a quietly humorous and observant vein. The features of a country town in the south of England and its inhabitants are brought clearly and brightly before the reader. So far as manner goes this is, perhaps, the best passage in the book. It seems a pity that the author falls off somewhat as the story develops. Some things are a little out of key as well as rather obscure. "Mr. Edgar" is too vague and "glimmery" for the part he has to play. When what may be called the advanced theological movement is reached it is not particularly welcome; not that it is wanting in interest of a kind, but only that it seems not quite in the right place. The influence of the Elsmesian school of thought, their notions about worship and the primitive Christian life, are apparent—though of actual controversy or doctrinal writing there is little. But it is not all very plain sailing. Perhaps we are wrong in gathering that what Elsmere is, by some, presumed to have taken away from Christianity, Longford (he starts with an organized effort to clothe the "reviving" Christian spirit in a new form) is supposed to give back to it. The heroine is rather nice. Her career, even for the end of the century, seems untrammelled though what is called "correct." The objection we have to make is to the heaps of people introduced, in London and elsewhere. It is mostly by name or by some slight facial or other idiosyncrasy that the reader is supposed to recognize them. Many of them have little or no bearing on anything, so that they are rather bewildering and a good deal out of keeping with the limits and scope of a story like 'Through To-day.'



## SCHOOL-BOOKS.

*Student's History of England.* By S. R. Gardiner.—Vol. III. 1689–1885. (Longmans & Co.)—The third and concluding volume of Prof. Gardiner's 'Student's History' has followed the other two in rapid succession. It may at once be said that it attains the same level of judicious and, on the whole, accurate work as its predecessors. In some respects the task which the author has undertaken in this volume is more difficult than those which he has already discharged, for modern history has difficulties of its own. Differing on the one hand from Mr. Green, who treated the last two centuries as if they were of comparatively little interest, and on the other from Mr. Bright, who is so strongly impressed with their importance that he devotes to them nearly two-thirds of his book, Prof. Gardiner, with stern impartiality, metes out to this epoch exactly the same measure of space as he allowed to the others into which his subject is divided. The result is a certain sense of tightness. From the multitude of events pressing for recognition, the author seems to feel a constant necessity for self-repression, and the narrative, it must be allowed, is sometimes in consequence a little jejune. But the chief difficulty in writing a school history of later times lies in selection, in distinguishing what is of primary or permanent importance from what is merely of secondary or temporary importance. This difficulty Prof. Gardiner seems to have coped with successfully. Of the statements which occupy his closely-filled pages, few could have been spared if the picture was to be complete. There is at all events no padding, no superfluity. The need of compression, if it makes Prof. Gardiner a little dry, seldom leads him to become obscure, but now and then there are sentences that call out for expansion. Is it caution, for instance, or want of space, that limits the author's account of Darwinism to the following sentence (p. 940): "Darwin's 'Origin of Species,' in which the phenomena of life were accounted for by permanent natural causes, did not appear till 1859"? Who that is ignorant of the Darwinian theory would learn anything from this statement? Haste accounts for such a slip as the dating of Louis XVI's accession in 1772 (pp. xxvi, 820, 821). The right date is given on pp. 788, 825. A little more consideration would, perhaps, have led Prof. Gardiner to modify his opinion about some of the schemes proposed at the time of the South Sea Bubble. Why, for instance, should the scheme for making fresh water out of salt, or that for importing jackasses from Spain, be stigmatized as mad and impossible (p. 712)? These things are done nowadays, and might quite conceivably be profitable investments. The remark (p. 704) that the great Whig landowners in 1714 "were wealthy and intelligent, and therefore unpopular amongst the country gentry and the country clergy," if unusually satirical for Prof. Gardiner, is probably not unmerited; but it is a little hard on the country gentry and the country clergy not to mention that there were other and more justifiable reasons for this unpopularity. Prof. Gardiner testifies great admiration for Walpole, but allows that it was high time for him to resign in 1742. He can, therefore, afford also to approve of Carteret, the resemblance between whose foreign policy and that of Chatham he is careful to point out. Of Pitt he says (p. 855), "In modern times he is chiefly respected as the enlightened financier and statesman of the years of peace. His resistance to France, it is thought, was weakly planned, and his management of the war disastrous." He avoids passing judgment on his conduct in connexion with the Union. But facts rather than opinions are what we must expect from Prof. Gardiner. This volume, like the others, is well illustrated, its strong point being the series of portraits. One of these, the portrait of George III., old, blind,

and mad, is decidedly striking and pathetic. Pedigrees of reigning families, an index, and other appurtenances of a good school-book are, of course, not wanting. The whole work may now be had in one fat volume of over a thousand pages. We confess that we should prefer it in the three volumes in which it first appeared.

*A School Atlas of English History.* Edited by S. R. Gardiner. (Longmans & Co.)—"This atlas," says Prof. Gardiner, "is intended to serve as a companion to the 'Student's History of England.'" It will be found a most useful and, we believe, on the whole trustworthy companion, and the youthful traveller over the long and varied road of English history will do well to take it with him. Such an atlas supplies a want keenly felt, not only by schoolboys, but by older students at the universities and elsewhere. The 'Public Schools Historical Atlas,' good as it is up to a certain point, is hardly adequate; the maps in the late Prof. Freeman's 'Historical Geography' are on too small a scale and cover too wide an area; German school atlases, even when otherwise good, cannot be expected to answer English requirements. Prof. Gardiner's collection contains no fewer than eighty-eight maps and plans. Of the sixty-six maps, just half deal with the British Isles, the other half depicting Europe or parts of Europe, with India, America, and other portions of the world with which English history is concerned. It should give any boy of imagination a vivid impression of the greatness of his country to discover how much geography he ought to know in order to grasp even the outlines of her history during the last three centuries. Five maps illustrate the history of Ireland between 1500 and 1700, the most important period of its history until our own day. Others trace the growth of the American colonies. A useful series, beginning in 1785—perhaps rather late—shows the development of the English dominion in India. A map of Africa in 1891, displaying the results of the Salisbury Partition Treaties up to date, concludes the series. The maps appear to be well executed, and are for the most part clearly coloured and lettered. Now and then there is some obscurity, as in map 9, where it is difficult to decipher the earldoms into which England was divided shortly before the Norman Conquest. It is impossible in a notice of this sort to criticize the details of nearly ninety maps and plans, but attention may be called to one or two mistakes or doubtful points. On p. 8 the date of the battle of Senlac is given as May 14th, instead of October 14th. In several of the early maps the northern kingdom is given as Northumberland. Is it not better to keep that name for the county, and to call the kingdom Northumbria? In map 7 Wooden Dyke (Wansdyke) stands, we presume, for Woden's Dyke—or is it a local perversion? Merton in North Devon is given, but not the Merton near Wimbledon, which is surely the one connected with several events in Anglo-Saxon history. The Andredesweald is plainly marked in this map, but no other forest. The student who would infer from this that there was no forest in England but the Weald of Sussex would be sadly at fault. In map 14 the "Marches of Wales" are made to include Pembrokeshire, a somewhat wide acceptance of the term. In map 23 (Europe in 1558) the English Pale in Ireland is made far too large. In map 51 (Europe in 1789) French territory is represented as not coming near the Lake of Geneva, though it came very near the water's edge, if it did not actually touch it, at Versoix. A more important point, however, is the question whether it is worth while in an atlas of this kind to give so many plans of battles. No less than a quarter of the book is occupied in this manner, and one is inclined to protest against such importance being attached to military history. Boys on the "modern side" of schools, some of whom are going into the army, may study these matters with advantage; to the great bulk of

students they are of slight value, and only distract the attention of teacher and pupil from far more important subjects. Even granted that such plans should be inserted, the selection strikes us as somewhat capricious. The battles of the Barons' Wars and of the Wars of the Roses are entirely omitted. Steinkirk and Neerwinden are given, but not Malplaquet or Dettingen or Fontenoy. Flodden, Solway, and Pinkie are absent; the Peninsular campaign, the American War of Liberation, the Indian battles, are unrepresented. A new and interesting feature is the addition of several of Nelson's fights, but Quiberon Bay scarcely merits a place in such a collection. We notice that the plans of Crecy and Poitiers have assumed quite a new shape, and are up to the latest lights thrown upon them in the *Historical Review* and elsewhere. On the whole, teachers of every kind should be grateful to Prof. Gardiner for supplying them with a collection of maps so useful for their purpose. But when shall we have an adequate English historical atlas, on a large scale, at all comparable with Spruner?

*A Short Analysis of English History.* By T. F. Tout. (Macmillan & Co.)—This booklet is historical pemmican with a vengeance. It is a considerable feat to pack the whole of English history into a small volume of 134 pages, and Prof. Tout has performed the feat with marked success. To say the book is dry is no reproach in such a case, for in no other form than the very driest could the substance have been packed. All that a critic can demand is that the space allotted to the various divisions and subjects should be fairly proportioned, that the facts should be selected with a due sense of their respective importance, and that they should be clearly and succinctly stated, and this has been done. The name of Prof. Tout is a sufficient guarantee of accuracy. In a book in which, on a moderate calculation, some 4,000 facts are collected, it is practically impossible to avoid a slip here and there; but so few and so slight are those which have come under our notice that they are hardly worth mentioning, and we believe that the most cautious reviewer would hesitate to blame the author for them. Such a book is not, indeed, fitted for mere beginners or for the general reader; for the former would not understand it, and the latter would not read it. Prof. Tout hopes that "it may be serviceable for Schools and Colleges as the companion of a text-book or reading book, in helping students to acquire a precise acquaintance with the bare facts of history." This hope may well be fulfilled. Such students will find it extremely useful as a help to the memory and as a book of reference. We can recommend it to the candidate who dreads a *viva voce* examination in the Final Schools at Oxford. If he knows all the facts in this book, he will look forward with complacency to that terrible ordeal. It is evident that the extreme compression to which the book has been subjected must necessitate frequent allusions to matters requiring explanation for which there is no room. For instance, on p. 89 Charles I. is said to have been "attacked for levying tonnage and poundage" and for the "promotion of Arminians"; and in 1672 we are told (p. 100) that "the Government became bankrupt." This is quite correct, but it obviously presupposes some knowledge on the part of the reader. One or two small points may be mentioned which Prof. Tout may be inclined to consider against a new edition. On p. 32 Henry III. is said to have "wasted vast sums" in the attempt to establish his son Edmund in Sicily. He certainly pledged himself for vast sums, but did he spend them? and was any serious attempt made? On p. 77 Grindal is said to have been suspended for refusing "to put down the Propheysings (clerical meetings)." But the meetings were suppressed by Elizabeth, chiefly because they were not purely clerical. On p. 97 the Restora-



tion is said not to have been "a renewal of Charles I.'s system, as the acts of the Long Parliament to which the king had assented in 1640-2 were still law." This requires some limitation. The Triennial Act and the Bishops' Exclusion Act were repealed at the Restoration. The "beginnings of Protestant dissent" (p. 98) is, perhaps, hardly the phrase to apply to the schism of 1662. We fancy the Independents would object to being thus deprived of eighty years of their history. But these are slight matters. Some valuable genealogical tables are given. The book would be the better for the addition of a short table of contents.

*Chambers's New Historical Readers.* Standards I.-VII. (Chambers.)—These are seven volumes of historical readers, aiming at satisfying the "seven standards" of the elementary school. They seem not ill adapted to fulfil this function. The type is clear and large, the paper good, and the binding strong; while the pictures, if open to criticism from the point of view of high art, are numerous and interesting, and not badly executed for the price. We are not sure that we do not prefer the earlier to the later standards, but in every case the writer has been at some pains to make the stories interesting, and has even, in the interests of historical truth, tried his hand at rationalizing some of the time-honoured legends and romances. For example, the schoolboy is warned, with regard to the story of Alfred learning to read, that his mother died when he was very young; and an earlier "standard," for which this fact is too recondite, glosses over the matter by calling the instructress "the queen," and not Alfred's mother. The writer has avoided many of the worst pitfalls of the composers of school-books who are not professed historians. For example, Egbert is no longer the "first King of England." But he has managed to make a fair number of mistakes, several of which might have been avoided with a little skilled revision. The blunder is made of telling as equally true good old stories such as the tale how Cædmon became a poet and the touching narration of the death of Bede, and rubbish like stories about Hereward in Flanders, which ought not to have been put in at all. We could also dispense with some loyal anecdotes of recent times which do not add much to historical knowledge. The series seems nicely graduated, but for the elder children the anecdotic and episodic method might have been more completely abandoned. A thread of connexion is wholly wanting, even in the highest of the set, and for that reason we cannot but think the parallel series of school readers drawn up by Mr. S. R. Gardiner for Messrs. Longman is a more profitable one to use. There are some clear and useful maps interspersed, though it is hard to see why all the Civil War battles should be marked in a map of England to illustrate the Wars of the Roses. The dulness of prose is relieved by occasional bits of poetry, some of which is not particularly historical. The books fall short of our ideal of what such books should be, but they have some merits, and might easily be a great deal worse than they are.

#### BOOKS OF TRAVEL.

MR. M. H. HERVEY'S *Dark Days in Chile: an Account of the Revolution of 1891* (Arnold) is written in a bright, unaffected manner, which gives it more interest as a narrative of travel than will be conceded to it in this country as a history of the revolution in Chile. For Mr. Hervey takes a much more favourable view of Balmaceda and his cause than was entertained here last year. This year he is almost forgotten. Independent of all this, however, the book is exceptionally valuable as the account, at first hand, of some of the sea-fighting, and especially of the sinking of the Blanco Encalada by a torpedo. Though not actually present at the time, Mr. Hervey was on board one of

Balmaceda's ships in the offing, and a few days later received a detailed narrative of the action from Capt. Moraga, the commander of the Condell, one of the attacking vessels. Commenting on the affair, Mr. Hervey says: "I think that too much importance has been attached to it. The ill-fated flagship was taken completely unawares. Her commander displayed a want of caution which many persons would regard as criminal negligence." He proves—and indeed it is not now denied—that the commander of the Blanco had full and timely warning of the proximity of the enemy's squadron; and yet "he and his principal officers left the ship anchored in Caldera Bay, without netting, without patrol-launch, without even her electric search-light in use, to enjoy themselves at a banquet given on shore." The circumstances under which the Blanco was struck ought not to be forgotten when the importance of torpedoes as a factor in naval war is being considered.

In a short preface to *Furthest East and South and West*, notes of a journey home through Japan, Australasia, and America (Allen & Co.), "an Anglo-Indian Globe-trotter" ingeniously endeavours to avert or forestall every possible criticism. Thus if, for instance, we find fault with his style—and many of the expressions would even colloquially be inelegant—he replies in advance that he is not writing for "persons who require a pure and polished literary style," but "for the amusement of relatives and personal friends"—the last clause being held further to excuse certain extremely outspoken comments on his "colonial cousins." We must not complain of want of solid information, for he expressly disclaims transcribing this from encyclopædias or guide-books; and as for his opinions, he tells us they are "about as solid as a butterfly's may be imagined to be on the flowers he flits among." He is not, indeed, on this account chary of expressing these opinions. A couple of days at Hong Kong and Shanghai enable him in as many lines to dismiss the Chinese empire and people as of little account. Of Australian shortcomings, enlightened by the gossip of steamboats and coffee-rooms, he writes at greater length. To begin with, "The Australian manner is the most self-conscious, self-assertive, inconsiderate of others, unpolished, that has yet been developed." An old friend whom he meets "has gone down; certainly he has gone down; for he desires to enter the Legislative Assembly, or whatever New South Wales calls its House of Commons. And I think no man could go much lower than that." Influenced more or less consciously by the dignity and ease of Indian life, he is ruffled by the democratic freedom of manner of the classes he came in contact with, and especially misses the little material comforts and refinements which have become necessities to us, but which our hardier kinsmen still dispense with. And of other harmless practices he writes in a tone which is much to be regretted. He admits that any Australasian readers "will probably feel a desire to kick me." We may suggest that they will perhaps take his opinions at his own valuation as above quoted, and not think this worth while. It is amusing, by the way, to hear that a fellow traveller from the older states of America felt and spoke about his countrymen in the Pacific states just as the author does of our "colonials," admitting that

"they were as much American as Sydney and Melbourne are British. As much so, but no more..... He even, with withering sarcasm, expressed a wish that the Westerners would speak English."

Our author, however, could detect little or no difference between Easterns and Westerns—a fact on which he might have meditated with advantage. How far volumes of this sort are worth bringing out is a question for publishers and readers to determine. Be it understood that we are far from condemning the present writer as a sinner above other globe-trotting

authors. He has, for instance, no affectations, unless we so class a semi-archaic, semi-humorous style which he adopts at intervals; his puns, indeed, and alliterations, are hard to forgive, but his jokes, if sometimes irritating, are more often pleasant or amusing. Otherwise, as in his account of coaching and other journeys in New Zealand, he describes the incidents of the road and the character of the country in a condensed, practical, diary-like style which is not ineffective.

#### OUR LIBRARY TABLE.

*The Flight to Varennes, and other Historical Essays*, by Mr. Oscar Browning (Sonnenschein & Co.), are for the most part a judicious reprint from various periodicals. We remember reading the study which gives its title to the volume some years ago, and the repusal by no means diminishes the interest inspired. In brief, Mr. Browning convicts Carlyle of many and astounding inaccuracies in one of the most admired portions of his history of the French Revolution. For instance, the sage reckons the distance from Paris to Varennes at sixty-nine miles, and bases upon the calculation his familiar description of "the berline lumbering along lurchingly with stress at a snail's pace" and so forth. As a matter of fact the distance is one hundred and fifty miles, and the carriage went at the very reasonable rate of more than six and a half miles an hour. Further, Mr. Browning, from personal investigations, attributes to Carlyle a hopeless ignorance of topographical details, and places the whole affair in a new and even more tragical light—that of an admirably contrived scheme which miscarried owing to the inconceivable stupidity of subordinates. This essay is the most important in the book, for that on 'The Foreign Policy of Pitt,' though sound enough, is hardly a rewriting of history, and the author lays scarcely sufficient stress upon the magnitude of the rebuff inflicted upon our statesmen by Catherine of Russia in the matter of Oczakow. 'England and France in 1793' is a criticism of the causes of the war which seems to us too full of wisdom after the event. It is easy enough to say to-day that Mr. Pitt might have disregarded the Edict of Fraternity and other provocations, but at the moment they certainly constituted strong incentives to arms. Hugh Elliot was an envoy who not only lied, but stole for his country; and Mr. Browning gives, from original sources, valuable information as to his strange theft of Arthur Lee's papers. Clearly Frederick the Great, though wrong in his facts, was right in his conclusions when he wrote to Count Moltzen, "Oh, this worthy scholar of Bute, this incomparable man: your goddam Elliot." In truth, Englishmen ought to blush for shame that they send such ambassadors to a foreign court." Nevertheless, Elliot's subsequent conduct at Naples, as set forth by Mr. Browning, was both straightforward and diplomatic; he certainly treated the passionate queen far more judiciously than did Lord William Bentinck, the extolled of Macaulay. Finally Mr. Browning writes with good sense upon the pros and cons of 'Republican Government,' without revolutionizing one's views upon a somewhat battered theme.

*In Silk Attire* forms the most recent instalment of the cheap and neat edition of Mr. W. Black's novels that Messrs. Sampson Low & Co. are publishing.—*Just Impediment*, Mr. Richard Pryce's novel, has been reissued in one volume by Messrs. Griffith & Farran.—Messrs. Macmillan have added to their cheap reissue of the "Golden Treasury Series" Mr. Allingham's excellent *Ballad Book* and the *Book of Golden Deeds*, compiled by Miss Yonge.—It is a pity Messrs. Ward, Lock & Co. have added Macaulay's poetry to the reprint of certain of his essays which appears in their excellent "Minerva Library." In consequence the type is necessarily too small.—For *Redgumtlet* at sixpence.



we are indebted to Messrs. A. & C. Black.—The "Adventure Series" would hardly be complete without Casanova, and Mr. Unwin has now printed *The Escapes of Casanova and Latude from Prison*. M. Villars has prefixed a sensible introduction.

THE Society of the Bibliophiles Contemporains has recently issued *Le Loup: Histoire de Chasse*, the first of eight "contes choisis" of Guy de Maupassant. It is printed specially for the Society in *taille douce*, with illustrations by Evert van Muyden, and is a marvel of execution. Nothing finer in its class can be claimed by the eighteenth century.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Concordance to the Septuagint, &c., by the late E. Hatch and others, Part 1, imp. 4to. 21/ cl.  
Knox-Little's (W. J.) *Journey of Life*, Sermons, cr. 8vo. 3/6  
Spurgeon's (Rev. C. H.) *Sermons*, cr. 8vo. 2/6 cl. (Contemporary Pulpit Library.)  
Spurgeon's (C. H.) *Messages to the Multitude*, Sermons, &c., cr. 8vo. 3/6 cl.  
Thoughts and Teachings of Lacordaire, cr. 8vo. 3/6 cl.  
Wordsworth's (C.) *Primary Witness to the Truth of the Gospel*, cr. 8vo. 7/6 cl.

## Law.

Baden-Powell's (B. H.) *Land Systems of British India*, 3 vols. demy 8vo. 63/ half roan, cloth sides.  
Ongley's (F.) *The Ottoman Land Code*, translated from the Turkish, revised, &c., by H. E. Miller, cr. 8vo. 10/6 cl.

## Poetry.

Garnett's (R.) *A Chaplet from the Greek Anthology*, 3/6  
Hirst's (E. H.) *Round the Camp Fire*, and other Australian Poems, cr. 8vo. 2/6 cl.  
Old's (H.) *A Dream of Happiness*, and other Poems, 3/6 cl.  
Tennyson's *The Princess*, a Medley, cr. 8vo. 3/6 cl.

## Geography and Travel.

Nansen's (F.) *First Crossing of Greenland*, translated by H. M. Gepp, Abridged Edition, cr. 8vo. 7/6 cl.  
Paris as It Is, an Illustrated Souvenir of the French Metropolis, oblong roy. 8vo. 10/6 cl.  
Pascoe's (C. E.) *London of To-day*, 1892, cr. 8vo. 3/6 cl.  
Powell's (J. C.) *American Siberia, or Fourteen Years' Experience in a Southern Convict Camp*, cr. 8vo. 3/6 cl.  
Stevenson's (R. L.) *Across the Plains*, with other Memories and Essays, cr. 8vo. 6/ cl.

## Science.

Distant's (W. L.) *A Naturalist in the Transvaal*, 21/ cl.  
Kneipp's (S.) *My Water-Cure*, tested for more than Thirty-five Years, cr. 8vo. 6/ cl.  
Mackenzie's (H.) *Modern Science unlocking the Bible*, 3/ cl.  
Within an Hour of London Town, among Wild Birds, &c., by a Son of the Marshes, cr. 8vo. 6/ cl.

## General Literature.

Atkinson's (Rev. J. C.) *Playhours and Half-Holidays*, 3/6  
Blackmore's (R. D.) *Alice Lorraine*, Cheap Edition, 2/ bds.  
Crawford's (F. M.) *The Three Fates*, 3 vols. cr. 8vo. 31/6 cl.  
Heine's (H.) *Works*: Vols 5 and 6, Germany, cr. 8vo. 10/ cl.  
Hope's (A.) *Mr. Witt's Widow, a Frivolous Tale*, cr. 8vo. 6/ cl.  
Jenkinson's (A.) *A Modern Disciple*, cr. 8vo. 2/6 cl.  
Lynch's (H.) *Daughters of Men, a Novel*, cr. 8vo. 3/6 cl.  
Merton's (R.) *My Cousin's Wife*, cr. 8vo. 2/6 cl.  
Molesworth's (Mrs.) *Imogen, or Only Eighteen*, cr. 8vo. 2/6  
Payne's (late J.) *Lectures on the History of Education*, 10/6  
Rand's (E. A.) *A Knight that Smote the Dragon, or the Young People's Gough*, cr. 8vo. 2/6 cl.  
Rees's (R.) *Customs Comparative Duties of the Australasian Colonies and Fiji, 1890-91*, folio, 10/6 cl.  
Robertson's (S.) *Tom Buxton's Aim*, cr. 8vo. 6/ cl.  
Rousseau's (J. J.) *Confessions, with Portrait*, cr. 8vo. 5/ cl.  
Stables's (G.) *Our Humble Friends and Fellow Mortals*, 3 vols. cr. 8vo. 3/6 each, cl.  
Syrlyn, by Ouida, cheap edition, 12mo. 2/ bds.

## FOREIGN.

## Theology.

Erdős (J. v.) *Biblisch-theologische Analyse d. Römerbriefes*, 1m. 40.  
Scholz (A.) *Commentar üb. das Buch Esther*, 6m.

## Law.

Boilley (P.) *La Législation Internationale du Travail*, 3fr.  
Card (E. R. de) *Les Destinées de l'Arbitrage International*, 5fr.

## Fine Art.

Desprès (A.) *Les Éditions Illustrées des Fables de La Fontaine*, 25fr.  
Génard (P.) *Anvers à travers les Ages*, 2 vols. 80fr.

## Poetry.

Thomas (G.) *L'Amour Platonique dans la Poésie Italienne du Moyen Age et de la Renaissance*, 3fr.

## History and Biography.

Aulard (A.) *Le Culte de la Raison, Étude Historique*, 3fr. 50.  
Bertzeu (A.) *Waterloo*, 0fr. 50.  
Bloch (H.) *Forschungen zur Politik Kaiser Heinrich VI. in den J. 1191-1194*, 2m.  
Lapeyre (P.) *Auguste Nicolas, sa Vie et ses Œuvres*, 7fr. 50.

## Geography and Travel.

Picard-Destelan: *Annam et Tonkin*, 3fr. 50.

## Science.

Lombroso (C.) et Laschi (R.) *Le Crime Politique et les Révolutions*, 15fr.

## General Literature.

Halévy (L.) *Karikari*, 3fr. 50.  
Loti (P.) *Discours de Réception*, 1fr.

## MR. MURRAY.

THE death of Mr. John Murray will be mourned by all who had the pleasure of knowing him. His genuine kindness of heart, his unaffected modesty, his perfect uprightness, his singular generosity, attracted every one who came in contact with him. His conversation was extremely interesting, for he had during his long life entertained intimate relations with many of the most distinguished men of his time, and the quantities of portraits and relics he possessed made a visit to Albemarle Street or Wimbledon a thing to be looked forward to and remembered. It was startling to be told that "down that staircase I have seen Scott and Byron stumping arm in arm"; it seemed so difficult to believe that the hale old gentleman, keenly alive to all that was going on, could remember events of 1815 and 1816. But Mr. Murray, born before the *Quarterly*, was early observant, and even as a child he understood that it was no ordinary race of mortals who came to visit the *avaç* of publishers. Of all the famous men who gathered round his father Mr. Murray spoke highly except of Rogers. Rogers he confessed he did not like, and this judgment on the part of one so charitable by nature should be borne in mind when attempts are made to rehabilitate Rogers.

The life of a publisher is to a considerable extent a history of his publications, as the record of his battles forms a large part of the biography of a general. Mr. Murray, as the public have lately been made aware, wrote the first volumes of the series of handbooks which is known wherever English tourists travel. He also projected and brought out "The Home and Colonial Library," "Murray's Railway Reading," and that delightful series his "British Classics." He published in conjunction with Messrs. Taylor, Walton & Maberley Dr. Smith's classical dictionaries. Of Dr. Smith's popular school-books he was the sole publisher, and also of the valuable dictionaries of the Bible, of Christian antiquities, and of Christian biography. He brought out the histories of Grote, Milman, and Lord Mahon; Stanley's numerous works; the travels of Livingstone, Du Chaillu, McClintock, and Sir Joseph Hooker; Col. Yule's edition of Marco Polo; the archaeological works of Leake; Sir H. Layard's narrative of his discoveries at Nineveh; Dennis's 'Cities of Etruria'; many of Mr. Gladstone's books, including his 'Manual of Family Prayers'; the scientific treatises of Darwin and Murchison; the writings on architecture of Fergusson, Scott, and Street; the histories of painting of Crowe and Cavalcaselle, and the disquisitions of Waagen and Leslie; the popular volumes of Dr. Smiles; and the 'Speaker's Commentary.' In fact, a large part of the best literature of this country during the last fifty years has appeared with his imprint; and it may be said that every one for whom he published became his friend.

Mr. Murray's illness was so severe that it left little hope of his recovery; however, till a sudden change for the worse took place on the 29th ult., it was not supposed that the end would come so quickly. He will not be soon forgotten, for he was essentially a good man, who in all the affairs of life did what he believed to be right without thought of the gain or loss to himself.

## THE SPRING PUBLISHING SEASON.

THE Society for Promoting Christian Knowledge have in preparation the following new publications: 'The Face of the Deep,' a devotional commentary on the Apocalypse, by Miss Christina Rossetti,—"The Catholics of the East and his People" (the impressions of five years' work in the Archbishop of Canterbury's Assyrian Mission), by the Rev. A. J. Maclean and the Rev. W. H. Browne,—in "Colonial Church Histories," a 'History of the Church in Eastern Canada and Newfoundland,' by the Rev. J. Langtry,—'The Highway to Heaven,' lessons for Bible classes, &c., with story illustrations, by Mr. Austin Clare,—'The Book of the Unveiling,' studies in the Revelation of St. John the Divine, by the author of 'The Chronicles of the Schönberg Cotta Family,'—"Notes on the History of the Early Church," by Archdeacon Pryce,—'Bishop Andrewes's Devotions,' the original Greek, edited by Canon Medd from the two existing MSS.,—"Unsettled for Life," by the Rev. Harry Jones,—'Tom's Trust,' by Miss Maud Carew, author of 'Peggy's Little Squire,'—Vol. II. of 'Ten Minutes' Tales for Every Sunday,' by Miss F. H. Wood,—'With Wind and Tide: a Story of the East Coast,' by the author of 'The Dean's Little Daughter,'—and also several new editions.

Messrs. Bell & Sons' list for the present season includes 'Six Months in the Apennines; or, a Pilgrimage in Search of Vestiges of the Irish Saints in Italy,' with illustrations, by Miss M. Stokes,—'The Brethren of the Cross, a Dramatic Poem,' by Werner, in an English version by E. A. M. Lewis, translator of Werner's 'Templars in Cyprus,'—"Poets the Interpreters of their Age," by Miss Swanwick,—in the "Aldine Poets": 'Prior,' 2 vols., edited by Mr. R. B. Johnson; 'Shelley,' 5 vols., edited by Mr. Buxton Forman; 'Scott,' 5 vols., edited by Mr. John Dennis,—'The Adelaide Procter Birthday Book,'—in "Bell's Technological Handbooks": 'Silk Dyeing, Painting, and Finishing,' by Mr. G. H. Hurst, with sixty-six coloured patterns of silks,—in "Bell's Agricultural Series": 'Practical Fruit Growing, a Treatise on the Planting, Growing, and Storage of Hardy Fruits,' by Mr. J. Cheal, illustrated,—'Fungus Flora, a Classified Text-Book of Mycology,' by Mr. George Massee, with illustrations,—'The Intermediate History of England, for the Use of Army and Civil Service Candidates,' by Mr. H. F. Wright,—in the "Club Series": 'Card Tricks and Puzzles,' by "Berkeley" and Mr. T. B. Rowland,—in the "All-England Series": 'Camping Out,' by Mr. A. A. Macdonell (double volume, illustrated), and 'Rounders, Baseball, Quoits, Curling, &c.,' by Mr. J. M. Walker,—'Theoretical Mechanics,' first stage, by J. C. Horobin, illustrated,—and in "Bohn's Libraries": Goethe's 'Faust,' Part I., the original text, with Hayward's translation and notes, revised by Dr. Buchheim; Arthur Young's 'Tour in Ireland during 1776-9,' edited by Mr. A. W. Hutton; 'Montaigne's Essays,' Cotton's translation, revised by Mr. W. C. Hazlitt; and new editions of Mr. Castle's 'Schools and Masters of Fence' and of other works.

## THE BIRTH AND PARENTAGE OF WYCLIF.

MR. BLIGH PEACOCK has quite a touching faith in Ordnance maps. A wider experience may teach him to distrust the black-letter inscriptions which adorn them. I have examined the old maps of Yorkshire, and, as far as I can discover, Old Richmond does not appear till 1770, when it no doubt owed its introduction to the guess of some ingenious antiquary. The ruins that Mr. Peacock has seen are said by Murray to be those of the deserted village of Barford. However this may be—and I have no cause to doubt it—there is a good reason why they should not be remains of Old Richmond:



the present town of Richmond takes its name from the castle founded by Alan of Brittany, and cannot, therefore, have moved like Sarum from an older site.

I believe the existence of Spreswell to be also a tradition of quite modern growth, but this does not, like Old Richmond, carry its own refutation with it.

F. D. MATTHEW.

#### MR. WREFORD.

5, Blenheim Parade, Cheltenham, March 31, 1892.

I REGRET to learn that Mr. Wreford, a correspondent of the *Athenæum* under the initials "H. W." for many years, died at Capri on the 26th inst. His long connexion with the *Times* in the eventful period of the Neapolitan Revolution made him an interesting personage, and his gossiping letters since written from South Italy up to a few days ago for that journal, under the difficulties of a residence twenty miles from Naples, will be much missed. I knew him well. My first introduction to him was early in 1870, and my last sight of him in 1876; during the intervening years I met him frequently, and on the occasions of long visits to Capri was his constant companion in his daily walks.

I recall a special alarm as from one of the lovely heights we espied one morning a pleasure craft of Sorrento caught in a squall, and upset by the clumsy fishermen two or three miles from shore—our hurry to descend and give help as we gladly beheld boat after boat racing to the rescue. Our foresight in procuring a bottle of brandy as we rushed through the village piazzas was fully rewarded when we reached the beach by its utility in reviving the German passengers presently brought, half drowned and shivering, to land.

His villa, beautifully situated in sight of Vesuvius on the road leading to the Salto di Tiberio, was always hospitably open to the English and American traveller. In those days he delighted to call together the resident artists and others to sup in company, and taste the produce of his own choice Capri grapes. His health and habits required great abstemiousness in diet; hence his share of the *cena* was small: one single wineglassful of his vintage, carefully measured, was never exceeded by our host.

For long it was Mr. Wreford's custom to revisit England every other year, and his sister, Mrs. Morrell, wife of Dr. Morrell, occasionally passed a few weeks with him in Capri.

Although he encountered many trials and dangers in his younger days, being dogged continually by the political *sbirri* of King Bomba, he escaped all personal injury. Constitutionally an extremely timid man, his moral courage often enabled him to assume a firm bearing in difficult and perplexing circumstances. His fear of the sea was ludicrous, and he would watch for days to secure a safe and tranquil passage from Massa to Capri, a distance of barely twelve miles, which he always traversed in a boat manned by ten or twelve rowers. He once telegraphed a message of blame to me for attempting a rash voyage across, which almost confirmed his terrors fatally.

He acted in 1870 as interpreter to the Rev. T. Mozley, who represented the *Times* during the Ecumenical Council at Rome. I may say that Mr. Mozley is in good health, and now living here in Cheltenham. We have often spoken together of his late friend and colleague.

I possess numerous letters written by Mr. Wreford in his anxious search for exact news to transmit at a time when the Neapolitans seemed slow to forget the barbarous and servile customs learnt under the false teaching of past centuries, and when I strenuously resisted with his sympathetic aid a late survival of police practices inherited from the myrmidons of the Inquisition.

His last letter to me was dated in January, 1891, complaining of his old enemy bronchitis, which deprived him of power to take exercise except in a *portantina*.

He has lived to an advanced age (eighty-five), serving his countrymen well in many capacities, and many years will elapse before the friendly islanders forget Don Enrico Wreford, to whom he was in popular speech and fancy for over forty years "Rè di Capri."

WILLIAM MERCER.

#### SALE.

DURING this week Messrs. Sotheby, Wilkinson & Hodge have sold the library of the late Mr. John Wingfield Larking. The collection contained a large number of fine works on natural history, and these throughout the sale sold remarkably well. The following were included in the first two days: Annual Register, 1758-1891, 27l. Curtis, Botanical Magazine, 1793-1845, 69l. Cuvier, Le Règne Animal, Paris, 1836-49, 24l. Sir Francis Drake Revived, 1626, 31l. Bloch, Ichthyologie, Berlin, 1785, 14l. Camden, History of Queen Elizabeth, 1635 (with extra illustrations), 21l. Chippendale, Cabinet-Maker's Directory, 1754, 15l. Dugdale, Monasticon Anglicanum, 6 vols. in 8, 1846, 23l. Du Sommerard, Les Arts du Moyen Age, Paris, 1838, 73l. Elliot, Monograph of Phasianidæ, 2 vols., New York, 1872, 33l. Gould, Century of Birds of the Himalaya Mountains, 1832, 22l. 10s.; Birds of Europe, 1837, 81l.; Birds of Asia, 1850, 71l.; Monograph of the Trochilidæ, 1861, 40l.; Mammals of Australia, 3 vols., 1863, 29l.; Birds of Great Britain, 1873, 66l.; Birds of New Guinea, 1875, 41l.; Birds of Australia, 1848, 205l. Audubon, Birds of America, 4 vols., 1827-38, 345l. (the last copy sold realized 300l. in Messrs. Sotheby's rooms, June 14, 1890); Viviparous Quadrupeds of North America, 3 vols., New York, 1845, 107l.

#### WALT WHITMAN.

6, Fawcett Street, Sunderland, April 4, 1892.

IN reading Mr. Theodore Watts's letter on Walt Whitman I noticed he said the late W. Bell Scott always claimed the honour of inventing Whitman for England.

I happen to know the real facts, and these may possibly be of interest to your readers.

In 1865, or thereabouts, Walt Whitman published his 'Leaves of Grass,' but the book fell almost still-born from the press, and of the thousand copies printed, some found their way to Sunderland, where they were sold by a Mr. James Grindrod, a book-peddler. Amongst the purchasers was Mr. Thomas Dixon, a cork-cutter. Mr. Dixon (who died in 1882) was a remarkable man, and gained the friendship of such men as Carlyle, Ruskin, Mazzini, and others. He was in 1865 on terms of intimacy with Mr. W. Bell Scott, to whom he gave a copy of 'Leaves of Grass,' who in turn sent one to his friend Mr. W. M. Rossetti, who subsequently, I believe, edited a selection for English readers.

JAMES PATTERSON.

#### MR. VIRTUE.

MR. J. S. VIRTUE, the second son of George Virtue, the founder of the well-known publishing business, was born in Ivy Lane in May, 1829. At fourteen he was apprenticed to his father, and in 1848 was sent to the branch in New York. He came back to England for good in 1855, in which year his father retired from active life. In 1862, upon the dissolution of partnership between his eldest brother, Mr. G. H. Virtue, and Mr. Arthur Hall, of 25, Paternoster Row, the two Virtues organized a new firm in Amen Corner under the title of Virtue Bros. & Co.; but Mr. G. H. Virtue dying in 1866, the business was sold. In 1865 William Alexander Virtue, the youngest brother, became a partner in the City Road and Ivy Lane businesses, and the house began greatly to extend its printing connexions. After a short period Mr. William Virtue went to the United States, and took over the American branch; on his

death in 1875 that business passed into other hands. In 1871 Mr. Samuel Spalding became a partner with Mr. J. S. Virtue in the City Road, and in 1874 Mr. F. R. Daldy. Mr. Virtue died quite suddenly of heart disease on the 29th ult.

#### Literary Gossip.

OWING to the scantiness of unoccupied space in the Abbey, the Dean of Westminster has reluctantly declined to find room for the proposed monument to Mr. Lowell. Dr. Bradley has, however, suggested that the window in the Chapter House that still remains plain might be filled with stained glass as a memorial. The Chapter House was the scene of the delivery of two or three of Lowell's charming addresses, so it is associated with his London career. Very likely the idea will be adopted.

THE publishing house of Walter Scott has now become Walter Scott, Limited. The conversion of the firm into a limited company is merely a family arrangement; no shares will be offered to the public. The management remains without alteration.

AFTER the 1st of July the "Camelot Series" will be withdrawn from publication, but the volumes which have composed it will be incorporated in the "Scott Library," and issued uniform with that library. In addition to this, new volumes will be added monthly to the "Scott Library."

AFTER the 1st of July Mr. Walter Scott will issue the series of "Great Writers" in an altered and improved binding, and at an increased price. The first volume of the new issue will be a life of Voltaire by Mr. F. Espinasse.

MR. MURRAY has in preparation a translation with annotations of the 'History of Tacitus,' by Mr. A. W. Quill, of Trinity College, Dublin.

MR. F. C. DANVERS, Superintendent of Records at the India Office, has just left for Lisbon to resume his work on the Portuguese Indian records. During his visit to Lisbon last autumn Mr. Danvers examined the records from the commencement of the sixteenth century to the year 1635. He will now take up the work from that date, and we understand that he expects to find in these later records much that will add to our knowledge of the history of the period to which they relate. It is to be hoped that Mr. Danvers's report on the records may eventually be published.

THE absence in England of all celebration of the tercentenary anniversary of the birth of Comenius has excited much comment abroad, more particularly in Germany. It seems to foreigners surprising that no university, no public school, no educational body of any kind in this country, took cognizance of the commemoration of the great reformer, which excited attention, not to say enthusiasm, almost all over the civilized world: it would have been more astonishing to some people if any English school or college had so far forgotten itself as to display interest in a pioneer of education.

THE forthcoming number of the *English Historical Review* will include articles by Prof. Maitland, on 'Henry II. and the Criminous Clerks'; by Mr. Nisbet Bain, on 'The Siege of Belgrade by Muhammad II.



in 1456'; by Major Martin Hume, on 'The Arrival of Philip of Spain'; and by Mr. J. R. Tanner, on 'Pepys and the Popish Plot.' The Bishop of Peterborough, Lord Acton, and Mr. Richard Garnett are among the other contributors.

THE Rev. Lewis Campbell, Professor of Greek in the University of St. Andrews, announced the resignation of his professorship to the University Court last Saturday; but there will not be a vacancy till the 15th of July, as the University Court and the Privy Council have first to consider and decide on his petition for a retiring allowance. Prof. Campbell will be a great loss to the University, not only because he is a sound scholar and excellent teacher, but because of the individual interest he has always shown in his students, and the efforts he has made to promote their welfare.

THE friends of the Newsvendors' Association are going to make a special effort to increase its funds at the forthcoming annual dinner, to be held at the Hôtel Métropole on the 21st of May, under the presidency of Sir Algernon Borthwick. We are sorry to hear that the funds of this excellent institution are not sufficient to enable it to grant pensions to some eligible candidates. The pensions are, for men, 20*l.*; and for women, 15*l.*

THE next volume of the "Dilettante Series" will be devoted to Walt Whitman. The author, Mr. William Clarke, has divided his subject into five sections, dealing with the personality of the dead poet, his message to America, his art, his ideas about democracy, and his fundamental philosophy. A new portrait of "the good grey poet" will accompany the volume.

THE death is announced of Mr. Brinsley Richards, author of 'Seven Years at Eton, 1857-64,' and of 'The Duke's Marriage,' 'Prince Roderick,' and 'The Alderman's Children.' Mr. Richards was successively correspondent of the *Times* at Vienna and Berlin, and expired suddenly at the latter city on Tuesday last.

MR. PROBYN-NEVINS, whose 'Theological Influence of the Blessed Virgin on the Apostolic School' recently created much interest in Roman Catholic quarters, will shortly publish a life of the Blessed Virgin, which will be a continuation of the work above mentioned. It will likewise be published by Mr. Norgate.

MR. ELLIOT STOCK announces for early publication a volume on 'The Folk-Speech of Devonshire,' by Mrs. Sarah Hewett. It will give, in a classified form, the words, phrases, rhymes, sayings, and proverbs prevalent throughout the county, and also some local stories peculiar to the district, taken down from oral narration.

MR. T. FISHER UNWIN will publish next week the seventh volume of the "Children's Library," containing 'Irish Fairy Stories,' collected and edited by Mr. W. B. Yeats, the Irish poet, with illustrations by his brother Mr. Jack B. Yeats.

THE publication of Sir Alexander Cunningham's new work on Indian archæology is postponed until after Easter. The full title of the work is 'Mahabodhi; or, the Great Buddhist Temple under the Bodhi

Tree at Buddha-Gaya,' and the illustrations consist of thirty-two colotype plates.

MESSRS. KEGAN PAUL & Co. have completed their arrangements for the publication in the course of the year of a series of "Books about Books," under the general editorship of Mr. Alfred Pollard, of the British Museum. As at present planned, the series is to consist of six volumes, of which 'Books in Manuscript,' 'Early Printed Books,' 'Bindings,' 'The Decoration of Books,' 'The Great Book Collectors,' and 'Book-Plates' will form the successive subjects. The contributors to the series are Mr. Madan of the Bodleian, Mr. E. Gordon Duff, Mr. H. P. Horne, Mr. Charles Elton, Q.C., and Mr. W. J. Hardy.

MESSRS. BELL & SONS have in preparation two volumes on English and French book-plates, which will form the initial numbers of an illustrated series of little monographs for collectors.

MR. HOLYOAKE'S autobiography, which we mentioned a little time ago, will be confined to such incidents as have public interest in them. The narrative includes the origin of sundry social movements not before described by an actor in them, such as English Socialism, co-operation, questions of the civil rights of women, and kindred subjects. Mr. Holyoake gives his opinion of the character of public men, as Mr. John Bright, Mr. W. E. Forster, and others, and arrives at somewhat different estimates of them from those usually accepted. Stories of out-of-the-way men and strange incidents having no other record are said to abound in the book.

DR. MALAN has for many years been gathering material for the proverbial lore of various nations, especially of those of the East, to illustrate the Book of Proverbs. The first volume of his 'Original Notes' appeared in 1889; the second, containing chapters x. to xx., is nearly ready, and will be published in a few days by Messrs. Williams & Norgate.

MESSRS. EYRE & SPOTTISWOODE intend to bring out the 'Variorum Apocrypha,' edited, with the best various readings and renderings from the best authorities, and much original comment on the text, by the Rev. C. J. Ball, Chaplain to Lincoln's Inn. It will complete the new edition of Messrs. Eyre & Spottiswoode's 'Variorum Bible,' which is intended to furnish the general reader with the quintessence of modern and ancient learning on the text of the Bible.

ANOTHER suburban parish has adopted the Free Libraries Act. Enfield has decided in its favour by 1,576 votes against 1,194.

MR. JUSTICE CONDÉ-WILLIAMS, of Mauritius, has an autobiography ready for the press under the title of 'From Journalist to Judge.' Previous to his experience of judicial life in various colonies, Mr. Williams was for some years editor of the *Birmingham Daily Gazette*.

A CURIOUS "institution" has arisen in America, namely, a magazine in which the articles are not printed, but read. Its title is *Uncut Leaves*. It originated with Mr. Luther Lincoln, of New York. Every month the subscribers meet, and the contributors read their articles, or these are read by others. The papers are then carried to

Boston, Philadelphia, and Washington in turns. This scheme has had singular success.

THE prospectus has been issued for a Society of American Authors. Among the objects named are adoption of the French statutes in regard to literary property, the author's stamp affixed to every book sold, co-operation with the British Society of Authors for amendments to the present international copyright law, publication of a monthly journal, monthly discussions, provision of legal means for securing the rights of authors, and supplying authors with opinions as to the pecuniary value of manuscripts. The chief promoter of the new society is Mr. C. B. Todd, of New York, author of the 'Story of the City of New York.'

THE 'Memorial of the Washington Centennial Celebration,' on which Mr. Clarence W. Bowen has been for three years engaged, will be issued to subscribers this month by Messrs. Appleton, of New York. It will consist of 650 folio pages, and be of the finest American manufacture as to paper, binding, and illustrations. There are 160 reproductions of pictures exhibited at the Centennial Loan Exhibition in 1889, illustrating the scenes of the first inauguration in 1789 and its centenary, and 557 autotype portraits. The edition is limited to 1,000 copies, at thirty dollars each. Copies will be presented to each of the States, and to the foreign states which were represented at Washington's inauguration—England, France, Holland, Spain, and Sweden.

M. LÉON DOREZ, of the École de Rome, has in the press an elaborate essay on the library of Cardinal Domenico Grimani (died 1523), who possessed amongst other MSS. not fewer than 193 Hebrew MSS. This list of MSS. has never been edited.

THE Parliamentary Papers of the week are Ordinances made by the Scottish Universities Commissioners with regard to the Regulations for Graduation of Women and for their Instruction in the Universities (1*d.*), and with regard to the Regulations as to Assistants and Lecturers (1*d.*); Report of the Intermediate Education Board for Ireland for 1891 (4*d.*); Report of the Committee on Grants to University Colleges in Great Britain (1*d.*); and Correspondence respecting Commercial Treaties and Tariffs (3*d.*).

## SCIENCE

*Les Grands Travaux du Siècle.* By J. B. Dumont. (Hachette & Co.)

THIS century has witnessed the accomplishment of so many remarkable works that the title of the book sounds somewhat ambitious, and the subject appears too comprehensive to be properly dealt with in a single volume. Nevertheless, the book surveys a wide and varied range of works, for, besides the inevitable subjects of railways, Alpine tunnels, bridges of large span, the Suez, Panama, and Corinth canals, and the Eiffel Tower, reference is made to harbour works, Atlantic liners, ironclads, telegraphs, submarine cables, to telephones, artesian wells, the huge iron erections of international exhibitions, and the buildings, water



supply, sewerage, and lighting of modern cities. This long list of achievements can only be treated in a very light and cursory manner within the limits assigned, especially as a considerable portion of the space is occupied with profuse illustrations. These illustrations, which abound throughout the book, are not confined to views and explanatory details of the works described, but they include also numerous views of localities referred to in the book, introduced apparently for picturesque effect and to popularize the book, as many of them afford no aid to the description. The book bears some resemblance, in the portion dealing with railways, to the chapters on "The Building of the Railway" and "Feats of Railway Engineering" in 'The American Railway,' reprinted from a series of articles in *Scribner's Magazine*, and it exhibits a certain similarity in its general scope to 'Achievements in Engineering,' by Mr. L. F. Vernon-Harcourt; but it is more discursive and popular in its treatment than either of those books, and carefully avoids all technical questions. Its object evidently is, by brief, simple sketches of some of the interesting points of the greatest engineering feats of modern times, to interest the unscientific public, and furnish them with a general idea of the magnitude and importance of these works. The omission of illustrations irrelevant to the works under consideration, the curtailment of occasional diffuseness and discursiveness, so common with French writers, and a more limited range of subjects, with fuller descriptions, would have made the book more useful, but probably not more popular, at any rate in France.

A natural tendency is manifested throughout the book to give prominence to French works, or to those in which Frenchmen are interested, whilst the portrait of Séguin, to whom the invention of the tubular boiler is attributed, is placed alongside that of Stephenson; the earliest steam carriage is stated to have been constructed by Cugnot, a French engineer, about 1769; and the first application of coal gas for the purposes of illumination is ascribed to Lebon, a young French engineer, in ignorance of the prior claims of an Englishman, Murdoch, who appears to have lit his house and office with gas in 1792. After a brief sketch of the development of railways, the first large work described is the Mont Cenis tunnel, followed by shorter notices of the St. Gothard and Arlberg tunnels. For suspension bridges of the largest span it is necessary to go to America, where the wire cable bridges of Niagara and Brooklyn furnish the finest examples of suspension bridges in the world; whilst arched bridges are worthily illustrated by the graceful Garabit Viaduct across the valley of the river Truyère in France, with a central arch of 541 ft. span, and carrying the railway at a height of 400 ft. above the bottom of the valley. The ruins of the ill-fated Tay Bridge furnish the first illustration of a bridge in Great Britain, a prominence which will be hardly appreciated on this side of the Channel; and though the Forth Bridge is necessarily described and illustrated as being the largest bridge in the world, it is followed by a somewhat longer notice of the Channel Bridge scheme, which is an object of much interest to the French, though, apart from

the political considerations involved, its large cost in comparison with other schemes of communication, and the danger its numerous piers would offer to the shipping passing the Straits, seem to preclude its execution. The great lines of railway are represented by the Western trunk lines of the United States, the Canadian Pacific, and the Transcaspian Railway; whilst the difficulties encountered during severe winters in maintaining communication on the Pacific lines are forcibly illustrated by views of an immense snow-drift blocking the road, and a line of five locomotives unable to force a passage through the snowy barrier. Slight notices are given of the Rigi, Pilatus, and other mountain railways, with illustrations devoted rather to the beauties of the scenery traversed than to the course and construction of those lines; and the London Metropolitan Railway and the New York Elevated Railway furnish well-known instances of very different methods of providing railway communication through crowded cities, whilst the schemes for affording Paris similar advantages are not overlooked. The Tower Subway is referred to in the same chapter as the Metropolitan Railway; but curiously enough the far more important railway tunnels under the Severn and the Mersey are not mentioned anywhere.

No book of this kind would be complete without descriptions of the Suez and Panama canals; and to Frenchmen these works present a special interest. The failure of the latter enterprise is attributed to the river Chagres and the Culebra cutting (though these were obstacles that might have been appreciated at the outset) aided by the unhealthiness of the climate; and a patriotic wish is expressed that the works may be speedily resumed, of which at present there is no prospect. Notable omissions with regard to canals are the Amsterdam Ship Canal, the Manchester Ship Canal, now partially opened, and the Baltic Canal in course of construction. On the subject of ports, descriptions are given of Cherbourg, Antwerp, the removal of reefs in New York harbour, and the statue of Liberty presented by France to the United States. The notice of Cherbourg deals mainly with the attempts to construct the breakwater during the last century, instead of the existing works which have created the present magnificent harbour. A reproduction of a traditional representation of the Colossus of Rhodes, with a crown of spikes, and the uplifted right arm holding a light, exhibits a remarkable similarity in these respects to the statue of Liberty. Considerably more space is devoted to a description of the Eiffel Tower than to the far more important topics of Atlantic liners and ironclads.

Amongst the variety of subjects referred to towards the close of the book, probably the greatest interest will be felt in the recent development of the transmission of speech by the telephone to long distances—as, for instance, between London and Paris; and it is pleasant to find that the signal services of the Great Eastern in laying the first Atlantic cables are not forgotten, though the vessel's career is closed. Waterworks have not been given due recognition in this review of important works; for though several illustrations have been in-

serted of sources of rivers, springs, grottoes, and geysers, and the deep artesian wells of Grenelle and Passy have been mentioned, no allusion has been made to reservoirs and reservoir dams, from which the purest supplies are derived, though in the Furers reservoir dam, 174 ft. in height, France possesses the highest masonry dam in the world.

The book presents an interesting kaleidoscopic view of several of the most important works of this century. Its defect is that the descriptions will fail to satisfy the more inquiring minds; its merits are that it will be intelligible to the cursory and most uninformed reader, and that its wealth of illustration must prove attractive. It is remarkable that such a large volume, in large print, on good paper, and containing 256 illustrations, well executed, and several occupying a whole page, can be produced in Paris at the moderate price of eight francs. The book has no index and only a meagre table of contents; but this is of comparatively little importance, as it is better suited for casual reading and recreation than for study or reference.

UNDER the title of *Animal Sketches* (E. Arnold), Prof. C. Lloyd Morgan has united twenty-one articles, some, or perhaps most, of which have appeared in *Atalanta* and *Murray's Magazine*. Although the former is a periodical for girls, yet it seems to us that an unnecessarily childish tone has been adopted, and there is something repellent in a chapter headed "Long-Nose, Long-Neck, and Stumpy," for the elephant, giraffe, and hippopotamus, with much more in the same style. This is a pity, because the information conveyed in these articles is more accurate than is often the case in popular compilations; while the author shows considerable power in describing the habits of animals, many of which he has evidently studied to some purpose in their native haunts as well as in the zoological gardens in the Regent's Park, Clifton, and various continental cities. He has also an instinctive perception of the truth; for instance, when he thinks—and hopes—that Dr. J. R. Browne was mistaken in stating that among the Californian sea-lions there was no discrimination of relationship, and "each infant communist had a mother in every adult female." From ample observation we can assure Prof. Morgan that therein he is probably right, for the female of the ordinary sea-lion (*Otaria jubata*)—hardly distinguishable even sub-specifically from the above—knows its own young just as well as a ewe does her own lamb. But in saying that the transfer of two lion cubs from Clifton to some zoological gardens in India "seems a little like sending coals to Newcastle," our author is too quick; for in India the lion is confined to Gujarat and Rajputana—indeed, it is almost restricted to Kattywar, where it is becoming very scarce and verging on extinction; so that practically it may be much easier to get lions from Clifton or Dublin—the chief breeding-places—than from the country in which the species is indigenous. The work is adequately illustrated by Mr. W. Monkhouse Rowe, and can be recommended for the young.

#### GEOGRAPHICAL NOTES.

M. DYBOWSKI has returned from his first chase after the murderers of M. Crampel and other French explorers. Leaving the Upper Ubangi in the beginning of November, M. Dybowski reached Yabanda's country on November 21st, where punishment was inflicted upon a body of Mohammedan traders. He then crossed a wilderness, seventy miles broad, and



entered the country of the Makuru in lat. 7° 30' N. El Kutu, where M. Crampel was murdered, was reported to be about 120 miles still further to the northward. These distances, however, are probably exaggerated. In his next attempt to penetrate to Lake Tsad, M. Dybowski will probably follow the course of the Kemo river, already traced to 6° 11' N. by his companions Brunache and Ponel.

*Petermann's Mittheilungen*, in addition to a report on Pevzof's expedition to the northern fringe of Tibet, which is illustrated by a small map, publishes a somewhat elaborate paper by Dr. Supan on the "Verschiebung," or displacement, which has been going on among the populations of France and England in the course of the last decade. Dr. Supan shows very clearly that the large towns in both countries are being fed by an immigration of the rural element. But whilst in France the depopulation of the rural parts of the country is in a large measure accounted for by a low birth-rate, or even by an excess of deaths over births, it is due in England to an excessive emigration.

That there are still many localities within easy reach of Europe where useful work may be done even by the geographical "explorer" is once more shown by Dr. Butyka, who has presented the Vienna Geographical Society with an account of the old vilayet of Dersim, the most westerly district of Kurdistan. A portion of this district, equally interesting from a mountaineering and from an ethnical point of view, had already been explored by Consul J. G. Taylor in 1866, but that much still remains to be done there is distinctly shown by the map now placed before us by Dr. Butyka. It is in localities like this that those gentlemen who are fortunate enough to secure one of the studentships of the Royal Geographical Society might be most profitably employed.

Dr. Hugh Robert Mill, author of 'The Realm of Nature,' which was published a few weeks ago in Mr. Murray's "University Extension Series," has been appointed Librarian to the Royal Geographical Society, in place of Mr. Scott Keltie, who has succeeded the late Mr. H. W. Bates as Assistant Secretary.

*Das marokkanische Atlasgebirge*, von Dr. Paul Schnell, published as a supplement to *Petermann's Mittheilungen*, besides a geological sketch, presents us with a more minute topographical description of the Atlas ranges of Morocco. There is an excellent map of Morocco on a scale of 1:1,750,000, which should be useful even to those who have not the courage to plod through the author's not very entertaining text. A separate edition of this map, for the use of visitors to Morocco, would no doubt prove acceptable.

*The New Reduced Ordnance Map of the British Isles*, by John Bartholomew (Philip & Son), on a scale of 10 miles to the inch, is highly to be commended for the clearness with which roads, railways, and boundaries are shown, and the beauty of the lettering. There are insets showing the parliamentary divisions and the environs of London, Liverpool, Edinburgh, Glasgow, Dublin, Cork, Belfast, and Londonderry on an enlarged scale.

M. Elisée Reclus is to be congratulated upon the perseverance with which he has carried on the publication of his monumental *Nouvelle Géographie Universelle*. The most recent volume published deals with the United States, and is in no respect inferior to the volumes which have preceded it. M. Reclus, in addition to giving a most readable account of the physical features of the country, enters at considerable length into the economical and social condition of the great American republic; and we are glad to find that he has taken pains, as usual, to form a true estimate.

#### ASTRONOMICAL NOTES.

DENNING's new comet (discovered on the 18th ult.) is still in Cassiopeia, and therefore always

above the horizon. To-night it is very near the star  $\gamma$  in that constellation, moving slowly towards  $\delta$ , which it will approach very closely on the 13th inst. Dr. Schorr, of Berlin, has computed its orbit from recent observations, and finds that it will pass its perihelion on the 6th prox. at the distance 1.99 in terms of the earth's mean distance, and that the plane of its orbit is nearly perpendicular to that of the ecliptic.

Prof. E. Lamp has computed an orbit of Swift's new comet (discovered on the 6th ult.) from observations on March 7th, 14th, and 18th, by which he finds that the perihelion passage took place on the 6th inst. at the distance from the sun of 1.03 in terms of the earth's mean distance. The comet is now becoming fainter, but will continue to be somewhat brighter than at the time of discovery until nearly the end of the month. It is now passing from Aquarius into Pegasus, and will be less than 3° due south of  $\epsilon$  Pegasi on the 14th inst., rising about an hour after midnight. Prof. Lamp at Kiel found it easily visible to the naked eye on the 29th ult., with a tail which in the seeker appeared about 2° in length.

Another volume of Madras observations has recently been published, containing those of fixed stars observed with the meridian circle in the years 1871, 1872, and 1873. The publication has been superintended by Mr. G. Michie Smith, B.Sc., F.R.A.S., F.R.S.E., who is taking charge of the observatory until a successor to Mr. Pogson has been appointed. The observations have been reduced in the same manner as those in preceding years. Mr. Michie Smith pays a tribute to the unflagging zeal with which Mr. Pogson carried on the work up to almost the time of his death, when only twenty-four pages of the present volume were in type, but the greater part of the MS. for 1871 was nearly ready for the press.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for January and February. An account is given of the solar protuberances and their heliographical latitudes as observed at Rome during the last quarter of 1891; and a description (also by the editor, Prof. Tacchini) of the great solar spot and its surroundings as seen from February 6th to 18th.

#### SOCIETIES.

ROYAL.—*March 31.*—Dr. J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'An Improved Apparatus for ascertaining the Sensitiveness of Safety-lamps when used for Gas-testing,' 'On the Application of a Hydrogen Flame in an ordinary Safety-lamp to the Detection and Measurement of Fire-damp,' and 'On the Application of the Safety-lamp to the Detection of Benzoline Vapour and other Inflammable Vapours in the Air,' by Prof. F. Clowes.—'Aberration Problems: a Discussion concerning the Motion of the Ether near the Earth,' by Prof. Lodge.—'The Abductor and Adductor Fibres of the Recurrent Laryngeal Nerve,' by Dr. R. Russell.—'Interference with Icterus in Occluded Ductus Choledochus,' by Dr. V. Harley.—and 'On the Composition of Hæmocyanin,' by Dr. A. B. Griffiths.

SOCIETY OF ANTIQUARIES.—*March 31.*—Dr. J. Evans, President, and afterwards Mr. H. S. Milman, Director, in the chair.—Lord Grantley was elected a Fellow.—Mr. P. Norman communicated a note on the approaching destruction of two old houses in the City of London, Nos. 8 and 9, Great St. Helen's and Crosby Hall Chambers.—Sir J. C. Robinson exhibited an ivory coffer, made of a cylinder of ivory cut from an unusually large tusk, mounted in copper-gilt. Its date appears to be early thirteenth century, and the work North French or Flemish.—Mr. J. Garrard exhibited the Sancy diamond, and read an interesting communication on its singularly chequered history.—Mr. F. Haverfield then read two notes on a bronze inscribed tablet from Colchester and the history of the river-name Adur. (1) The tablet was dedicated to Mars and the 'Victory' of Severus Alexander by a person who described himself in so strange a way that one could only suppose he was an imperfectly Romanized Kelt, and the peculiarities had naturally caused several leading epigraphists who had not seen the object to doubt its genuineness. (2) The river-name Adur

was shown to have been invented by Drayton in his 'Polyolbion,' and to have remained unknown till about 1710, when it got into maps. It afforded, therefore, no evidence for the site of the Roman fortress Portus Adurni, which might, perhaps, with Horsley, be placed at Porchester.

MICROSCOPICAL.—*March 16.*—Dr. R. Braithwaite, President, in the chair.—Mr. G. C. Karop exhibited and described Messrs. Swift's new fine adjustment to the substage. Mr. Karop stated that in this substage one complete revolution was equivalent to a vertical movement of the 1/125th part of an inch.—Mr. E. M. Nelson read a *résumé* of two papers, the first of which was entitled 'Virtual Images and Initial Magnifying Power,' and the other 'On Penetration in the Microscope.'—Dr. W. H. Dallinger said that a communication had been received from Prof. Czapski 'On the Calculable Limit of Microscopic Vision.' Its purpose was to show why it was that great numerical aperture was of such high value in the determination of minute structure, and to inquire whether—seeing that a numerical aperture of 1.60 was so utterly unavailable in the case of living objects or of such as did not admit of being put into media of sufficiently high refractive index—there was any method of making these high numerical apertures available for such objects. The author had inquired into the value of monochromatic light for such a purpose, and the latter part of his paper showed that, by using the blue rays of such light with large apertures, it was possible to increase the aperture so as to obtain the relatively great advantage which would result from a difference between 1.40 and 1.75.—Mr. F. Crisp thought it should be pointed out that the broad fact dealt with in this paper was one which had long ago been explained.—Dr. Dallinger said he had himself worked it out some time ago, obtaining as a result the difference between 1.40 and 1.70, which came remarkably near to that mentioned in the paper.—Mr. Crisp said that the aperture table which was printed with every number of the *Journal* gave them the difference in resolving power between white light and monochromatic blue light with objectives of various apertures.—Prof. F. Jeffrey Bell gave an outline of the contents of a paper by Mr. H. L. Brevoort, entitled 'Observations on the Brownian Movement,' and pointed out that whilst the general conclusion arrived at by the author was that light had some influence in the matter, he did not seem to have taken any precautions as to temperature, an element which was usually considered to be an active agent in the production of the observed phenomena.—A letter from the Hon. J. G. P. Vereker was read, replying to some points raised during the recent discussion of his paper 'On the Resolution of Podura Scales.'—Dr. A. C. Mercer read a paper 'On Photomicrography,' as illustrated by a collection of seventy-three lantern slides. Among the slides exhibited was a group which threw light on the vexed question of Podura scale structure; the author showed conclusively that the so-called featherlets on Podura scales are only inflations of the membrane. A number of slides also proved the value of the microscope as a means of detection in cases of forgery, or when alterations were alleged to have been made in promissory notes; the evidence afforded in one important case was very clearly demonstrated. A further group of slides was devoted to the illustration of the apparatus used in photomicrography.

PHILOLOGICAL.—*April 1.*—Mr. H. Bradley, President, in the chair.—Dr. Weymouth read a paper on the pronunciation of the long *i* in Early English and the *i* in Anglo-Saxon. Starting from *ô*, he briefly argued that the traditional pronunciation of many words not only in English, both in the literary speech and in the dialects, but also in the cognate languages, points to Ital. *u*, Fr. *ou*, as expressing the earliest English sound, as still in *do*, *bosom*, *doom*, &c. But this *û* often becomes *é* in (1) noun inflexions, (2) verb inflexions, and (3) derivatives. If this *é* was sounded as the French *é*, the change cannot be explained; if we suppose it to have been like our present *ee*, as in *foot*, *feet*, *doom*, *deem*, the change is easy to account for, the *u* first by umlaut becoming a thin sound like the German *ü*, and then passing into *ee*. The pronunciation of Greek illustrates both these changes on a large scale. Of the existence of the intermediate *û* positive evidence in many cases was adduced. Thus it would seem that those who first adapted the Latin or Italian alphabet to the English language decided for some reason to use *o* for the Italian *u*, and *e* for the Italian *i*. Consequently the symbols *u* and *i* were left free for other purposes. Palsgrave, carrying us back nearly four centuries at a bound, tells us that *bee*, &c., were sounded like the Italian *i*, while several of our early grammarians speak of long *i* as a diphthong, and describe it in detail in language which cannot possibly apply (as some imagine) to the vowel of *vein* or *wane*. As to the great improba-



bility of the employment by Augustine and his monks of the Italian alphabet with alien sounds. Dr. Weymouth pointed out that the first missionaries of the London Missionary Society to Madagascar seventy years ago did precisely the same thing. The *o* in Malagasy stands always for the Italian *u*, our *oo*; we ought to speak of the Hoova, and the capital Antananarivo. As they were Welshmen, this is easily accounted for, and it is far from improbable that Augustine's coadjutors spoke Latin with by no means the pure Italian vowels. Dealing with supposed "tendency," the paper pointed out that the change of our diphthongal *i* into *ee* is easy, but the reverse far from easy. There is reason to believe that in France, Italy, Spain, Portugal, Greece, &c., the sound of *ee* (written *i*) has almost in all words remained the same for hundreds or even thousands of years.—To this reasoning the President objected that all language is in a perpetual state of flux; the reply being an energetic denial of any such flux in any country so far as the standard literary speech is concerned.

ROYAL INSTITUTION.—April 4.—Sir J. C. Browne, Treas. and V.P., in the chair.—His Grace the Duke of Devonshire, Right Hon. Lord Herschell, Sir J. Lister, Bart., Sir G. Tryon, Messrs. P. Brotherhood, A. H. Brown, W. Le G. Dudgeon, G. King, A. Lee, A. H. Renshaw, G. J. Snelus, and C. Woodall were elected Members.

SOCIETY OF ENGINEERS.—April 4.—Mr. J. W. Wilson, jun., President, in the chair.—The adjourned discussion on Mr. S. Sellon's paper 'On Electrical Traction and its Financial Aspect' was concluded, and a paper was read by Mr. R. Bolton, 'On the Application of Electricity to Hoisting Machinery.'—At the close of the meeting the usual monthly ballot took place, when one Life Member, two Members, three Foreign Members, and twenty-seven Associates were elected.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—April 5.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by Mr. P. le Page Renouf, in continuation of his former papers on the Egyptian Book of the Dead.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 8.—'The Glacial Period,' Prof. Geikie.  
 — Society of Arts, 8.—'Mine Surveying,' Lecture III., Mr. B. H. Brough (Cantor Lecture).  
 — Geographical, 8½.—'A Recent Expedition under Capt. F. G. Dundas up the River Tana to Mount Kenia, Mr. E. Gedge: 'Brief Sketch of the Geography of the Region around Mount Kenia in the Light of Recent Explorations,' Mr. E. G. Ravenstein.  
 — Library Association, 8½.—'The Edinburgh Public Library and its First Year's Work,' Mr. H. Morrison.  
 TUES. Colonial Institute, 8.  
 — Civil Engineers, 8.  
 — Society of Arts, 8.—'English Brocades and Figured Silks,' Mr. C. P. Clarke.  
 WED. Entomological, 7.  
 — Folk-lore, 8.—'Analysis of some Finnish Songs on the Origin of Things,' Hon. J. Abernethy; 'Divination among the Malays, together with Native Ideas as to Fate and Destiny,' Rev. J. Sibree.  
 THURS. Mathematical, 8.—'Note on the Skew Surfaces applicable upon a given Skew Surface,' Prof. Cayley.

#### Science Gossip.

SIR J. LUBBOCK'S volume on seedlings will be published before long by Messrs. Kegan Paul, Trench & Co. By the aid of Sir Joseph Hooker and Mr. Dyer he has had the assistance of Kew in his investigations, and by degrees a large store of material accumulated, which he made use of for several papers the Linnean Society has printed in its *Journal*. He thought that it would be well also to publish descriptions and figures of the more interesting species, especially as many of them are not often grown from seed, and are, therefore, not easily procurable. The seedlings have been drawn in most cases either by Mr. Henry or by Mr. Fraser. In the classification, &c., Bentham and Hooker's 'Genera Plantarum' has been followed. Sir Joseph Hooker has looked through the proofs, and Mr. Rendle has seen the book through the press.

THE prospectuses of three summer courses, those at Oxford, Cambridge, and Edinburgh, are before us. The Oxford one is showy, and will attract great numbers. Cambridge offers courses of practical instruction in chemistry, physiology, physics, and geology. Edinburgh proposes a geographical and technical survey of the city and surrounding district, a course on the teaching of physiology and hygiene, also a "school of social science" and "a school of natural science."

A CONFERENCE, convened by the Oxford delegates for University Extension, will be held at Oxford on April 27th and 28th to consider the best means of organizing peripatetic instruction in scientific subjects.

MR. WALTER SCOTT has concluded arrangements with Dr. August Weismann for the English and American copyrights of his forthcoming work on 'The Germ-Plasm: a Theory of Heredity,' on which Dr. Weismann has been engaged for many years. The English translation, which is now being proceeded with, will have the final supervision of the author himself. The English edition of this important work will be included in the "Contemporary Science Series," and the publication, which will be simultaneous in Germany, England, and America, will probably take place about October next.

#### FINE ARTS

*The Architectural Antiquities of the Isle of Wight from the XIIIth to the XVIIth Centuries, Inclusive.* By Percy Goddard Stone. Parts I.—III. (Published by the Author.)

LITHOGRAPHY is a good friend to the student of architectural antiquities. If it cannot compete with the older methods in the higher aims of art, it is well fitted for the reproduction of architectural drawings, and its cheapness and the ease with which it can be used have led to the setting down and publication of many a record of old work, which but for it would not have been attempted. It is about a quarter of a century since the formation of the Spring Gardens Sketching Club by the young men then in Sir Gilbert Scott's office, followed as it was very quickly by others of the same sort in other places, broke up the monopoly of the small ring of draughtsmen who had before kept architectural lithography almost to themselves. Since then young architects, and, indeed, sometimes architects no longer young, have often filled up their spare time by measuring and drawing old buildings, and have published their work. Sometimes, as it has from time to time been our lot to point out, the work has been badly done, and the publication is rubbish. But often it is excellent, and, as generally a man has selected such subjects as have been most easily within his reach, a record is preserved of much which is really good, but not striking enough to serve the purpose of those who seek typical examples over a wider field. The value of such a record can scarcely be over-estimated in these days, when no man can say what monument of the past the demons "Restoration," "Improvement," or Jobbery will attack next.

Mr. Stone's book is one of the best of the kind which we have seen, and the large area over which his labours have extended gives it a special value, although none of the buildings illustrated happens to be of first-rate importance. The churches are small, and many have suffered terribly from the "restorers." The houses have for the most part been much altered and rebuilt in late times, and of the once extensive buildings of Quarr Abbey but small ruins remain.

Mr. Stone's method with his best subjects is to give them to scale, with plans, elevations, sections, and details at large; and where one has been altered or "restored,"

and he has found drawings of it in its former state, he has added much to the value of his work by reproducing them. We have complete sets of drawings of the beautiful thirteenth century church at Arreton, and of the churches at Brading and Godshill, both rich in monuments of Tudor and Stuart times. These monuments are carefully drawn, as also are many fittings and articles of furniture remaining in churches and houses. Perhaps the most curious amongst the last is a carved wood altar cross at Bonchurch, placed there in 1820—probably a unique example for its date. And the date is some way outside the limits which Mr. Stone has fixed for himself. Indeed, he so often finds good reason for overstepping the limit that it is strange that the figure XVII. should appear on the title-page at all. At least it should be changed to XVIII.

The house at Appuldurcombe is all of the eighteenth century, though it stands on an old site, and the historical associations belong more to the name than to anything now to be seen in the place. But it could scarcely have been left out of such a collection as this, and the mistake is in the title, which seems to exclude it. Of the older Appuldurcombe Mr. Stone supplies a view from a drawing dated 1720, but probably made a few years earlier, as at that time the building had been completely demolished. Whatever remains above ground of Quarr Abbey Mr. Stone has drawn, and he has taken some pains to trace out the foundations so far as they still exist underground, the recovered plan being very complete. On these buildings and a few others he has indulged himself in a little "restoration," which is a harmless and often useful exercise for an architect so long as it is confined to paper.

The smaller subjects are often sufficiently illustrated by a sketch, but we are sorry that Mr. Stone should have disfigured his book by following the detestable fashion of shuffling his sketches one over another, like cards on a board, whereby the individual drawings are spoilt and the whole page, looked on as a piece of book ornament, is made extremely ugly.

The literary and antiquarian part of the book is not of equal quality with the more strictly architectural. The writer has not grudged labour, but there is evidence of the want of preliminary study and training which would have turned labour to good purpose. Words are used wildly, as where more than once we read of "the rococo ornaments of Jacobean times." There is much vain speculation as to the origin of the parish churches, which there is a general tendency to fix too late, and to attribute to the monks of the eleventh and twelfth centuries, who were a good deal more devourers than founders of parish churches. A man who would write on such a subject should have learnt that the non-mention of a church in the Domesday Book is no proof that it did not exist, and that where one is found to have had the parochial dignity in the twelfth or thirteenth century it is pretty sure to have had it before the date of the great survey. The account of Quarr Abbey aims at being to some extent an essay on monastic arrangement, and the authorities Mr. Stone has



used have at least taught him the right names for the different buildings. But a beginner will be sorely puzzled by the use made of Mr. Micklethwaite's paper on 'The Cistercian Plan,' which describes an abbey with the cloister on the south side, whereas Quarr, to illustrate which it is largely quoted, has the cloister on the north, and therefore the position of the chief claustral buildings is reversed.

It is to be wished that good plates should be accompanied by good letterpress. But the real value of this book is in the plates, and, judging it by them, we can commend it highly, and we hope Mr. Stone may bring it to a successful completion.

Since we wrote down our impressions of the first two parts of Mr. Stone's book the third has reached us. By that confusion or carelessness in the use of words we remarked before, this new part, though marked Part III. on the outside, is called Part II. on the title-page. It is, in fact, the first half of the second part of the two into which the finished book is intended to be divided, and it treats of the ecclesiastical buildings of the West Medine of the island. On the whole, this Medine affords quite as good subjects as the eastern. There are not so many or so good funeral monuments, but the churches themselves are generally better. The record of "restoration" is a black one in each case, but the blackest thing in it is the total destruction of the fine church at Newport to make way for a most commonplace modern one, for which there is not even the excuse that it is larger or more conveniently planned than the old one. Mr. Stone gives drawings of the church as it was, and also of the mangled fragments of its screen as they appear worked up into a modern reading desk, and of its pulpit rich with strange imagery of the time of Charles I., which has been fortunate enough to escape destruction.

Amongst the curiosities brought under notice are a fifteenth century pulpit at Shorwell, corbelled out from a pillar on the north side of the nave and entered through it; a very strange seventeenth century brass in the same church, and the fifteenth century lighthouse at Chale. The last is a solidly built eight-sided tower, capped with what Mr. Stone calls an "octagonal cone." The building attached to it has long gone to ruin, but Mr. Stone has made out its plan by digging, and he has much that is curious to say about the place.

The quality of the plates is as good as, and sometimes better than, in the former parts, but in just one thing there is a falling off. In illustrating the churches of the East Medine, Mr. Stone showed upon his plans the fitting up as it is, or as it was before "restoration." In the new part this is not done.

#### MINOR EXHIBITIONS.

THE thirty-ninth spring exhibition in the French Gallery has been opened earlier than usual, and there are somewhat fewer continental pictures. What interest it possesses is largely due to a pleasant and characteristic group of cabinet examples of the Barbizon School, among which are three decidedly acceptable Corots, *Le Lac* (No. 2), *Sundown* (6), and *Le Clocher de St. Nicolas, près Arras* (15). Of these No. 2 is the best because of the lovely harmony of its pearly atmosphere and the rich

warm foliage—conspicuous elements in a design embodying much of the serene poetry the master never failed to impart to his pictures. Its pure tones and silvery tints complete the charm of the picture. No. 6 is full of golden and sober, but not sombre hues, and its simple composition is almost majestic. No. 15 has much of Corot's exquisite feeling for pearly colours and warm pure shadows, and in the latter respect it excels 'Le Lac,' in which the shadows of the buildings are rather hot. The nacreous sky of C. F. Daubigny's *On the Coast of Flanders* (3) and the soft turquoise-like hues of the sleeping sea bespeak the colourist in love with nature. A gem in its way, this little work is more charming than many later specimens of a fine painter, whose hand became heavy, and whose eye for tone and colour grew coarser, as he got old. *Andressy on the Oise* (8) is welcome as a minor specimen of Daubigny's delightful way of painting his favourite river. The visitor should also examine *A Sheep-Fold* (22) and *Watering Cattle* (26), by the same master. Georges Michel's *Outskirts of Fontainebleau* (7) is a good forest piece in Rousseau's style, but less limpid than a fine Michel should be. Jules Dupré's *Environs d'Anvers* (12) is stronger in tone, much richer in colour, more masculine, and touched with a firmer, bolder hand. It deserves to be associated with Rousseau's *Le Soir* (21), a wild forest landscape of an imposing and highly romantic strain. It requires a great artist to realize the sternness and mournfulness of this landscape; art of less than a high quality could never impress the spectator so much.

M. Cazin's name is attached to the view of old buildings and many-tinted walls which is called *A French Village* (17); the charm of a rosy sky following sunset, with the true afterglow reflected on the ancient houses, could not be better rendered. A Hobbema-like view of a woodland such as Rousseau often affected occurs in his *Eventide* (24). The colour is richer, the half-tints are clearer, and the shadows more limpid and intense than in the Dutchman's pictures. A larger Rousseau, painted with a heavier touch, but otherwise resembling No. 21, is named *Sunset, Forest of Fontainebleau* (31). No. 25 is a reduced version, with minor differences in the design, of the fine and energetic *L'Amour Vainqueur* of J. F. Millet. This picture gave Millet a good opportunity for opposing full and rich carnations to the transparent, gloomy shadows of a forest path and the deep, rich blue of the captive's one garment. The effect and coloration are, as usual with Millet, Correggish. The silvery, rosy, and rich green tints of M. Fantin-Latour's *Water Nymph* (28) are, though rather weak, charming to artistic eyes. *Darby and Joan* (33), an interior with sympathetically designed figures of children at a fireside and charmingly painted accessories of the Ostade type, but free from the squalor and vulgarity of the Dutchman, is a capital specimen of M. E. Frère; it is a little hard, and more crisp in touch than ordinary.

We turn to a class of figure subjects as far removed as they well can be from the pastorals of Fontainebleau. For instance, No. 39, by M. F. Joanowich, called *A Servian War Dance*, is a large picture—cleverly, but showily painted and designed—of Servian semi-savages and banditti dancing in the courtyard of a half-ruined building, the wasted relic of a more civilized time. The *chic* of the work is beyond question. *A Critical Move* (34), by Prof. Seiler, chess-players at the crisis of their game, is a well-considered design, and has some of the elements of Meissonier's art; but, of course, it is a long way below a Meissonier. Much finer than these pieces of *genre* is M. Gérôme's *Flower of the Harem* (42). The finely modelled brown flesh, with an undertint of gold, and its semi-diaphanous covering contrast strongly with the brilliance of the rich, pure green of the tunic descending from the girl's

waist, and all their qualities are enhanced by the opposition. The gloom of the tunnel-like passage behind the dusky and yet splendid figure has been employed to good purpose, and the draughtsmanship, lighting, and coloration of the whole represent, although on a small canvas, the best qualities of the great painter. Unfortunately, although *per se* a fine picture, it has no subject and no motive. The *Coptic Maiden* (46) of Prof. Müller is remarkable for its well-painted architecture. We need not say more of M. Munkacsy's *Rivals* (50) than that it effectively illustrates the *chic* of one of the most dashing painters in Europe, but it is very far from being a masterpiece.

Baron Leys's *Dutch Interior* (51) may be said to illustrate the genesis of the triumphs of the artist's illustrious pupil Mr. Alma Tadema. It is a solid and unusually well-finished though small example of the De Hooghe-like stage of the painter's style, and it excels in rendering the glowing inner light and clear shadows of a room. *Le Tambour-Major* (54) of M. Jimenez is a small version of a capital piece of witty French *genre*, the companion of which, a larger work, we described when it was at the Salon. Another painter of note, M. Berne-Bellecour, is not seen at his best in No. 65, *French Sailors Landing stores, arms, and troops upon the Chinese coast*. The figures are firmly touched, and so are the accessories, but the clever design and various incidents of this work do not redeem the paintiness of the sea and the opacity of distance and atmosphere. The hot shadows betray the lamp. M. Domingo's *Overmatched* (85), a company of card-players, is a miniature in size, firmness, brilliance, and finish, almost a Meissonier in the purity of its painting and consummate draughtsmanship, and deals in spirited fashion with character and humour. The *Squall* (83) of J. Dupré is rich in colour, and soft and bright in tone. Besides the above the visitor should look at *Les Fonds de Beaurépaire* (60), a vast plain, of M. Fauvel; *A Silvery Morn* (76) of Prof. K. Heffner; and *La Mare* (18) of C. Troyon.

At Mr. T. McLean's, in the Haymarket, may be seen fifty-seven pictures of very varying qualities. The following are the best. M. C. Seiler's small figure of a cardinal moving along a corridor is a deftly touched and cleverly finished study of character and is called *Meditation* (2). The *Highland Cattle* (4) is a good minor specimen of Mr. H. W. B. Davis. M. G. Jacquet's stately, voluptuous, and fair *Grande Dame of the Old Régime* (5), wearing a dress of the Louis XIII. epoch of dead-leaf colour, is spirited and fresh; and his *First at the Top* (8) has similar qualities. In Mr. H. Moore's *Bright Day in the Channel* (10) the touch is unusually rough and loose, yet the treatment of the splendid light and colour of a windy day and sunlight on sapphire waves is admirable. *At the End of the Goodwin Sands* (11) is equally charming. Other capital examples are M. E. de Blaas's *Momentous Question* (15); a spirited, but mannered and rather thin coast piece of Mr. P. Graham's, styled "*Caledonia stern and wild*" (16), and *Bulwarks of Scotland* (20) by the same; and M. C. van Haanen's *Dark and Fair* (24), cleverly painted, but somewhat hackneyed damsels of contrasting complexions. *Summer Time off the Channel Islands* (33), by Mr. H. Moore, a fine picture of sunlight on a deep blue sea, we have seen before and are glad to see again. We have room for only the names of the following: Mr. G. Clausen's *A Little Brittany Peasant Girl* (1), Mr. G. Kilburne's *Grandfather's Visit* (3), Mr. H. Moore's *Early Morning, Fishing Boats Going Out* (39), M. Vibert's *His Eminence the Cardinal* (41), and Mr. E. H. Wimperis's *Near Goathland* (48).

DR. JOHN COLLINGWOOD BRUCE.

SINCE our last issue one of the oldest archæologists in the north of England, a well-known



figure in literary circles between Tees and Tweed, has passed away. John Collingwood Bruce, M.A., LL.D., D.C.L., F.S.A., historian of the Roman Wall, and author of numerous books and papers illustrating the Roman occupation of Britain and mediæval life upon Tyne-side, died at his residence in Newcastle, on the 5th inst., at the ripe age of eighty-six years. The deceased antiquary was educated for the Presbyterian ministry, but settled down in Newcastle as the assistant, and finally the successor, of his father in the management of Percy Street Academy. In the exercise of his profession as a teacher Dr. Bruce trained up most of the commercial magnates of the North Country, Sir Charles Mark Palmer, Bart., M.P., of Jarrow, Sir William Gray, of Hartlepool, and other men similarly distinguished, being among his pupils. He was for many years co-secretary of the Newcastle Society of Antiquaries, latterly one of its vice-presidents, and at all times a prolific contributor on Roman exploration and discovery to the pages of its official publication, the *Archæologia Eliana*. Dr. Bruce's best-known works are 'The History of the Roman Wall,' 'The Bayeux Tapestry Elucidated,' 'The Wallet Book of the Roman Wall,' and the 'Lapidarium Septentrionale,' the last a folio volume which he edited for the Society of Antiquaries. The doctor's eldest son is Mr. Gainsford Bruce, Q.C., M.P. for Holborn, Recorder of Bradford, and judge of the Durham Court of Chancery.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd and 4th inst. the following pictures, the property of the late Mr. D. Price: V. Cole, A View on the Thames, 267*l.*; On the River Arun, 273*l.*; The Thames at Streatley, 724*l.*; F. Goodall, Waiting for the Boat, Bay of Suez, 231*l.*; The Sight of Ancient Memphis, 210*l.*; Ploughing, Plains of Jakara, 231*l.*; Rebecca at the Well, 336*l.*; J. Holland, S. Giorgio Maggiore, Venice, 141*l.*; A View of St. Mark's Quay, Venice, looking West, 420*l.*; The Companion, looking East, 357*l.*; W. Müller, Gillingham, 194*l.*; A Waterfall in Wales, 840*l.*; P. Nasmyth, The Willow Tree, 178*l.*; A View in Surrey, 2,625*l.*; On the Firth of Forth, 588*l.*; J. Phillip, A Cottage Interior, with mother and child, 162*l.*; A Spanish Volunteer, 766*l.*; El Cortejo, 661*l.*; C. Stanfield, Nieuwe Diep, Zuyder Zee, 204*l.*; Scene on the Gulf of Salerno, 178*l.*; Peace, 430*l.*; War, 262*l.*; J. Stark, A Heath Scene, with peasants driving sheep and cattle on a road, 173*l.*; Waterfall near Tunbridge Wells, 178*l.*; A Woody Landscape, view in Norfolk, 682*l.*; A Road through a Wood, with pool and sportsman, 378*l.*; Marcus Stone, Claudio, deceived by Don John, accuses Hero, 110*l.*; J. B. Burgess, An Artist's Almsgiving, 278*l.*; G. Chambers, The Channel Passage, 162*l.*; E. W. Cooke, Dutch Shore, a still day, after stormy weather, 115*l.*; On the Bristol Channel, 220*l.*; Dutch Fishing Craft, Katwyk, North Holland, 388*l.*; T. S. Cooper, Cows in a Landscape, 189*l.*; T. Creswick, Mountain Streams, 220*l.*; Richmond, Yorkshire, 1,312*l.*; T. Creswick and T. S. Cooper, A Landscape, with cattle crossing a brook, 220*l.*; H. W. B. Davis, Afternoon on the Cliffs, 262*l.*; W. Etty, A Bivouac of Cupid and his Company, 273*l.*; T. Faed, From Dawn to Sunset, 420*l.*; His only Pair, 619*l.*; After Work, 367*l.*; W. P. Frith, The Poisoned Cup, scene from 'Kenilworth,' 105*l.*; The Railway Station, 325*l.*; Claude Duval, 630*l.*; K. Halswelle, The Three Counties, from Whetham Hill, Petersfield, 136*l.*; Inverlochy Castle and Ben Nevis, 236*l.*; Barge on the Thames, 105*l.*; J. C. Hook, Cow Tending, 693*l.*; Watercress Gatherers, 325*l.*; The Mackerel Take, Britanny, 903*l.*; Between Tides, 745*l.*; "Yo Heave Ho," 1,491*l.*; Whiffing for Mackerel, 367*l.*; Fish from the Dogger Bank, 745*l.*; Oyster Sevelars of Hampshire, 388*l.*; Devon Harvest Cart, the last handful home,

630*l.*; The Wily Angler, 1,785*l.*; Sir E. Landseer, The First Leap, 441*l.*; C. R. Leslie, Tom Jones and Sophia Western, 115*l.*; J. F. Lewis, The Bezestein Bazaar of El Khan Khalil, Cairo, 1,144*l.*; Lilium Auratum, 840*l.*; J. Linnell, Fruit Gatherers, 236*l.*; Welsh Drovers crossing the Common, fine evening after rain, 1,050*l.*; The Haystack, 630*l.*; Opening the Gate, Child's Hill, Hampstead, 798*l.*; The Timber Waggon, 3,255*l.*; Woodcutters, 409*l.*; Abraham entertaining the Angels, 157*l.*; E. Long, Diana or Christ, the Christian Martyr, 2,625*l.*; Sir J. E. Millais, Apple Blossom, 693*l.*; The Sound of many Waters, 3,045*l.*; P. R. Morris, On the Arun, 110*l.*; Poor Jack, 105*l.*; E. Nicol, New Boots, 210*l.*; J. Pettie, The Sisters, 168*l.*; P. F. Poole, Lorenzo and Jessica at Belmont, 105*l.*; The Path over the Mountains, 262*l.*; J. B. Pyne, Whitby, 105*l.*; L. Alma Tadema, The Parthenon at Athens, 598*l.*; Fredegonda, 1,029*l.*; J. M. W. Turner, Modern Italy, the Pifferari, 5,460*l.*; Sir D. Wilkie, The Bride's Toilet on the Day of her Wedding, 735*l.*; A. Bonheur, The Seashore, with cattle, 126*l.*; A Landscape, with cattle, 152*l.*; R. Bonheur, Landais Peasants returning Home, 1,627*l.*; The Alarm, deer, early morning, 1,102*l.*; Changing Pastures, 3,150*l.*; Cattle in the Highlands, 1,785*l.*; E. Dubufe, Portrait of Mlle. Rosa Bonheur, and a Bull by Rosa Bonheur, 787*l.*; E. Frère, In the Artist's Absence, 346*l.*; Shelling Peas, 346*l.*; Saying Grace, 357*l.*; A Sempstress, 115*l.*; L. Gallait, The Prisoner at Rome, 102*l.*; K. Heffner, A River Scene, with a ruined abbey, and a fisherman in a boat, 183*l.*; J. L. E. Meissonier, Regnard in his Studio, 1,890*l.*; A. Norman, Sognefjord, Norway, 141*l.*; D. Cox, A White Pony on the Heath, 115*l.*; J. Brett, The Cornish Coast, 115*l.*; J. T. Linnell, A Country Road, 325*l.*. The prices are interesting, for while in some instances the rise is notable, in others there is a striking decline.

The Baigneuse, of Ingres, was sold the other day in Paris for 9,000 francs. La Bergerie, by M. Jaque, for 14,500 fr. Désarmé! by De Neuville, for 15,000 fr. L'Heure de la Traite, by Troyon, for 10,000 fr. La Baigneuse, by Millet, for 48,000 fr. Jésus endormi dans la Barque pendant la Tempête, by Delacroix, 14,000 fr. Corot's Paysage, souvenir d'Italie, 17,300 fr.; another landscape of Corot's, 16,000 fr.; Jeune Fille costumée en Grecque, 4,500 fr., instead of 1,100 fr., which it formerly realized. Several of the above were among twelve pictures from the collection of M. John Saulnier, of Bordeaux, which cost him 76,050 fr. in 1886, and now realized 137,995 fr.

At Amsterdam were sold, on the 29th of March, some pictures from the Van Vollenhoven collection. Dou's Propos de Voisins realized 8,360 florins. Houckgeest, Eglise Protestante, 8,250 fl. A. Van der Neer, Hiver, 5,940 fl. J. Van Ruysdael, Route Foraine, 16,060 fl. Jan Steen, Le Réconfortatif, 5,527 fl. Terburg, Lecture Interrompue, 4,730 fl. W. Van de Velde, Marine, 5,500 fl. J. Vermeer, Le Message, 45,100 fl. P. Wouwerman, Le Cheval Gris, 16,500 fl.; Armée en Marche, 5,500 fl. Wynant, Chasse au Faucon, 6,600 fl. J. de Claeu, Le Crayonneur, 9,900 fl.

## Fine-Art Gossip.

MR. MURRAY is preparing for publication a book that ought to be of interest to architects. It is a collection of essays on the present position of the architectural profession, written by men who refuse to accept the Institute of Architects as adequately representing it. The book is edited by Mr. Norman Shaw and Mr. T. G. Jackson, and amongst the contributors are both the editors, Mr. G. F. Bodley, Mr. W. B. Richmond, Mr. J. T. Micklethwaite, Mr. Basil Champneys, and Mr. Reginald Blomfield.

MR. MURRAY's most interesting announce-

ments for the spring are all works relating to fine art and archaeology. Besides the volume mentioned in the foregoing paragraph, he promises in a few days the translation of Signor Morelli's 'Italian Painters' which we mentioned threemonths ago. The translator is Miss Ffoulkes, and Sir Henry Layard contributes an introduction. There are also in Mr. Murray's list a volume on the historical results of recent excavations in Greece and Asia Minor, by Prof. Gardner, entitled 'New Chapters in Greek History'; the first volume of the long-expected monograph on playing cards in Lady Charlotte Schreiber's collection, dealing with English, Scottish, Dutch, and Flemish cards; and a new edition of Fergusson's 'Ancient and Mediæval Architecture,' revised by Mr. Phené Spiers.

MR. HOOK has been busy with a large landscape, but the weather has been against him, and the consequence is that he has not finished his usual four pictures for the Academy and has only sent two, 'Nereids' and 'Rock Reivers.' The former is a representation of a little Cornish bay, under soft September light, enclosing a tract of pure green sea. The dark slate of its low, jutting horns has been bleached to silvery grey, and in the shadows turns a blackish purple. The tide is rising, and the wavelets break into foam against the quick fresh breeze, and in white ranks charge the outlying islets and rocky promontories which are characteristic of this part of the coast. The sandy foreground is heaped with flat rocks, and with huge stones deeply stained by lichens and dark weeds. Upon one of the larger and greyer slabs lies a young girl dressed in a loose rose-coloured gown; her long fair hair streams on her shoulders, while half dreamily she watches her comrade, a buxom damsel with a very pretty face, who is binding up her hair. Portions of the latter's garments, deep blue and bright red in colour, which she had deposited in a straw hat before she gave up prawn-fishing in order to bathe, are of essential service to the splendid coloration of the picture. The painting of the sea has never been surpassed by Mr. Hook. The execution of the surface of the water, and the under-paintings of a thousand hues and varieties of transparency and opacity, are of incomparable quality. The sky and distant horizon are first rate. 'Rock Reivers' represents another slaty cove, but the rocks are blacker and more rugged; the breeze is not so brisk. It hurries the tide landward, and the billows invade every cranny of the rocks in the foreground. A boy and a girl have come to the edge of a low cliff, just below our standpoint, and with one hand the latter covers a group of young birds taken from their nests among the stones. Her barelegged brother, stooping before her, eagerly scans the captives, and she looks up to another boy, who, leaning over the edge of a higher cliff, ransacks a lofty ledge on which gulls have made their home. A rope, used for bird-nesting, hangs in mid-air. A number of gulls, whose white plumage glances in the sunlight, sweep overhead or sail along the face of the cliff. The pure blue sky is full of light which imparts a thousand tints of magical beauty to the surface of the sea, the modelling not less than the colour and infinitely varied brilliance of which is, perhaps, the finest Mr. Hook has yet produced. It is much richer in hues, fuller of research, and more thoroughly finished and solid than any of the seas which charmed us all in his pictures in the David Price collection which was sold the other day at Christie's.

THE National Gallery has received several noteworthy additions. They are not the less interesting because they have already been in the public possession for a considerable period. As the number 44 shows, 'A Bleaching Ground,' a small, but excellent landscape by J. Van Ruysdael, representing one of his favourite subjects, dates from the earliest days



of the gallery, since which time it has been "kept downstairs" unseen by the public, being so much obscured by dirt as to appear almost valueless. Having been most successfully cleaned a few weeks ago, it hangs now, temporarily, on the wall of the Octagon Room. As usual with paintings of the subject, it depicts pools of water divided by spaces of sward on which the bleaching fabrics lie exposed to the light. A rainy sky, a woodland distance, and a cottage on a lofty sandy bank, complete the picture. It is a bequest of Sir John May. 'A Landscape with Ruins,' No. 78, has a similar history. It was bequeathed by Mr. Frankum more than forty years ago. It is the work of Nicholas Berchem, and comprises the inevitable woman in a red petticoat. Formerly ascribed to J. Ruysdael, it is most unquestionably by Jan Van Goyen, to whom it is at last restored. 'A River Scene,' No. 151, is signed with Van Goyen's name and dated 1645. It depicts a wide stretch of smooth, silvery water with brownish shadows and reflections. It is the gift of Mrs. Hodges. 'The Death of Dido,' by Liberale da Verona, a purchase from Cassel, which we noticed while reviewing the Winter Exhibition of the Royal Academy, is now numbered 1336 and temporarily placed in the Octagon Room. 'The Two Ambassadors,' by Holbein, owing, it is supposed, to the dryness of the air in the room where it originally appeared on a screen, was not long since taken downstairs in order that certain cracks, caused by the separation of the planks on which it is painted, might be filled up. These repairs having been effected, the picture is again in its former position. It is to be hoped it will not crack again. The Duke of Norfolk's 'Duchess of Milan,' a much more precious Holbein than the 'Ambassadors,' is, we rejoice to notice, unaffected by its position in the gallery.

WE are pleased to hear that the Dean and Chapter of Lincoln have decided not to proceed at present with the destruction of their Library, in consequence of the need of immediate repair to the north-west tower of the church, which is said to be in a dangerous state. The proposal to pull down the library is not formally given up; but it is to be hoped that the delay may give opportunity for the growth of better counsels in the Chapter, and that they may learn to see the beauty and fitness of the work Wren did for their predecessors in the seventeenth century, and the futility of the purposeless copying in the nineteenth century of work which was done for a purpose in the fourteenth. No wonder that the sight of Mr. Pearson has made the cathedral tremble.

THE Council of the Royal Archæological Institute has decided that the jubilee meeting of the society shall be held in London in 1894.

COLLECTORS of ancient prints and art amateurs at large will be glad to hear that Mr. R. C. Fisher intends shortly to publish his father's exhaustive *catalogue raisonné* of engravings of Marc Antonio and his school, which the late Mr. Richard Fisher compiled with great diligence and skill, aided by the value and comprehensiveness of his own eminent collection of such works.

THE obituary of the 6th inst. records the death of Mr. John Rhind, sculptor, of Edinburgh, who was much employed in the south of Scotland. He was in his sixty-fourth year. The deaths are also announced of Mr. Saddler, the veteran line engraver, and Mr. Tidey, the miniature painter.

THE New English Art Club invites the press to a private view of the productions of its members collected in the Dudley Gallery, Piccadilly, and has appointed to-day (Saturday) for the purpose.

THE Principal Librarian of the British Museum will take the chair at the general meeting of the Hellenic Society, which will be held at 22, Albemarle Street on Monday next,

at 5 P.M. Mr. A. C. Headlam will read a paper 'On a Newly Discovered Byzantine Church in Cilicia,' and Mr. Louis Dyer one 'On the Intervention of Athena in Heroic Affairs.'

SIGNOR RAGGI, an Italian sculptor of reputation long resident in London, has just finished and exhibited to visitors at his studio in Osna-burg Street a nearly heroic-size equestrian statue, which is to be cast in bronze, of the Commander-in-Chief General Dhir Shumshine Jung Rana Bahador, which is to be erected in Nepaul. He wears a quasi-European costume, relieved, however, by Oriental ornaments and arms. He sits erect in the saddle, and there is a great deal of animation in his expression. The horse, which is stepping out in a lively way, as if at a review, is a capital piece of sculpture, and, like the rest of the work, well finished, accomplished, and expressive. Signor Raggi has nearly completed the model of a standing statue of Vulcan, with a hammer in one hand, while in the other hand he holds up a bundle of arrows. It is intended for the Town Hall, Stafford.

MR. E. W. COX writes:—

"It has been my good fortune to discover that the ancient residence of the first Randle Holm, of Chester, is still in existence in that city. In May, 1888, I was examining some details of the house, and found on the ornamental mantel of an upper room the arms and crest of Randle Holm, impaled with those of his wife. By the kind assistance of Mr. Henry Taylor, F.S.A., a search was made for documentary evidence of the ownership of this house; and sufficient was found to establish the fact that Randle Holm not only possessed it in 1616, but probably built it. The first Randle Holm was born 1571, and was Sheriff in 1615, and Mayor in 1633. Probably the house was built in 1615, as in the following year it is spoken of as a new building. The house is in itself a fine specimen of the ancient timber-framed houses of Chester. It has three gables to Bridge Street and a long frontage to Castle Street. A few of the old rooms, panelled with oak, and having good ornamental mantel-pieces, remain, little altered from their original construction, but sadly dilapidated. The historical and heraldic works of the three successive Randle Holms occupy more than 250 manuscript volumes in the British Museum. The existence of this house, as belonging to R. Holm, was unknown in Chester till the above-mentioned discoveries were made."

PROF. HALBHERR, having received encouragement from his friends in Crete, is about to publish a complete corpus of Cretan inscriptions.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Popular Concerts. Revival of Handel's 'Samson.'

APPRECIATION of the works of Johannes Brahms has been steadily increasing in this country for some time; but we were scarcely prepared for the very large amount of interest which has been aroused concerning his new chamber works. It is a healthy sign, however, to find amateurs flocking in overwhelming numbers to St. James's Hall to make acquaintance with the latest utterances of a composer who almost invariably appeals to the intellectual rather than the emotional faculties. Above everything else Brahms constantly remembers what is due to the dignity of his art. It is possible to point out passages in his music that seem obscure, laboured, and even pedantic, but not one in which any concession is made to vulgar tastes. In the Clarinet Quintet a very lofty ideal is preserved throughout, the composer even denying himself the effect of a brilliant peroration to any of the movements, for the reason that a stirring climax would be out of harmony with the spirit of the work as a whole. The older masters, Beethoven included, were wont to follow a

slow movement in a minor key by a bright and animated *scherzo* or *finale* for the sake of contrast and variety. But in the quintet the reflective style is maintained throughout, and, although the two middle movements are more easy of appreciation at first, the same settled purpose is apparent in them as in the first *allegro* and the final air with variations. There is no tragic ring in the music; it is more suggestive of calm and unruffled peace; of a beautiful twilight rather than the darkness of night. The writing for the clarinet is frequently most striking. Mozart uses the instrument chiefly for melodic purposes; but Brahms, by the employment of the lowest register, obtains some curiously orchestral effects, while the dialogues with one or other of the stringed instruments are frequently exquisite. To sum up, the Clarinet Quintet is a masterpiece of the first rank, and it is difficult to perceive how the composer can ever attain to greater heights in the department of chamber music. Superb performances were again secured last Saturday and Monday, and the unsurpassable playing of Herr Mühlfeld drew forth very warm tokens of admiration. Turning to the new Trio in A minor for pianoforte, clarinet, and violoncello, it is not a little curious that, while it is simpler in structure, and, on the whole, more vigorous in style than the quintet, its merits are also far more perceptible at a second than a first hearing. It is, for Brahms, singularly rich in melodic beauty, the second theme of the opening movement, the principal theme of the *andantino grazioso*, which stands in place of a *scherzo*, and the second subject of the *finale* being all gems. As to the treatment of the thematic material and the symmetrical proportions of each movement, it will suffice to say that the writing is in all respects worthy of Brahms. If, therefore, the trio is not so lofty in conception as the quintet, it is quite worthy to be placed in association with it, and for obvious reasons it is likely to be more frequently performed. The rendering at St. James's Hall on Saturday and Monday by Herr Mühlfeld, Signor Piatti, and Miss Fanny Davies showed that the utmost pains had been taken at rehearsal, and special praise is due to our admirable English pianist for her remarkably artistic playing, the part for the key-board abounding in difficulties, which she conquered with apparent ease, at the same time thoroughly realizing the significance of the composer's ideas. With respect to the rest of the concerts there is little to be said. On Saturday Mozart's Sonata in B flat for piano and violin, No. 15, was included in the programme. Miss Davies was wholly satisfactory in minor piano solos by Chopin and Mendelssohn, and Mrs. Helen Trust was as artistic as usual in songs by Samuel Webbe and Chaminade. On Monday Miss Davies's solo was Mendelssohn's somewhat hackneyed Prelude and Fugue in E minor, Op. 35, No. 1; Mrs. Helen Trust was again acceptable in some old songs; and Herr Joachim gave his splendid rendering of Bach's Chaconne.

Charity may cover a multitude of sins, but happily in the performance of Handel's 'Samson,' for the benefit of the North London Hospital building fund, on Wednesday evening, there were no sins to cover. Indeed, a better rendering of an oratorio has not been heard in St. James's Hall for



a considerable time. Since the dissolution of the Sacred Harmonic Society 'Samson' has been somewhat neglected in London, and although, when it was at first decided to perform it on the Handel orchestra at the Crystal Palace next summer, we recommended 'Judas Maccabæus' as a more suitable work for the purpose, musicians generally will agree that for abstract beauty the earlier oratorio is the finer of the two. There is scarcely a feeble air in the score, and several of the choruses are remarkable for pathos and expressiveness, though one of the finest of them, "Hear Jacob's God," was borrowed by the composer from Carissimi's 'Jephthé.' We have already indicated that Wednesday's performance was remarkable for all-round excellence. Mr. James Shaw conducted with conspicuous ability, and the choir, a bright fresh body of voices, sang throughout not only with crispness and vigour, but with due attention to light and shade. In the soprano and contralto solos Madame Nordica and Miss Hilda Wilson were, of course, admirable; but the exceedingly fine rendering of the titular part by Mr. Henry Piercy came rather as a surprise. So far as our knowledge extends the young artist has done nothing so good as this. Mr. Robert Newman, who "doubled" the parts of Manoaah and Harapha, also sang extremely well. The additional accompaniments, the author of which was not named in the book of words, were just what was required, being thoroughly Handelian in spirit and never obtrusive. The "dry" recitatives were accompanied on the organ, which was certainly an improvement on the hideous scrape of a 'cello and bass, but a pianoforte would have been a more suitable substitute for the harpsichord of Handel's time.

#### THE LEEDS FESTIVAL.

THE programme of the next Leeds Festival reached us just too late for notice last week. The principal items are as follows:—Wednesday morning, October 5th, 'Elijah'; evening, a new cantata, 'The Egyptian Maid,' by Mr. F. H. Cowen, and Beethoven's Symphony in F, No. 8. Thursday morning, Mozart's 'Requiem,' Mendelssohn's 113th Psalm, and a new symphony by Mr. F. Cliffe; evening, selections from Wagner's 'Die Meistersinger' and Sir Arthur Sullivan's 'Tempest' music, and Dr. Mackenzie's ballad 'La Belle Dame sans Merci.' Friday morning, Bach's Mass in B minor; evening, a new cantata, 'Arethusa,' by Mr. Alan Gray, and Schumann's Symphony in B flat, No. 1. Saturday morning, Dr. Hubert Parry's 'De Profundis,' Brahms's 'Song of Destiny,' and Dvorák's 'Spectre's Bride'; evening, a Handel selection and Mendelssohn's 'Lobgesang.' The scheme as a whole is less ambitious than those of the last four festivals; but for the absence of some important novelties the committee is not responsible. The inability of Sir Arthur Sullivan to complete a choral work which he had hoped to contribute has robbed the scheme of a feature which could not have failed to prove attractive. In other respects, however, it is admirable, though it might perhaps have been richer in revivals of neglected masterpieces. A most important matter is the revision of the chorus. The opinions pretty generally expressed as to the falling-off at the festival of 1889 have been taken to heart, and the composition of the choir will be considerably modified. On the last occasion Leeds furnished a contingent of 197, which will be reduced to 109 at the approaching festival.

On the other hand, there will be 53 singers from Bradford, similar numbers from Huddersfield and Halifax, 33 from Dewsbury, and 12 from Wakefield. The number of amateurs will be reduced from an average of 130 to 31, and the rehearsals commenced last week—that is to say, a month earlier than in 1889. All this shows a determination to do everything that is possible to maintain the prestige of this important musical celebration. The principal artists are not yet engaged, with the exception of Mr. Edward Lloyd; but Sir Arthur Sullivan will once more occupy the post of conductor, which he has worthily filled since the festival of 1877.

#### PIANOFORTE RECITALS.

It is questionable whether the interests of musical art are greatly served by these performances, which take place in ever-increasing numbers. On Thursday last week the Princes' Hall was twice occupied by pianists, Miss Adeline de Lara being the performer in the afternoon and Mr. Willem Coenen in the evening. The young lady commenced badly, Beethoven's Sonata in F minor, Op. 57, being clearly beyond her present capacity. The tendency to transform chords into *arpeggii* she may have acquired from Madame Schumann, but that which is pardonable in a great artist becomes an objectionable mannerism in a pupil. Miss de Lara was far more at home in some of her Chopin selections, the Prelude in D flat, the Étude in F, Op. 25, No. 3, and the Nocturne in E being played with a nice touch and delicate expression. Other items by Schumann, Brahms, Paderewski, Mendelssohn, Arthur Somervell, Jensen, and Liszt completed the programme.

The principal item in Mr. Coenen's recital was also Beethoven's Sonata in F minor, commonly known as the 'Sonata Appassionata,' which he played with more vigour than refinement. Making allowance for some coarseness of execution, however, there was much to praise in his rendering of two piquant trifles by Dr. A. C. Mackenzie, and other minor items by Mendelssohn, Grieg, and Rubinstein. Three of Dvorák's characteristic 'Slavonic Dances' were capably played on two pianofortes by four of Mr. Coenen's lady pupils.

M. Sapellnikoff is a versatile performer, and his chaste and artistic rendering of Beethoven's Sonata in E minor, Op. 90, at his recital in St. James's Hall on Wednesday afternoon, was as praiseworthy as his execution in Liszt's 'Rhapsodie Espagnole' was astonishing. The two middle movements of Schubert's Fantasia in C, Op. 15, were also beautifully played, as were the rarely heard Prelude in F sharp and Mazurka in C sharp minor of Chopin. M. Sapellnikoff produces a beautiful singing tone in *cantabile* passages, and the only fault that could be found with his efforts was a tendency to indulge in violent contrasts, that is to say, sudden and unexpected changes from *piano* to *fortissimo*, &c. Items by Schumann, Tchaikowsky, and Brahms were included in a generally excellent programme.

#### 'MY THOUGHTS ON MUSIC AND MUSICIANS.'

MR. STATHAM writes regarding our review of his recent book:—

"I really must protest against the assumption that my criticism on Wagner is of no value because the original article in the *Edinburgh Review* was written before the Bayreuth performances. In the prefatory note to that chapter I state (1) that the original article was based on a careful study of the scores—and your musical critic knows as well as I do that any one competent to read music can form a pretty good judgment of a work from the study of the score; and (2) that I had made little alteration in republishing it (though there are some additions) because my subsequent hearing of the operas did not lead me to modify much the opinion formed from reading the score. The chapter on Wagner as it now stands represents, therefore, my opinion based on hearing the works after a previous study of their scores. To deny any value to the

criticism because the study of the score preceded the first date of the performance of the music is really too bad. Your critic is welcome to think my remarks of no value if he pleases, but surely not on that ground.

"Wagner is at present the fashion, and many people will not even listen to a word of criticism on him; but I wish to record my decided conviction that in twenty years' time, say, the general opinion of him will be very much what I have expressed; that it will be recognized in the long run that he represents not fulfilment, but decadence, and that his method of using music is, in an intellectual point of view, a deplorable descent from that of his greatest predecessors. In regard to modern detraction of Mendelssohn, I did not refer so much to seriously written criticism as to the general talk about him among those whose musical talk is governed more by fashion than knowledge. Thirty years ago all such talk ran in adulation of Mendelssohn; in the present day it all runs in depreciation of him, or mere indifference."

Musicians can, of course, form generally accurate opinions as to the value of works by merely perusing the scores; but they are unwise to offer dogmatic opinions until after performance, and in the case of very elaborate and original works until after two or more performances. Further, in 1876 Wagner was understood only by a few; but he is now widely recognized as a master, and we repeat that Mr. Statham's article, or much of it, is strange and unprofitable reading at the present time.

#### Musical Gossip.

It is proposed to give one or more performances of the late Goring Thomas's finest opera 'Nadeshda' at Drury Lane about the second week in May, the proceeds to be devoted to the formation of a scholarship at the Royal Academy of Music in memory of the deceased composer.

GOUNOD'S 'Redemption' formed the programme of the Crystal Palace Concert last Saturday. It is useless for musicians to continue to enter objections against a work which appeals to the religious feelings of the bulk of amateurs rather than to their appreciation of art, and it need only be recorded that the concert-room was full and that a large amount of justice was accorded to the sacred trilogy. Miss Macintyre sang well, although, as usual, her enunciation was faulty; Miss Annie Swinfen and Miss Sarah Berry were satisfactory in the subordinate music for female voices; and Mr. Ben Davies and Mr. Norman Salmond were nearly all that could be desired as the tenor and bass narrators. The chorus and orchestra were both highly commendable.

THE programme of the third of Mlle. Jeanne Douste's Rubinstein Concerts at the Steinway Hall on Monday afternoon included the favourite Sonata in D for pianoforte and violoncello, Op. 18; three numbers from the 'Bal Costumé,' Op. 103; and the Pianoforte Quintet in G, Op. 99. The artists announced to assist the concert-giver were Messrs. Nachèz, Strelitzkie, Hobday, and Belinskie, with Madame Amy Sandon as the vocalist.

THE sixtieth performance of the Musical Artists' Society was given in the Princes' Hall on Monday evening. Perhaps the most interesting item in the programme was a String Quartet in C minor by Miss Oliveria Prescott, a concise and musicianly work, on the whole effective, though marred at times by eccentricity, which the talented composer should remember is not synonymous with originality. Mr. E. H. Thorne's Sonata in F for piano and violin was the only other instrumental item by an English musician, Mozart's Quartet in B flat, No. 3, and Mendelssohn's Trio in C minor being included in the scheme, possibly from lack of meritorious new works. Three artistic Scottish songs by Mr. Stewart Macpherson were, however, introduced by Mr. H. L. Thomas.

Two extremely promising compositions by students were performed at the orchestral concert of the Royal Academy of Music on Tuesday



afternoon at St. James's Hall. Mr. G. F. Wrigley's 'Kyrie' and 'Gloria' in E, which secured the Charles Lucas Prize last year, are exceedingly well written, showing little signs of immaturity, and affording evidence that the young composer is already a well-read musician. Mr. Roland Revell's overture 'May Day' is also clever, if somewhat too ambitious. Miss Kate Goodson gave an excellent performance of Henselt's Pianoforte Concerto in F minor; and among the other solo efforts the most promising were those of Miss Minnie Robinson, soprano, and Mr. B. P. Parker, violoncellist.

A CHAMBER concert was given by Miss Nellie Harston, a young pianist, at the Princes' Hall, on Tuesday evening, at which a Sonata in G minor for piano and violin, by a composer named Sjögren, was performed for the first time in England. It is a brief but well-written work, showing traces of the influence of Grieg. The violinist was Mr. F. Weist Hill, a son of the late principal of the Guildhall School of Music. The young performer, who is still a student at Brussels, evidently inherits his father's ability as an executant, and displayed much promise. The rest of the programme does not call for remark.

THE Musical Guild announce their seventh series of chamber concerts at the Kensington Town Hall, to take place on May 10th and 23rd, and June 7th and 21st.

THE death is announced of Signor Ciampi, the well-known buffo operatic artist. For many years he was a familiar figure at Covent Garden, and his last appearances were at the Shaftesbury during Signor Lago's recent season. Signor Ciampi was never a first-rate vocalist, and his humour was certainly not remarkable for *finesse*, but he was a useful performer, and in his time he played many parts.

It is now stated in positive terms that Verdi's new opera 'Falstaff,' of which Boito has prepared the libretto, will be produced at La Scala, Milan, next winter.

THE Vienna Gesellschaft der Musikfreunde offer a prize of a thousand florins for the best composition in the domain of opera, oratorio, cantata, symphony, concerto, or sonata. Manuscripts must be delivered before March 1st next year, and the competition is open to musicians of all nationalities.

HERR PFEFFER, of Buda-Pesth, in whose possession was for some time the watch given to Mozart by the Empress of Austria, has presented it to the Mozarteum at Salzburg.

#### CONCERTS, &c., NEXT WEEK.

MOV. Popular Concert, 8, St. James's Hall.  
TUES. Bach's St. Matthew Passion Music, 7, St. Paul's Cathedral.  
FRI. Royal Choral Society, 'The Messiah,' 7, Albert Hall.  
SAT. Mr. Austin's Sacred Concert, 7.30, St. James's Hall.  
SAT. Crystal Palace Concert, 3.

#### DRAMA

*History of the American Theatre.—New Foundations.* By George O. Seilhamer. (Philadelphia, Globe Printing House.)

THE third volume of Mr. Seilhamer's 'History of the American Theatre' carries the record of the Northern stage to the year 1797. Full information as to the gradual establishment of regular companies, with the invasion of what were then New England villages and are now prosperous cities, is given, the number of casts that is published and the lists of characters being particularly large. Much zeal and painstaking effort are employed in a task that is conscientiously discharged and is of great utility to the student of the American stage.

So far as England is concerned little that is new and important is supplied. Something

more is heard of James Fennell, whose curious career is more interesting, however, in connexion with Scotland and the United States than with London; and there is a good deal that is of interest concerning Mrs. Wrighten, known in America as Mrs. Pownall, and Mrs. Whitlock, more recognizable in this country as Eliza Kemble. To these we have to oppose "the celebrated Mr. Maginnis from London" and "distinguished English players" such as John Brown Williamson and Miss Fontenelle, subsequently Mrs. Williamson. Then, as now, it appears that the Atlantic possessed a power of ennobling actors that has been freely exercised.

Passages suggestive of a class of difficulties different from any known in this country, by which the American impresario or actor was beset, are occasionally encountered. Chapter xii. thus begins: "John Harper, after his release from arrest for giving performances in Boston in the autumn of 1792," &c. Puritan town councils who imprisoned actors seem to have occasionally bound up the ledger with the Bible. We thus read that "the Providence Town Council, however, accorded them [the comedians] the right to perform, notwithstanding the law, on condition that the proceeds of every fifth night should be paid into the city treasury." Then, as now, it seems a scrupulous regard for virtue was reconcilable with an eye to the main chance. Liquor was allowed to be introduced into the house after the conclusion of the first piece, with the result that people got intoxicated in the theatre. On one occasion two sea captains thus "elevated" insisted on arresting the performance for the pleasure of hearing 'Yankee Doodle.' Being hissed by the audience, they threw missiles into the orchestra. After their expulsion they returned, heading a party of sailors, and laid siege to the house. Another riot of which we hear was due to the refusal of the manager to allow of the appearance of an actress who constantly came on the stage drunk.

The volume may be read with pleasure and advantage. Unfortunately the proof-reading is atrocious. Mr. Seilhamer apparently does not know French. His deficiencies are shared by the readers, and the errors in foreign languages are abominable. Except in the case of Major André we have not detected an accent. *Abbé* becomes "Abbe"; *protégé*, "protege"; and Julia de Roubigné, "Julia de Robigne." "Les Armans d'Arcade," "Le Tuteur Trompe," and "Le Foret Noire" are a few of the gems that adorn these pages. In French, indeed, Mr. Seilhamer never deviates into correctness, and we should have supposed he had deliberately determined to americanize French words had he not put them in italics. "L'Allegro el Pensoroso" is another startling title. Of Hodgkinson, who went from Bath and became a manager in America, Mr. Seilhamer has the astounding statement, in which he follows Dunlap, that he was 6 ft. 10 in. in height—surely a stature prohibitive for an actor. Other slips are noticeable, but are of secondary importance. Mr. Seilhamer, whose work should take a definite place in history, must secure some competent revision of his pages as regards the class of mistake we have indicated.

*The Life of an Actor.* By Pierce Egan. (Pickering & Chatto.) This republication of a book that obtained considerable vogue on its first appearance is judicious. As depicted by the author of 'Life in London,' the adventures of Peregrine Proteus are sufficiently amusing, while the sketches of the life of a strolling player can scarcely be said to be overcharged. The whole might, indeed, easily be accepted as a real life of an actor such, say, as Ellison. Stories of actors, perhaps as trustworthy as such ordinarily are, appear in the shape of notes, and the book has a genuine value. Its chief attraction consists, however, of a reproduction of the coloured designs of Theodore Lane, an artist of great promise, who in 1828, when twenty-eight years of age, fell through a skylight in Gray's Inn Road, and was killed. Many of the designs are excellent.

MR. W. HEINEMANN has printed two plays of Mr. Arthur W. Pinero, *The Times* and *The Profligate*, each in one volume, the latter with an appreciative preface by Mr. Malcolm C. Salaman. The plays are agreeable reading and have, *pace* Mr. Traill, distinct literary pretensions.

*The Fruits of Enlightenment: a Comedy in Four Acts.* By Lyof Tolstoi. Translated by E. J. Dillon, Ph.D. (Heinemann.)—With a short introduction by Mr. Pinero, which is discreetly reserved in utterance, a translation of Count Tolstoi's grim comedy is given to the public. We will for the present content ourselves with the utterance of Mr. Pinero that "this curiously close study of Russian peasant character, and satire on the fads and extravagances of modern society in the land of the Muscovite, will doubtless be eagerly examined by English readers who may be interested in the dramatic methods of a novelist so eminent as the author of 'Anna Karenina' and 'The Kreutzer Sonata.'"

MR. PERCY FITZGERALD has printed (Sonnen-schein & Co.) *The Art of Acting*, consisting of three lectures on subjects such as gesture, elocution, &c., delivered before the Royal Institution, the Society of Arts, and the Royal Institute, Hull. It is illustrated by a portrait of Frederic Lemaitre (*sic*) which might easily be taken for Mr. J. L. Toole.

MR. FRANK ARCHER, an actor remembered as the original Julian Gray in 'The New Magdalen,' as Dudley Smooth in 'Money,' and in other parts, has published an octavo volume, *How to Write a Good Play* (Sampson Low & Co.). A fulfilment of the promise of the title would be a boon difficult to over-estimate. What to aim at and what to avoid Mr. Archer shows, and he supplies a full analysis of a play of Westland Marston, which may be of service. As a record and criticism of past productions his book has real value.

*Home Acting for Amateurs: Seven Original Comedies.* By Nellie Parker, &c. (Warne & Co.)—We have here a series of pleasant conventional trifles such as may be acted with little trouble in most houses.

*L'Élève de Garrick, 1780*, of M. Augustin Filon (Paris, Armand Colin & Co.) shows some knowledge of English life towards the close of the last century, but has a misleading title. The heroine, Esther Woodville, whose adventures, sentimental and romantic, are narrated, has been a pupil of Garrick, but might as well have learnt her art of any one else. Sir Joshua Reynolds is among the characters introduced, and there is an account of the Lord George Gordon Riots.

MRS. HUGH BELL has written *Nursery Comedies* (Longmans & Co.), twelve plays for the very youngest children.

#### Dramatic Gossip.

WHATEVER may be the reasons (and not a few are advanced), the present season at the theatres



has been one of the most unprosperous on record, and managers are very anxious concerning the fulfilment of Easter. To mention names would be invidious; but the theatres at which a financial success has been scored during recent weeks might be counted on the fingers of one hand. It is, perhaps, due to the slackness of the season that an unusually large percentage of houses will be closed during Holy Week.

IBSEN is not to be disposed of so summarily as his opponents had hoped. Miss Marion Lea and Miss Elizabeth Robins promise a further series of performances of 'Hedda Gabler,' and the latter actress will then play Rebecca West in 'Rosmersholm.' Miss Janet Achurch will also shortly reappear in 'A Doll's House.'

FRENCH plays, under the management of Mr. Mayer, will, it is anticipated, begin at the Opéra Comique with a representation of 'Thermidor.' This will be followed by 'La Mégère Apprivoisée' ('The Taming of the Shrew') and other pieces. M. Coquelin will be the chief support of the experiment.

'MIDSUMMER DAY,' a one-act comedieta by Mr. Walter Frith, introduced into the programme at the St. James's, is a pleasing little piece dealing in agreeable fashion with a somewhat familiar subject, the reconciliation of a husband and wife by the agency of a daughter. It is satisfactorily played by Miss Fanny Ensor, Miss Winifred Dolan, and Mr. H. H. Vincent.

'THE MAELSTRÖM,' a new drama by Mr. Mark Melford, is given this evening at the Shaftesbury, and will, it is to be hoped, bring back to the house the smiles of fortune. Mr. Mark Melford's 'Maelström' is alliterative enough for Milton, who often used the first letter of his own name for such purpose; witness "Most musical, most melancholy."

'AGATHA,' a new three-act play by Mr. Isaac Henderson, which is shortly to be given at the Criterion for a series of five afternoon representations under the direction of Mr. G. F. Bashford, will be assigned a cast of exceptional strength. Miss Winifred Emery will reappear in it after her long illness; and Mr. Charles Wyndham, Mr. Cartwright, Mr. Waring, Miss Mary Moore, Miss Olga Nethersole, and Miss Rose Leclercq will take part in the performance.

THE promised production at the Globe of 'Dr. Bluff' has had to be abandoned, a previous claimant to the rights in 'Dr. Klaus' having appeared.

THE last weeks at the Olympic, at which Miss Grace Hawthorne has revived 'Theodora,' have been reached.

'THE LIFE WE LIVE,' a melodrama by Messrs. Mackay and Denbigh, in which Mr. Charles Warner will reappear, is promised at the Princess's. Mr. Abingdon and Miss Mary Rorke will take part in the representation.

'THE WHITE ROSE,' by Messrs. Sims and Buchanan, in preparation at the Adelphi, is said to be taken in part from Scott's novel of 'Woodstock.' 'A Madcap Prince,' by Mr. Buchanan, given at the Haymarket, August 3rd, 1875, owed something to the same source.

THE new play on which Mr. Wyndham stakes, on the 23rd inst., the fortunes of his theatre, is said to be a free translation of 'Le Demi-Monde.'

MR. CALMOUR'S experiment at the Avenue concluded on Saturday last. Undiscouraged by his reception, Mr. Calmour promises a revival of 'Cyrene,' and the production of a three-act tragedy entitled 'Elvestine.'

ON the revival of 'Richelieu' at the Lyceum, Mr. Irving will play the Cardinal; Mr. Terriss, Mauprat; Mr. Arthur Stirling, Joseph; Miss Millward, Julie; and Miss Bessie Hatton, François.

'THE WIDOW' will be the next novelty at the Comedy, and will include among its exponents

Mr. W. F. Hawtrey, Mr. Eric Lewis, Miss Henderson, and Miss Violet Armbruster.

THE last performance of the Free Stage in Copenhagen has a special interest. The play, a work of Bredahl, was introduced by a lecture by Dr. Georg Brandes on this Danish writer. The Danish Folkething has rejected, by 57 against 37 votes, the proposal that a State grant of 2,000 kronen should be conferred upon Dr. Brandes.

### MISCELLANEA

Garrick Street, Mayfair.—In your remarks on Mr. G. Clinch's book 'Mayfair and Belgravia' your reviewer notes as very improbable the statement that Hertford Street, Mayfair, was formerly called Garrick Street. I have no documentary evidence that it was ever so called. It is called Hertford Street in Lockie's book of 1810. But I very well remember a stone inscribed "Garrick Street" let into the face of the wall of one of the houses there. I think it was on the north side, by Little Stanhope Street. It may not be there now, for London is, like an old goose, moulting everything of interest that touches time past and fond record. But that stone certifies to an intention of calling it Garrick Street at some time or other. Hertford House probably overruled that intention when the bottom of the street was completed.

C. A. WARD.

To CORRESPONDENTS.—A. C.—H. L.—E. B.—E. F.—J. E. L. P.—P. K.—G. S.—received.  
No notice can be taken of anonymous communications.

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SATURDAY, APRIL 16, 1892.

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## LITERATURE

*The Foresters: Robin Hood and Maid Marian.*  
By Alfred, Lord Tennyson, Poet Laureate.  
(Macmillan & Co.)

To the specialist it is apparent, as might have been expected, that a careful and a discriminating study of the Robin Hood ballads has gone to the composing of this lovely play. Ballads like 'Robin Hood and the Bishop,' 'Robin Hood's Golden Prize,' 'Little John and the Four Beggars,' and many others have been drawn upon with great freedom, but always with a judgment that is infallible. A specially intimate acquaintance with a ballad in black letter, 'A famous Battle between Robin Hood and Maid Marian,' is shown in Act II. And manifestly the idea of the crowning of Marian was suggested by 'Robin Hood's Birth, Breeding, Valour, and Marriage,' given by Ritson.

For the materials of the last scene in the play the dramatist has, like Scott in 'Ivanhoe,' gone to the Seventh Fytte of 'A Lytell Geste of Robin Hode,' though traces are also to be found here and there of 'The King's Disguise and Friendship with Robin Hood.' 'Robin Hood and Guy of Gisborne' does not seem to have been drawn upon. Although such materials as old ballads are common property and open to every artist, it was not without peril that Lord Tennyson in this fine scene ventured upon ground which seems to belong to Scott, and will, perhaps, continue to seem Scott's until some new romancist, combining Scott's marvellous imagination and power of presentment with the true feeling for mediævalism and knowledge of mediævalism which Scott lacked, shall arise and wrest this famous situation from him. And that is most unlikely to happen now. Three imaginative writers only in recent times—Meinhold, Rossetti, and Mr. William Morris—have combined a true sympathy with the mediæval temper with a true knowledge of it. That there should have been so many as three is, however, remarkable.

Coleridge in certain superb poems of his showed instinctive sympathy with the mediæval temper, but his knowledge of mediævalism was only a little above that of Horace Walpole, Mrs. Radcliffe, and Monk Lewis. Scott, as the architecture of Abbotsford is enough to show, was also steeped in the bastard mediævalism of the eighteenth

century. But by the aid of a vitalizing imagination second only to Shakspeare's, he in 'Ivanhoe' vanquished every difficulty, and wrote an immortal mediæval romance without one touch of true mediævalism. The deep knowledge of mediævalism which grew as neo-romanticism grew culminated with the publication of the *Germ*, or rather, perhaps, with the publication of 'The Defence of Guenevere.' It has ceased to be a passion, except with the vanishing remnant of those who once dreamed beautiful dreams with the wizard of Cheyne Walk. No doubt this was inevitable. No dead thing can ever be galvanized into lasting life. It was not Shakspeare, but Spenser, who really tried to make the dry bones of the past live as once they lived. Mediævalism is dead; the present is alive—very much alive; Mr. Morris is preaching to Hammersmith from the socialistic tub, and our "days are swifter than a weaver's shuttle." Had Scott been really mediæval he would have appealed to a leisured few by whom the past is more beloved than the present, but he would have missed his enormous fame.

With regard to the sources of this play, however, besides the Robin Hood ballads, there are, both in Nottinghamshire and Lincolnshire, many legends of Robin Hood and Maid Marian still extant. Hence occasionally throughout the work signs turn up (unrecognizable, perhaps, save to a reader familiar with the peasants of these counties) that the poet has an intimate personal acquaintance with Sherwood and its neighbourhood. And most fortunate he is in having such a subject upon which to build a drama that is neither a tragedy, a comedy, nor a tragi-comedy, but a "picture-play," to use the name we once gave to this Watteau-like form of dramatic art, where the artist "a sa scène sans cesse présente sous les yeux." In order for the dramatist to be able to combine in one and the same drama the quiet charm of a picture-play with a charm of the very opposite kind, the charm that always belongs to robber stories, who must his hero be? England's darling Robin Hood and none other. The Scotch Rob Roy comes next, but what could the writer of a lovely picture-play have done with Rob? In his proper place on the glorious heaths of Scotland the immortal figure of Scott's "pawky" cattle-stealer is as precious as our Robin in Sherwood. Those ruddy locks, that freckled skin, especially those long ape-like arms, are beyond all price; but the dash of the ruffian, even more than in the other Northern brigands, Clym of the Clough, Adam Bell, and William Cloudesley, would make him as much out of place in a gentle picture-play as a bull is universally admitted to be out of place in a china shop.

And as to Schinderhannes and the terrible bandit hero of Schiller's play, or the incomparable scoundrel of Dumas's 'Pauline,' before whom Melpomene herself pales, these are entirely out of the question. For the true picture-play seeks beauty before everything, and keeps blood carefully out of sight, unless it be a few spots on a handkerchief just to make Rosalind faint. Paul Heyse tried to bring into one of those idyllic stories of his, which answer in narrative art to the picture-play, a Southern brigand of the accepted type, and spoilt it.

Let the poet then bear in mind this

axiom: History can show many a cutpurse worthy of all the love and admiration he wins, but one and only one can she show who may be introduced into idyllic art. It is he who, according to excellent authority, was "of all the thieves the prince and most gentle thiefe, who suffered no woman to be oppressed, violated, or otherwise molested, who spared poore men's goodes, abundantlie relieving them with that which by theft he got from the abbeyes and the houses of the rich old carles." That this incarnation of all that is noble and beautiful—in a profession whose nobility and beauty have not, since the days of Rhampsinitus and his architect, been denied—never existed, save as the embodiment of England's own most winsome characteristic, makes him all the more interesting. England, as old Stow hints in the above extract, expects every bandit to do his duty by exercising fair play.

Had the bandit hero been any other outlaw than Robin Hood, these words of his to Marian—words which for music and for tender beauty not even Lord Tennyson has ever surpassed—would have seemed out of place. But in the mouth of this imaginary outlaw, who is but the impersonation of some of the finest qualities of the Anglo-Saxon race, they are really dramatic:—

ROBIN. Sit here by me, where the most beaten track

Runs thro' the forest, hundreds of huge oaks,  
Gnarld—older than the thrones of Europe—look,  
What breadth, height, strength—torrents of eddy-  
ing bark!

Some hollow-hearted from exceeding age—  
That never be thy lot or mine!—and some  
Pillaring a leaf-sky on their monstrous boles,  
Sound at the core as we are. Fifty leagues  
Of woodland hear and know my horn, that scares  
The Baron at the torture of his churls,  
The pillage of his vassals.

O maiden-wife,  
The oppression of our people moves me so,  
That when I think of it hotly, Love himself  
Seems but a ghost, but when thou feel'st with me  
The ghost returns to Marian, clothes itself  
In maiden flesh and blood, and looks at once  
Maid Marian, and that maiden freedom which  
Would never brook the tyrant. Live thou maiden!  
Thou art more my wife so feeling, than if my wife  
And siding with these proud priests, and these  
Barons,  
Devils, that make this blessed England hell.

This play has enjoyed a great theatric success in America, and one or two scenes have been lately written expressly for an actress whose rare genius, as was observed in 'As You Like It,' is at its best in sylvan scenes. We shall look forward with impatience to seeing it acted on English boards; for whatever may be said about English and American readers, there can be no doubt that between English and American playgoers there is a wide difference, and that the superiority is with the Americans in regard to the acceptance of drama as a literary form. An American first-night audience is almost as intelligent and almost as artistic as a Parisian one, while the intelligence and culture of England are poorly represented on such occasions in London. Indeed, throughout the run of a piece, especially if it be by Shakspeare, in the city where once Charles Lamb, and Coleridge, and Hazlitt were playgoers, it is made manifest by the chatter going on in the boxes and the stalls that it is only in the cheaper parts of the house that intelligence and attention are still awarded to the play. The reason is this, that in England people go to the



theatre not to be interested, but to be amused.

Now 'The Foresters' belongs to a branch of art of a very special kind, as the American audience seems to know: it is a pure "picture-play," according to a definition once ventured upon in these columns. In discussing some years ago the interesting kind of open-air drama which we then called the "picture-play" we ventured to challenge Coleridge's definition of drama in general as being "something between a picture and a poem." Although the Greeks were very far from neglecting such scenic aids to dramatic illusion as were at their command, it was not with picture that their idea of drama had originally to do, as etymology makes manifest. Behind "the cart of Thespis" the only background was that which was furnished by the scene-painter Nature. Gradually, however, one scenic aid towards dramatic illusion followed another, till at last a picture was formed behind the actors which, though immovable, was no doubt in its way perfect. But the idea of a drama in which the picture should be part and parcel of the dramatic organism, or rather, we might say, of a drama in which the life of the story, psychological and physical, should be made secondary to the scenic life in which it moved, never, we may be sure, entered the head of any Greek. But if such a conception of drama had arisen among the Greeks, they would not, as the Italians did, have developed a picture-play without painting behind it a picture at least as full of Nature's life as the dramatic movement was full of the life of man.

The truth is, however, that the pastoral play of Italy drew its origin not from the acted drama at all, but from the idyl of Theocritus and the eclogue of Virgil. With regard to the name "picture-play," we have never in these columns attempted a new definition of any form of poetic art if an old one is both true to etymology and wide enough to cover fully the form defined. But to give the name of pastoral drama to a play where the actors are not shepherds, but perhaps hunters or outlaws, or even fishermen, is surely to perpetrate a solecism; and the word idyl, used in the sense in which it is now generally used—that is to say, to indicate not so much a little picture as a quiet picture—is open to an equally strong objection, though of a different kind. If we remember what sort of quietude it is that distinguishes the more stirring of the idyls of Theocritus and most of Browning's idyls, we shall see that the adjective idyllic is only in the most conventional sense descriptive of the kind of drama in question—we shall see that etymologically the word idyllic bears as little special relation to quietude as the word pastoral bears to open-air plays of brigand life or fisher life.

Until, therefore, a better phrase shall be invented, "picture-play" seems more convenient than any other to express the kind of play in question—a play in which the characters themselves, although sufficiently delineated to become individualized, are really part of the scene, and could hardly exist, and could hardly have a right of existence, apart from the scene. When discussing this subject some years ago

the remarks we made upon the way in which the scenic or pastoral poetry of modern Europe passed from a form of poetic art the most fantastic into a form the most realistic gave rise to a good deal of discussion in Germany, where, in spite of all distractions, attention is still given more than elsewhere to those fundamental and eternal laws governing the human mind upon which the general principles of artistic expression are and must be based. It was in the nature of things, as we then affirmed, that the scenic poetry, dramatic and non-dramatic, of Politian, of Beccari, of Tasso, and of Sannazaros should be the most artificial of all artistic forms, retaining as it did a reminiscence of a machinery without any belief—a reminiscence, entirely artistic, of an earlier time when polytheism was a living faith. For there is nothing quite so dead as the machinery of a dead belief. And in the same way it is in the nature of things that in the nineteenth century—owing partly to Wordsworth's influence and partly to the growth of natural science—scenic poetry should become the opposite of fantastic—should become, indeed, as realistic as we find it in the poems of William Barnes, and in 'The Gardener's Daughter' and 'The Miller's Daughter' of Lord Tennyson, where scenic poetry is as free from the affectations which used to be associated with this form as are such exquisite prose pictures as 'La Petite Fadette' and 'Le Pêche de Monsieur Antoine' of George Sand, and 'Under the Greenwood Tree' of Mr. Thomas Hardy. But the attitude of a London audience towards a play of this kind is a question to consider. Greatly unlike each other as are the old scenic poetry and the new, there is still one important feature which they share in common—whether the actors be gods and goddesses, or highly cultivated shepherds, or the fairies who afterwards came and

Frighted away the dryads and the fauns  
From rushes green, and brakes, and cowslip'd lawns,

or the naturalistic millers, gardeners, squires, farmers of the modern idyl,—while in other forms of poetic art the scene wherein takes place the movement, lyric or dramatic, must never be so obtruded as to take more than a subordinate place—must not, however beautiful and new, distract our attention from the movement of the human passion—in scenic poetry, on the contrary, the scene, "clothed," as the feudal writers would say, with the "people," is of equal importance with the movement of the story.

In every play a story there must, of course, be, or the materials would not cohere. But if the plot is too complex or too absorbing, if the incidents are too striking, if the characters in their loves and hates are too intense, then is seen that mingling of one kind of art with another which is at the root of almost every kind of artistic failure. Thus regarded, the most perfect example of the scenic story in prose that has appeared in English literature is the one we have alluded to, 'Under the Greenwood Tree,' where a little more plot, a little more intensity of emotion, would have ruined the story. That there is a growing taste for art which is primarily scenic is shown by the popularity of this prose masterpiece of Mr. Hardy's, and by the popularity of

the exquisite stories of Paul Heyse. But perhaps the most striking instance of the relative importance of scene and action is observed in the painting of our own day, and especially in the art of our great master Mr. Burne Jones. In his splendid series of pictures 'The Briar Rose' an entire story is told without a single dramatic touch (in the Greek sense of dramatic touch); man is made so absolutely secondary to his surroundings that throughout a complete set of large pictures full of human beings not only is there no action, but there are no eyes in which action could be mirrored save the hero's one pair, while these only appear in the first picture of the group. But, as the etymology of the word drama shows that a play whose characters fail to perform something fails itself, it follows that to write a true picture-play, where man and his surroundings are of equal importance, is a very different kind of undertaking from that of writing a scenic story, either in prose or in verse, or painting a picture where the human interest is equally held in artistic check.

That the plot of 'The Foresters' is purposely made slight, that the intensity of the interest and of the passion is purposely kept down in order that a true picture-play may be produced, is made manifest by the way in which the materials are laid out and manipulated by the dramatist. Certain of Lord Tennyson's poems—especially the late ones such as 'Rizpah' and 'Happy,' where the power of touching, and even of violently disturbing, the soul is carried to the very limit permissible to art—show how strong is his hand for the strongest effects, when he considers that such effects are in harmony with the kind of poetic art in which he is at the moment working, and yet in the play before us he seems to take trouble to avoid strong effects. Take the very framework of the story, which is original. Marian's father, Sir Richard Lea, owes the Abbot of St. Mary two thousand marks—borrowed to ransom Walter Lea, Marian's brother, from paynim slavery. The abbot's brother, the Sheriff of Nottingham, a partisan of Prince John's, offers to pay this debt and so save the estate from foreclosure, on condition that he may wed Marian, who is affianced to the Earl of Huntingdon (Robin Hood). Now, the ransom having already been paid, the efforts to obtain the mortgage money are inspired simply by the desire to save the land. Over and over again "the land" is the cry, not the brother, not the son. A *vis motrix* of this kind is no doubt sufficiently strong for a picture-play. But let us suppose that the dramatist had set out to write a play in which the movement was governed by the warring of deep emotions and passions; nothing would then have been easier than to make the quest of the two thousand marks a real source of tragic interest in which Marian's love for Robin Hood would be at struggle with her intense desire to get that money in order to ransom her brother.

The horrors of Moorish slavery sat upon the mediæval imagination like a nightmare and no wonder. History has no darker chapter than that which records those horrors. Many a follower of Richard who would have boldly confronted death by torture would have paled at the idea of the lifelong woe of paynim slavery. If the two thousand marks had been required, not to save the land



but to save a beloved brother, a beloved son, from the slavery in which he was known to be languishing, an intense interest would have been lent to the quest of the two thousand marks, and the warring of two deep emotions in the soul of the heroine, so important not only in tragedy, but also in tragi-comedy, would have been achieved. The plot could most easily have been so cast as to acquire that intense interest. A palmer, for instance, might have come with a message from the son—a message full of touching details of his anguish—details of a sufficiently painful kind to awaken that deep conflict in Marian's breast between her love for Robin Hood and her love and pity for her brother at which we have hinted. There is no exaltation of passion, or even of frenzy, that the dramatist might not have got out of such a complication. And there are throughout the play many situations where the story might have been intensified had what is called "sensation" been the quest—situations which might have been legitimately used had the play been a tragedy or a tragi-comedy. He whose *dramatis personæ* are outlaws (the chief of whom has to struggle for the possession of his mistress) must indeed be poor in invention if he pauses from want of strong situations. But in the "picture-play" such a strong interest would have marred the unity of the impression—the organic harmony of the picture—as much as the introduction of an interest too absorbing for a scenic tale mars the scenic organism of 'Adam Bede.' These are among the reasons why, as we have said, we shall look forward with very special interest to seeing a picture-play which is nothing unless artistic given before a London audience—an audience generally supposed to be, if not outside the artistic instincts of the country, in no way representative of those instincts. The play is, as might have been expected, rich in exquisite lyrics.

*The Library of Trinity College, Cambridge.*  
By R. Sinker, D.D. (Cambridge, Deighton, Bell & Co.)

DR. SINKER, following the excellent example set some years ago by Mr. St. John Thackeray at Eton, has amplified his articles on the Trinity College library, originally issued in *Notes and Queries*, and published them in book form. Two books by the same author relating to the contents of this library—one a classified list of the fifteenth century books, the other an account of the English books printed before 1601—were published respectively in 1876 and 1885, and both are specimens of sound bibliographical work. In the present volume the details of interest only to the specialist are omitted, with the view to the production of a book more suited to the general reader.

It begins with a history of the library, tracing its growth from the original libraries of King's Hall and the College of Michaelhouse. Between these old libraries and the present there seems to have been no real continuity, hardly a single printed book or MS. from either being now in the possession of the college. The history of the early growth of the library is little more than a list of gifts and bequests—the purchases were few. As a late writer says:—

"It must be remembered that both before and after the Reformation the present of books to a college or monastery was a common and graceful donation or bequest. Books were very dear and were the choicest treasures of the student. Nothing was more natural than that he should give the companions of his study to his college, except the readiness with which the college expected and accepted the gift."

From the time of Dr. Barrow, when the present beautiful building, designed by Sir Christopher Wren, was erected, the library has enjoyed a career of unbroken prosperity, and now contains upwards of 80,000 volumes.

The MSS., of which there are nearly two thousand, form the subject of the first chapter, and though some are not of any great interest or value, there are many which possess both. Of Biblical MSS. there are the Codex Augiensis, a Græco-Latin MS. of the ninth century, and an early fragment of St. Mark. There are also a considerable number of MSS. of the Greek Fathers, obtained by Bentley from Mount Athos. Latin classics and Fathers are well represented, and there are a few fine service-books, one containing entries relating to Sir Philip Sidney and the Sidney family. In the English series are Lydgate, Chaucer, Gower, and a number of interesting autographs of celebrated authors. Although all Cambridge colleges are overshadowed by Corpus as regards collections of MSS., still Trinity ranks well among the rest.

To the early printed books, of which the library possesses more than five hundred, Dr. Sinker devotes two chapters, beginning with those printed in England. Of these the number is rather less than would naturally be expected, but there were none in the Grylls collection. There are five Caxtons, including 'The Recuyell of the Historyes of Troye,' 'The Dictes of the Philosophers,' and the unique indulgence of John Kendale, found by Mr. Bradshaw in a fragmentary state in the binding of a King's Hall account-book. From Machlinia's press there is the 'Speculum Christiani,' and from Pynson's the Morton Missal of 1500. Of the latter book there is a somewhat misleading description, for the author leads us to suppose that the elaborate borders, with their punning device of Cardinal Morton, are entirely the work of an illuminator. These borders, however, were printed, and occur in every copy, the only difference in the present case being that they have the advantage, or defect, of being coloured. Of the Oxford press Dr. Sinker mentions a copy of the Lattebury, a not uncommon book, and one leaf of Swyneshed's 'Insolubilia,' of which the only two known copies are in the libraries of New and Merton Colleges, Oxford. It is a dangerous experiment to "beard the Douglas in his hall"; but we cannot refrain from suggesting that the library possesses at least six leaves of the Swyneshed, leaves of certainly four other Oxford fifteenth century books, and also specimens of St. Albans printing, which Dr. Sinker tells us is unrepresented. From foreign presses the library possesses numbers of rarities. First in the order of date come the Cicero of 1466, printed by Schoiffer (Fust was not a printer), and the 'Speculum Humanæ Vitæ,' printed at Rome by Sweynheym and Pannartz; but

it would be impossible in a brief space to enumerate a tithe of the rare books, the majority of which belong to the Grylls collection.

Chapter v. deals with early English-printed books other than *incunabula*, and begins with an account of the service-books and Bibles, in which the library is not strong. There are, however, a Tindale's Testament of 1534 and a Coverdale of 1538. In service-books there are two Missals, two Breviaries, two Horæ, a Manual, and fragments of an Antiphoner, all of Sarum use. Dr. Sinker again draws attention to the Horæ printed at Paris in 1498 for Nic. Lecompte in London, wanting, unfortunately, two leaves, and again speaks of it as unique. Rare it is, no doubt, but a perfect copy is in a private collection in London. The library possesses a good many books of equal rarity: the two books on the misdoings of the clergy printed by John Scot, the book named 'Benjamin' printed by Pepwell, and two unique books from the press of Robert Lekpreuik at Edinburgh. In controversial works, both of Henry VIII.'s time and of the later Marprelate controversy, the library is rich.

In Aldines it is remarkably strong, having no fewer than 630 editions, of which seventeen are of the fifteenth century, including the Greek Horæ of 1497. It possesses also two copies of the Complutensian polyglot.

The Capell collection—one of those wonderful Shakspearian libraries similar to the Garrick collection in the British Museum and the Malone collection in the Bodleian—has, as is just, a chapter to itself. It was presented to the college in 1779, two years before the donor's death, and is a striking example of a library made solely with one object. Everything in it was Shakspeare or Shakspearian; and as Shakspeare did not write the 'Canterbury Tales,' the 'Faerie Queene,' the 'Plays of Beaumont and Fletcher,' 'Paradise Lost,' or 'Hakluyt's Voiages,' they were all, of necessity, labelled on the back "Shakspeariana." The number of quartos in the collection is remarkable, and there is a set of the four folios, the library possessing a second set in the Grylls collection.

The last chapter, dealing with Thorwaldsen's statue of Byron, and tracing the various vicissitudes through which it passed before finding a resting-place in Trinity, is, perhaps, rather out of place in the present book, though not without interest.

Of the statue a photograph is given, and throughout the book are various illustrations of the library buildings and facsimiles of some interesting autographs. The latter have been printed in a glutinous ink, which has not had sufficient time to dry, the result being that the opposite pages are disfigured by a set-off. The illustrations have another great fault, for which the publishers are answerable. Instead of being bound into the book they are affixed by paste to the leaf next them, so that if the book is fully opened they become detached and fall out. This slovenly method is particularly inexcusable in the present case, since, as the illustrations do not refer to any particular point in the text, they might have been put where it was found most convenient.

The history of this great library shows us



that, like so many others, its growth was not gradual and regular, but made up of a series of gifts and bequests, two being of unusual size—due, no doubt, not only to patriotic feeling, but also to the knowledge that the books would be well treated and carefully preserved. One wonders, remembering how the fate of great collections has trembled in the balance till a rude word or a sign of carelessness has changed their destination, at the apathy and indifference (amounting almost to discouragement) to donations shown by many libraries and librarians. The politeness of the Bodleian librarian, now a matter of history, was the cause of one of the greatest bequests ever made to a library, and several collectors have changed their minds as regards the ultimate disposition of their books owing to what might be considered quite inadequate reasons. But Trinity always offered a safe home for books, and was ready, as in the case of the Capell collection, to respect the wishes of the donor. For this reason gifts have come to it so freely that even in its large building it is beginning to suffer from want of space.

The college may be congratulated on possessing a library with the three great qualifications of success—a sufficient endowment, a beautiful building, and last, but not least, an accomplished librarian.

*Domesday Studies.* Vol. II. Edited by P. E. Dove. (Privately printed.)

THIS belated volume has at length made its appearance, completing the record of the papers read at the Domesday Commemoration in 1886. It comprises ten papers by as many different writers, together with a 'Bibliography of Domesday Book.'

Speaking of the volume as a whole, we are tempted to describe it as amateurish, and as constituting no marked addition to our knowledge of the subject with which it deals. Mr. James Parker contributes a paper, as careful and painstaking as might be expected, on 'The Church in Domesday,' chiefly concerned with the relative endowments of the several sees, on the basis of the number of manors held. Mr. Parker's chief object, it would seem, is to show that the endowments of the Church were respected by the Conqueror; but we are not aware that any one has suggested, or imagined, the contrary. He makes, however, a point in observing that William grouped the estates of his two half-brothers, Odo of Bayeux and Robert of Mortain, with a very definite purpose. In his paper on 'Parish Churches and the Presbyter' Mr. Herbert Reid arrives at the conclusion, as if it were a new discovery, that churches are largely omitted in the Survey, because "it was unnecessary to mention them unless contributing to the revenue." This, one might have hoped, would be self-evident to those who realize what Domesday is. But there are those, no doubt, who persist in treating it as a kind of guide-book for mediæval tourists, and cannot understand its omission of such objects as churches and castles. Mr. Reid, it may be added, refers to "Ingulphus, a contemporary writer," likewise to one "Sprott, an Augustin monk of Canterbury."

It is not altogether pleasant to see that in this volume Mr. O. C. Pell has

been allowed to set forth his heresies over again, though it is right to add that he has done so at his own expense. Sixty pages are required for what he terms a "summary" of his former paper, so that not far short of half the entire work is devoted to the exposition of his peculiar views. We must assure Mr. Dove, the "editor" of these studies, that such an arrangement can only be compared to a congress on the discovery of America assigning the place of honour in its transactions to a demonstration that the earth is flat. It was urged in our columns that with the poison the antidote should at least be supplied in the form of references to those papers in which Mr. Pell's facts and figures have been conclusively disproved. This, however, has not been done; and though Mr. Pell, we gladly admit, is somewhat sobered by criticism, he triumphantly repeats his old fallacy that such a figure as "X et dimidium" means, not 10½, but 15!

Mr. Malden does his best with the 'Domesday Survey of Surrey,' but frankly confesses that the subject is not a fruitful one. His remarks, however, on the distribution of the servile and semi-free population, and of the "bordarii" and "cotarii," will repay consideration. Mr. F. E. Sawyer, in 'The Scope of Local Elucidation of the Domesday Survey,' illustrates, by the case of Sussex, the work that can be done by local antiquaries, especially in the identification of place-names. The most valuable feature of his paper is his Domesday map of Sussex, which we are glad to see republished as a frontispiece to the present volume. The conclusions embodied in Mr. Hubert Hall's 'Official Custody of Domesday Book' have already appeared in other quarters—originally, we think, in our own columns—so we need not notice them further than to say that, for the earlier period, the question is still obscure.

In 'An Early Reference to Domesday' Mr. Round discusses a record among the muniments of St. Paul's, and shows that it is little later than the Domesday Survey, to which it undoubtedly refers in the phrase "descriptio Angliæ." Examining sundry pleas and inquests connected with the Survey, Mr. Round contends that the late Prof. Freeman completely misunderstood those described in Heming's Cartulary. Mr. de Gray Birch's contribution deals with 'The Materials for the Re-editing of the Domesday Book.' It is sketchy and of unequal merit. Mr. Birch possesses genuine enthusiasm for the Survey, but, unfortunately, the quantity of his work is detrimental to its quality. He again insists that Carteret Webb ("Wells" in one place) was "strangely ignorant of the true nature" of the 'Inquisitio Com. Cant.,' which is not the case, though Mr. H. J. Ellis has made him retract his similar allegation against Sir Henry Ellis. Yet he still asserts (p. 500) that Sir Henry "appears to have been unaware" of the 'Abbreviatio,' while elsewhere (p. 509) admitting that he "most certainly knew of both" it and the 'Breviate.'

This contradiction brings us to the weak point of the volume, its "editing." Mr. Dove did excellent work in organizing

the Domesday Commemoration, but we know not on what ground he styles himself editor on this title-page: we should have thought that editing implied something more than pitchforking together these scattered papers without preface, introduction, or descriptive head-lines. To take a glaring instance of contradiction, the second volume of Domesday Book is described by the Record Office as having leaves "10½ in. by 6½ in." (p. 625), while Mr. Birch, who traverses the same ground, gives them as "10½ by 7½ ins." What is the use of such figures if they are not exact? So, too, on p. 625 we read that "the survey was probably commenced late in 1085," while Mr. Birch (p. 492) tells his readers that it "was commenced about 1084." Again, according to Sir Henry Barkly, "we know from history that William held his court at Christmas," 1086, after the Survey, at Gloucester (p. 475); while if we turn to another page we learn (rightly) that it was held at Christmas, 1085, which destroys his argument. Further, on p. 652 is to be found repeated an erroneous description of Heming's Cartulary, although Mr. Round had corrected it (p. 546), which reminds us that "Oswaldslawe," the point in question, is wrongly styled "Oswaldiston" on p. 415. The same names, moreover, are given by different writers as "Edis" and "Ellis," as "Chissenhale" and "Chisenhale-Marsh." Such are typical contradictions, which an editor might surely have harmonized in the course of five years.

The 'Domesday Bibliography,' by Mr. Wheatley, is not quite worthy of his just reputation. For instance, we cannot find any mention of Hamilton's book on the Cambridgeshire 'Inquisitio,' of which a copy lies before us, and on the paramount importance of which Mr. Birch, in this volume, rightly insists; nor can we discover Beaumont's 'Domesday Book of Cheshire and Lancashire' (1882), to which Mr. Birch also refers more than once as "worthy of highest commendation." In periodical publications, also, some papers in the *Archæological Review* should have been included, while Mr. Wheatley's former connexion with the *Antiquary* should have precluded his omission of such papers as those which appeared in that journal on 'The Domesday of Colchester.' From these instances we fear that there may be more such omissions in his 'Domesday Bibliography.'

*The Hell of Dante Alighieri.* Edited, with Translation and Notes, by Arthur John Butler. (Macmillan & Co.)

WITH this section of the 'Commedia'—issued last, though properly the first—Mr. Butler brings to a conclusion his important labours. If he were to call his book 'The English Student's Dante,' he would do himself no more than justice; for there is certainly not any other work published which supplies to Englishmen so ample and scholarly a body of materials for knowing what Alighieri said, and appreciating what he meant. Here we have the Italian text of the poem, very carefully printed, according to the most advanced results of critical inquiry; the English prose translation, done by Mr. Butler; and his



copious, discreet, and learned notes and glossary, illustrating the poem in all its aspects—personal, historical, theoretic, literary, and philological. It is an excellent work to have accomplished, and has been performed with leisurely diligence, the 'Purgatorio' volume having been issued as far back as 1880. Both that volume and the 'Paradiso' were reviewed by us in regular course; and we have, therefore, already said a good deal of what would be appropriate in dealing with the present instalment of the work.

In his preface Mr. Butler speaks of the very great amount of attention which has been bestowed on Dante since his edition of the 'Purgatorio' appeared; "indeed," he says, "it is hardly too much to say that the study of Dante has been placed upon quite a different footing." This applies equally to the life of the poet, the interpretation of his 'Commedia' and other writings, and the investigation of the text; in the last respect Dr. Moore's 'Textual Criticism' would alone mark a conspicuous stage of advance. A necessary consequence is that Mr. Butler sees some things in the 'Hell' with different eyes from those with which he scanned analogous matters in the 'Purgatory' and the 'Paradise'; and no doubt some of his comments upon these last-mentioned sections of the poem would now be either modified or enlarged. This, however, counts for little in so extensive a performance, and casts no slur either upon his past labours or upon their serviceableness to readers of the present day.

We have long had one good prose translation of the 'Inferno,' that of Dr. Carlyle; and recently another has been forthcoming from the American scholar Mr. Eliot Norton. Like Mr. Norton, Mr. Butler avers that he would not have been indisposed to use Carlyle's version, had the right been his to do so. We do not think that Mr. Butler's own translation is quite so good as either Carlyle's or Norton's: it does not as a whole read so well, and it shows a certain inclination for taking the less natural and straightforward view of a phrase, when one or other course is at the translator's option. The very first sentence is a case in point. Mr. Butler renders it thus: "Halfway upon the road of our life, I came to myself amid a dark wood where the straight path was confused." The phrase "I came to myself" represents "mi ritrovai," which generations of Dantesque readers and expositors have been content to take in its most immediate and simple sense, "I found myself." We are not sure whether Mr. Butler has had any precursors in seeing further than other men into this millstone; if any, they have certainly been of the fewest. At the beginning of canto xii. Mr. Butler introduces a phrase which cannot be regarded as strictly English—"talking of else than my 'Comedy' cares to chant"—and which is not an accurate equivalent of the Italian, "talking of other matter which my 'Comedy' cares not to chant." A precise confrontation of the Italian and English texts would bring to light many other instances in which Mr. Butler, either consciously or with a certain sidelong bias of mind, departs from what is legible on the very forefront of the Dantesque verse, and indicates something which, if less obvious, is also less satisfying.

We will have recourse to the notes for a few points of interest: page after page yields some matter worthy of remark. We turned with curiosity to canto ix., thinking that Mr. Butler, if any one, might have succeeded in clearing up the passage which says that Erichtho had at one time conjured Virgil down to the City of Dis; he makes some sensible remarks on the subject, but, like all his predecessors, admits that the allusion is untraceable. This is a disappointment: another comes in canto xv., where Mr. Butler repels the universally accepted statement that Ser Brunetto Latini had been Dante's preceptor. This negative may be the result of the latest and fullest researches; if so, we cannot but regret that Alighieri's readers are no longer permitted to indulge that illusion. Mr. Butler's words are as follows:—

"He [Brunetto] was the first to introduce the systematic study of oratory and political science in Florence, and was generally a great philosopher, and wrote the books called 'Tesoro' and 'Tesoretto,' but was *mondano uomo*; and he died in 1294. From this and some of Dante's expressions, a myth has grown up that he was in some special way Dante's tutor or instructor, for which there is no evidence. The relations between them were probably only such as might be expected to exist between a youth and an old man (Brunetto seems to have been about fifty when Dante was born)—possibly a family friend—with a reputation for learning and statesmanship."

One of "Dante's expressions" in this canto is certainly well adapted to make one suppose that Brunetto was the actual preceptor of the young poet. Mr. Butler translates it thus:—

"In my mind is fixed, and now goes to my heart, the dear and good fatherly image of you, when in the world from time to time you taught me how the man becomes eternal; and how much I hold it in gratitude, while I live it is meet that in my speech it be discerned."

We do not think, however, that Mr. Butler's phrase "from time to time" is sufficiently strong: the Italian says "ad ora ad ora," which we should not hesitate to translate "hour by hour." We may observe also (in confirmation of some of our earlier remarks) that we cannot see any reason for the definite article in "how the man becomes eternal." If Mr. Butler is correct in giving 1294 as the date of Brunetto's death, some other writers, who specify 1290, are in error.

Mr. Butler gives a decidedly good note to l. 3 of canto xxiv., "E già le notti al mezzo di sen vanno," which he renders "And the nights are already passing away to the south." The meaning generally assigned to this line is "And already the nights are getting towards half the day"—as much as to say, "the equinox is approaching." He shows that this idea of an equinox is not apposite to the period of the year—towards the close of January—defined by the poet, and dwells upon other points favouring his own view, which should, perhaps, be implicitly accepted henceforward. The only commentator in whom the same interpretation of the line has been traced is the 'Ottimo'; and we believe that translators, as well as the remaining commentators, have by common consent adopted the notion against which Mr. Butler contends.

We conclude by heartily commending

this book to the English readers of Dante—whether they wish to understand him as a foreign author, or to study him in the fuller sense of the term, or to gain a large amount of information about him, from many points of view, as a matter of broad intellectual culture.

*Rulers of India.—Mādhava Rao Sindhia.* By H. G. Keene, C.I.E. (Oxford, Clarendon Press.)

IN a series which deals with all the great epochs of Indian history it was well that room should be made for the figure of the bold and skilful Maratha leader, to whose greatness in council as in war all competent judges, from Grant Duff to Mr. Keene, have borne ungrudging witness. To Col. Malleon he appeared "the most illustrious of Maratha chieftains," "a greater warrior, a greater statesman, far more generous and liberal, than Haidar Ali of Mysore." Sir W. Hunter extols him as "a statesman and soldier of almost unsurpassed ability." And Mr. Keene's scholarly monograph enlarges on the text set forth in his preface, about Sindhia as "an Indian ruler of exceptional capacity in times of exceptional difficulty."

One great difficulty of Sindhia's times confronts the historian who desires to interest as well as instruct his readers. It is a tangled wilderness through which he has to travel, a maze too often without a plan; and any record of his journeyings, however skilfully set forth and clearly summarized, would make some necessary demands upon the reader's careful attention. At the death of Aurangzeb in 1707 the Mughal Empire, founded by Babar two centuries earlier, was already beginning to split up into its component parts. The process of disruption went on steadily year by year, arrested for a moment now by the sword of the Afghan conqueror Ahmad Shah, anon by the loyalty of able statesmen like Najib and the Mirza Najaf Khan. "The monarch of one moment," as Mr. Keene well says, "becomes the victim of another or the puppet of an able minister." Amidst the chaos of conflicting races, creeds, dynasties, and factions, which during the last century rioted over nearly all India, Ranaji Sindhia's bastard son steadily forces his way through the crowd of combatants and schemers to the headship of a powerful kingdom and to virtual supremacy over Hindustan. In the last decade of a century which saw the heir of the Mughals reduced to a mere puppet within his own palace, and the growth of a masterful British power in the Ganges valley, the son of the Peshwa's slipper-bearer held in his own hands the destinies of that large part of India which still lay outside the sphere of British influence.

Of his hero's exploits and adventures Mr. Keene writes as one thoroughly steeped in the history and the general atmosphere of a period which he handled so effectively many years ago in his 'Fall of the Mughal Empire.' Whoever would understand the true merits of British rule in India will find all he needs in the present volume, which purports to be "an attempt to interest the reader in a remote and, at first sight, unattractive subject." Most readers will own,



we think, that the author has here given a lifelike and picturesque presentment of a career which "exactly corresponds with the hour between the darkness of anarchy and the dawn of order." And he shows us how Sindhia's labours helped to make that hour pass. "Himself a lover of order, he did what in him lay to clear away the worst havoc of war and rapine, and the consequent demoralization; and to prepare the shattered fabric of society for restoration and reform." It was evidently this side of Madhava Sindhia's character which Warren Hastings had been quick to discern and strenuous to utilize during the long struggle which ended in the Treaty of Salbai, and opened the way for Sindhia's ultimate successes in Hindustan. After thoroughly beating his great antagonist, Hastings wisely entrusted his new ally with the task of restoring peace and civil order through provinces still ruled in name by the Emperor of Delhi. Whatever may have been Sindhia's earlier aims, Mr. Keene has made it pretty clear, *pace* Col. Malleon, that after the peace of 1782 his hero remained true to a compact which left him free to pursue his own plans so long as he kept outside the range of British politics. Experience had taught him to risk no more encounters with disciplined British troops, even when his own were trained by officers so skilful as De Boigne and Perron.

Once, indeed, soon after Hastings's departure, he tried the mettle of Hastings's successor by claiming for his nominal master at Delhi the long-suspended tribute from Bengal. But Sir John Macpherson was not to be frightened by sham thunder; and the claim was speedily disavowed by those who advanced it. A similar demand made from the same quarter in 1792 was promptly rejected by Lord Cornwallis in terms of dignified rebuke. On the other hand, there seems to be no good reason for suspecting Sindhia of any hostile designs against the British power after the Treaty of Salbai. In 1791 he offered to co-operate with the English against Tippoo Sultan; but the offer was declined with thanks in view of the agreement already made between Lord Cornwallis and the Court of Poona, of whom Sindhia was still an acknowledged feudatory.

The utter rout of a great Maratha army at Panipat in 1761 was to prove the making of Madhava Sindhia, in spite of a wound which crippled him for life. His debt of gratitude to the poor water-carrier who saved and sheltered him was afterwards richly repaid by one who never forgot a benefit, if he seldom forgave an injury. In his campaigns against the English, which Mr. Keene has carefully and clearly retold, Sindhia learned a lesson of respect for the disciplined valour of our troops, which, after the Treaty of Salbai, he turned to practical use in the wars which finally made him virtual master of all Hindustan beyond Cawnpore. For the help which De Boigne gave him to that end he seems to have been largely indebted to Hastings himself. To the last, however, he took care to pose as the Peshwa's deputy in the service of the Great Mogul at Delhi. His crowning triumph of politic self-abasement was achieved on his reappearance at the Poona Durbar in 1792. It is amusing to watch the most powerful of native princes, the Padshah's

renowned deputy, stooping down to place a new pair of slippers on the feet of his boy-sovereign, the Maratha Peshwa. Whether the act was one of real or feigned humility is still a question to which men so competent as Prof. Forrest and Mr. Keene give different answers. There is always room for guess-work in the simplest characters, and the character of Sindhia was not quite so simple as his tastes. Probably, as Mr. Keene argues, he knew the value of histrionics in their proper place.

One last word of special praise is due to our author for the introductory chapter, with its clear retrospect of early Maratha history and its vivid portraiture of the times which preceded Sindhia's appearance on the scene of his future achievements. For a sample of good workmanship we might point to the passage, at pp. 20-22, which draws a parallel between the Mughal Empire and the great old monarchies of Babylon and Persia. There was

"the same awe-breathing distance between the grovelling subject and the exalted despot; the same sinister contrast between the squalor of the cottage and the splendour of the throne; the might of the monarch was haunted by the menace of the remote rebel and the shadow of the domestic traitor."

In course of time

"provinces fall off from their allegiance; the despot crushes or is crushed; at last he disappears, perhaps killed in battle, perhaps poisoned in a palace-intrigue. He is succeeded by a courtier, a slave, or one of his own fratricidal sons; and the hideous business begins anew."

Out of this strange shifting phantasmagoria Sindhia's statesmanship evolved some clear foreshapings of that new order which the successors of his great English rival were destined to consummate after their own fashion.

#### NOVELS OF THE WEEK.

*Grania: the Story of an Island.* By the Hon. Emily Lawless. 2 vols. (Smith, Elder & Co.)

*Dr. Willoughby Smith.* By Mrs. A. M. Marks. 3 vols. (Bentley & Son.)

*A Masquerader.* By Algernon Gissing. 3 vols. (Hurst & Blackett.)

*An East-End Mystery.* By Adeline Sergeant. 3 vols. (Same publishers.)

*That Stick.* By Charlotte M. Yonge. 2 vols. (Macmillan & Co.)

In the dedication of her touching and beautiful story Miss Lawless forestalls the most serious artistic objection which a critic can lay to her charge—the excessive gloom in which the narrative is steeped from beginning to end. And yet, given the conditions of life on these grey isles of Aran, it is hard to see how the course of the story could have shaped itself otherwise. The materials are unpromising—a half-starved people and a cheerless landscape—but the writer's knowledge of the country, her singular talent for vivid yet restrained description, and her sympathy with the lonely dwellers on these inhospitable isles enable her to retain the attention of the reader from first to last. It is characteristic of Miss Lawless's method that the frontispiece of the first volume is a map of the Aran Islands; and again and again, without any obtrusive parade of scientific knowledge,

her familiarity with their geology, their fauna and flora, lends completeness to the framework of her drama. The few characters are excellently drawn, and the contrast between the two sisters, so devotedly attached, and yet so unlike each other, is illustrated with skill. Grania, heroic in her failings as in her strength, and Honor, the pale saint, are beautiful types of Irish womanhood. And Miss Lawless is hardly less successful in her presentment of the handsome, selfish Murdough, so full of "gosther" and brag, a picturesque yet ignoble figure, whose failure at the supreme crisis of the story precipitates the inevitable tragedy of its close.

Mrs. Marks has written several excellent and original stories in the course of the past fifteen years; but she has never done anything so powerful as 'Dr. Willoughby Smith.' Alike in the progress of events which lead up to the crucial step in Dr. Willoughby Smith's career, and in the consequences of that step, Mrs. Marks never relaxes her hold on the reader's attention. Her method is logical, convincing, and sincere. The strong situations are treated with a restraint which adds greatly to their effectiveness, and, in spite of one or two professions of cynicism—the only jarring notes in the book—the attitude of the writer is one of large-hearted sympathy. Mrs. Marks has a decided vein of genuine humour, which she might indulge in more frequently, and her selection of characters shows an admirable appreciation of the law of contrast. The minor personages have all a distinct individuality, and it is only in her descriptions of the exteriors of her men that the feminine standpoint is revealed. For the book is one of singular power and concentration, and contains several scenes which brand themselves indelibly on the imagination. Lastly, its moral is none the less admirable or obvious, though it is never aggressively obtruded on the reader.

Mr. Algernon Gissing is most exigent. He expects his readers to follow him paragraph by paragraph, almost word by word, through a long story of circumstance, traced out from incident to incident by a logical sequence which evidently guides and satisfies his own mind, though there is no necessary reason why it should satisfy the mind of anybody else. He has taken a few well-marked characters, invented a bold and arbitrary situation, and worked forward from his starting-point by a method manifestly borrowed (whether consciously or unconsciously) from Mr. George Meredith. The story of 'A Masquerader' is told in a succession of scenes more or less dramatic, embodying conceptions which must have been perfectly luminous to the author himself, though they are occasionally vague to the reader. The track through a labyrinth looks very different to the leader who knows his way and to the companion who threads the maze for the first time; and Mr. Gissing has, perhaps, made too little allowance for those who follow in his train. But the labyrinth piques curiosity, and it is not a labyrinth of stone walls or bare palisade, but of glistening garden hedges, fringed with flowers and illumined by the sun. Its motive, if it has one, is the play of genuine and artificial characters, under circumstances which alternate between the natural and the



conventional. To say that the story is more constantly interesting than natural is, perhaps, a hazardous opinion, which the individual reader may be inclined to test for himself.

Miss Adeline Sergeant is hardly to be congratulated on the only new departure she has taken in the latest product of her indefatigable pen. Instead of working up to her climax, she has extracted the central scene of her melodrama from its natural place and converted it into a prologue. Then the reader is carried back several years, and the chronological sequence of events is adopted until the scene in question is reached, after which the story is resumed and progresses to its *dénouement*. This method of procedure can hardly be pronounced artistic. For the rest, the story is quite on a level with Miss Sergeant's later work, abounding in incident, alert in narrative, but wholly artificial in construction and Adelpian in characterization.

After the lurid improbabilities of Miss Sergeant's romance of the slums the placid geniality of Miss Yonge is eminently restful and refreshing. 'That Stick' is an excellent story in its unpretending way. The materials seem unpromising, and the principal characters commonplace; but, though sensational incidents and Titanic emotions are conspicuously absent, the book is full of a quiet charm, and long before the end is reached the reader has grown very fond of Lord Northmoor and his mouselike old maid of a wife. The personages are excellently contrasted, and the portraiture is singularly natural and sympathetic. Perhaps the most successful thing in the book is the sketch of a reckless but good-hearted woman of fashion, who, after an unfortunate love affair, plunges into good works with characteristic energy. The mixture of philanthropy and slang presented by her conversation is highly amusing.

*The Comical Romance, and other Tales.* By Paul Scarron. Done into English by Tom Brown of Shifnal, John Savage, and Others. With an Introduction by J. J. Jusserand. 2 vols. (Lawrence & Bullen.)

In supplying a new edition of Scarron's immortal 'Roman Comique' in an English dress Messrs. Lawrence & Bullen have adopted the translation of Tom Brown. In this they have been well advised. Though neither the first nor the most celebrated rendering of a classic which Goldsmith as a piece of hack-work translated, Tom Brown's is the best. The earliest edition of the first two parts, for which alone Scarron is responsible, appeared in Paris in 1651. Two continuations—one by Offray, the second by Preschac—saw the light before 1680. The first English translation appeared in folio in 1676 under the title of 'Comical Romance; or, a Facetious History of Strolling Stage Players.' Portions of the work were, however, issued twenty years earlier. The translation by Tom Brown, Savage, and others belongs to the close of the century, the first edition being dated 1700. By that time the language had gained rather than lost in *verve*, and the rendering conveys fully the spirit of the original. Some of the names are too literally rendered. As the scene remains in France, and many appellations

—such as Ragotin, Gariques, Verville, Saint Far—remain French, it would have been better to have called the heroine Mlle. de l'Étoile than to have anglicized her into Mrs. Star. A liberty is taken when for Peau d'Ane is substituted Guy of Warwick or Tom Thumb. Occasionally, moreover, after the wont of English translators from the French, a touch of wholly gratuitous coarseness is introduced; see the rendering, vol. i. p. 121, of the innocent phrase "car ils étoient tous de mon pays, braves gens s'il en est au monde." Such aberrations are, however, few, and the book as a whole is as faithful as it is readable and diverting.

Concerning the position of the 'Roman Comique' in literature, all that can be said is advanced in the preface of M. Victor Fournel to the excellent edition edited by him for the "Bibliothèque Elzevirienne." In what is a *résumé* of early French satirical literature, the relation of Scarron's romance to the works of Rabelais, Agrippa d'Aubigné, Gomberville, Sorel, and other writers, and even to the 'Euphormion' of Barclay, is fully shown. Less erudite readers will be struck with the resemblance of the treatment to that of the 'Golden Ass' of Apuleius, and in this work and in the picaresque romances of Spain will find sufficient proof of paternity. Its influence upon subsequent literature is distinct. The most celebrated work written in palpable imitation is 'Le Capitaine Fracasse' of Théophile Gautier. Comic suggestions in abundance have been derived from it by novelists both French and English, and readers of English fiction will find one of the most bewilderingly mirthful scenes in Marryat—if we can trust distant recollections, it is in 'Midshipman Easy'—taken directly from the 'Roman Comique.' To the knowledge elsewhere accessible concerning the book, M. Jusserand now adds a brilliant account of the author. The romance of a life more diversified, improbable, and mysterious than any fiction he or others could invent is told with spirit, and on the relation between the imaginary adventures of the strollers and the real life of Molière much information is supplied. The introduction, indeed, assigns to the work a scholarly character and value which will commend it to students of French fiction, and render it indispensable to all attempting to trace the history of the early stage.

Compared with the real adventures of English actors a century later, the incidents that befall Destiny, Mrs. Star, Rancour, and their associates seem, in one respect at least, tame. Varied fortunes are, of course, experienced, and but for the patronage of the country nobility the receipts of the company would at times be meagre enough. Starvation is, however, kept at arm's length, and such ghastly experiences of poverty as were common with Edmund Kean, and, if report may be trusted, not unknown to John Philip Kemble, are unmentioned. Stage annals furnish instances of companies deserted by a bankrupt or fraudulent manager, and compelled to beg their way on foot from town to town with no slight risk of starvation. Experiences of this class are unmentioned in the 'Roman Comique,' the incidents in which are for the most part romantic or burlesque. Much of the romance is in the separate stories which,

after the Spanish fashion, interrupt the main narration. According to the statement of the unknown friend to whom Scarron owed his introduction to François d'Aubigné, these are genuine Spanish novels recommended by him to Scarron after he had persuaded him to write the first volume of the 'Roman.' This curious piece of information is preserved on the fly-leaf of a volume in the Bibliothèque Nationale, whence it is transferred to the introduction by M. Jusserand.

The chief dangers of the characters by whom any serious interest is inspired spring from the unbridled passions of the nobles and the all but unlimited powers they possessed. Matters such as the abduction of a pretty actress and the despatch into the next world of any member of the company rash enough to be her champion were mere trifles. In this respect a lower tone of morals prevailed in France than in England, where the privileges of the nobles had been abridged during the civil war and the Commonwealth, and where Puritan influence was strong enough to be somewhat of a restraint, even upon the "Sons of Belial flown with insolence and wine." The sham marriage by which the Earl of Oxford tricked Mrs. Marshall was held a serious matter by a monarch so little scrupulous as Charles II., and the earl was compelled to compensate (!) his victim. In France no restraint seems to have influenced the noble and his *valetaille*, some of whom were always ready for any iniquity. Of small importance is, however, the serious incident compared with the comic misfortunes of Ragotin and La Rappinière. These, though occasionally a little highly flavoured, are excruciatingly droll. Of indecency in the accepted sense there is no trace, and the coarseness is less than in Smollett, and scarcely greater than in a novel of the present century such as, say, 'Tom Cringle's Log,' which made its first appearance in *Blackwood*. One more fact worthy of comment in the volume is that the actors are for the most part of reputable descent and of irreproachable behaviour.

The reprint is published in a handsome form with every luxury of type and paper. A special feature in it consists in the designs by Oudry, the famous dog-painter to Louis XV. These are masterpieces of spirit and taste, and as regards the insight they furnish into French life in the early part of the eighteenth century may compare with any illustrations of the epoch. Absolutely unsurpassable are the representations of 'The Adventures of La Rappinière with the She-Goat' and 'The Fight at the Inn.' 'The Misadventure of the Curé of Domfront' is a reduced facsimile of Oudry's original drawing in the Louvre. 'Deplorable Success of the Comedy' gives one of the best representations in existence of the stage of a travelling company improvised in a tennis court. Among the illustrations are also fine engravings of portraits by Mignard of Louis XIV. and Madame de Maintenon, and reproductions of Della Bella's grotesque frontispiece to Scarron's works, and of the 'Ravissement de St. Paul' painted for Scarron in 1650 by Poussin. These fine plates alone will secure popularity for a work issued in a limited edition. One alteration may be recommended if ever the work is reprinted



in another form: the French quotations with which M. Jusserand's essay overflows should be translated. Those who require to read Scarron in English will not be able to follow in the original the French authors, sometimes recondite, from whom M. Jusserand quotes.

#### PHILOLOGICAL BOOKS.

*An Introduction to the Study of the Irish Language, based upon the Preface to Donlevy's Catechism.* By the Rev. William Hayden, S.J. (Dublin, Gill & Son.)—The Rev. Andrew Donlevy, director of the Irish College in Paris, published there in 1742 'An Teagasg Criosduidhe,' a catechism of Christian doctrine in the Irish language with an English version opposite. He was born in 1694, and educated at a school near Ballymote, co. Sligo, a place famous in the records of Irish learning. He joined the Irish College in Paris in 1710, and resided there till his death early in the reign of George III. A second edition, very much altered from the original, was published in Dublin by the Rev. John McEncroe in 1822, and a third, in which the original text was restored, in 1848. The Irish text of the preface was modified in the second edition, and altogether omitted in the third, so that Father Hayden's work makes easily accessible an interesting piece of Irish composition. Donlevy says:—

"Endeavours were made to avoid foreign Expressions, save only such, as Religion had introduced, and are consecrated to it. The plainest and most obvious Irish is used therein, preferring, after the Example of S. Augustin, rather to be censured by Grammarians than misunderstood of the People. Care also was taken to explain certain Words, which are not used in some Cantons of the Kingdom.....An Absence of upwards of 31 Years from one's native Country, and the profound ignorance of the Printer, who understood not one Word of either Language, will be a sufficient Apology, for the Faults of both the Languages, and the Press. As the Method or Order of the Work, is the same with that of the Catechism of the Council of Trent, and the Matter thereof is chiefly taken out of the sacred Scripture, the Writings of the holy Fathers, and Decisions of the Church, it ought not to be considered as the Work of a miserable Man, but of God himself, and his chosen Servants."

Father Hayden has added a few notes and a glossary. The idiomatic use of two verbs, *is* and *ataim*, is one of the difficulties of Irish. "It is a fine day" is rendered "is breagh an la é," and in the phrase "I am well" the other verb is used thus, "ataim go maith." The following note reminds the reader of Byron's wish that a metaphysician would "explain his explanation":

"The distinction between *is* and *ataim* cannot be scientifically understood until an agreement is come to as to the precise meaning of 'is' in the simple question, 'Peter is a lawyer'; in other words, an agreement as to the meaning of the copula in affirmative propositions. The signification of the 'copula' is a question that goes down to the very roots of metaphysics and logic; and the question as to its meaning will be solved differently and in a contradictory sense by the followers, respectively, of Mill, Hamilton, Kant, and Aristotle."

The editor criticizes O'Donovan's grammar in a dogmatic manner, which no learning displayed in his own notes justifies. A note ought to have been given with some account of Philip Joseph Perrot, lord of the manor of Barmon, Knight of the Royal Order of St. Michael, who enabled Donlevy to print his book. As an introduction to the study of Irish the original work is necessarily unsuitable, but students who care for Donlevy himself, and who do not possess the edition of 1742, may purchase Father Hayden's reprint of the Irish and English even at the somewhat excessive price of half-a-crown.

*La Chioma di Berenice.* Col Testo Latino di Catullo, riscontrato sui Codici. Traduzione e Commento di Constantino Nigra. (Milan, Hoepli.)—The 'Coma Berenices' is not one of Catullus's happiest efforts. A translation, and apparently a somewhat crude translation, of an

artificial piece by Callimachus, it is strange that so unreal a production should have come from the hand of the most sincere among Latin poets. M. Nigra has, however, thought it worth his while to dedicate to it this graceful, scholarly, and carefully written essay—an essay of much value in itself, and testifying to the interest which Catullus has, in recent years, excited in Italy. M. Nigra has left no point untouched that a reader of the 'Coma Berenices' would wish to see elucidated. A preface, treating of the original by Callimachus, of the historical foundation of the elegy, of its character and merits, and of the manuscripts and editions of Catullus, is followed by a dedication in verse and an Italian verse translation. Then comes the Latin text with an *apparatus criticus* and a commentary, supplemented by five appendices. The first of these is an elaborate discussion of the great difficulty contained in verses 51–58 (*Locricus alisequus* or *ales equus*). The subject of the second is the relation between Catullus's poem and its Greek original. The third deals generally with the Italian translations of Catullus, the fourth in particular with Foscolo's translation and commentary of 1803; the fifth handles the manuscripts, and especially the late Italian manuscripts, of Catullus. The most interesting part of M. Nigra's work is, to our thinking, the new Italian translation, and the literary criticisms scattered here and there throughout the volume. Not that the commentary, and the philological part of the book generally, do not bear witness to a careful study of the recent editions of Catullus, notably those of Schwabe, Ellis, and Baehrens. But upon the manuscripts there is little, if anything, new to be said, and after the commentaries of Ellis and Baehrens there is not much to add in the way of interpretation. M. Nigra's volume, however, belongs to literature as well as to philology. His cultured tone, his sane and refined taste, his accomplishments as a writer of Italian verse, will attract many readers outside the circle of the learned. One or two blemishes should be pointed out in the critical part of the essay. In the account of previous editions (pp. 24–29) there is no mention of Mr. Postgate's recent text. Again, the orthography of the Latin text is faulty, presenting such exploded forms as "coelum," "coelestis," "moestus," "praelium," "querela." Lastly, the author does not seem to have made up his mind with sufficient clearness on the question of the manuscripts. He adopts the commonly accepted opinion of modern scholars that the text must mainly, if not entirely, be based upon the Oxford and St. Germain manuscripts. Yet in his commentary he speaks several times of "all the manuscripts," or "all the more important manuscripts," as if the crowd of fifteenth century copies contained any really ancient material. However the case may be ultimately decided, no editor should forget that, with the exception of the Oxford and St. Germain manuscripts, no copy of Catullus is older than the beginning of the fifteenth century; and that is just the time when Italian scholars and transcribers began to try their hands at emending the corrupt mediæval texts. Variants, therefore, which first occur in manuscripts of this date, must as a rule, *prima facie*, be regarded with suspicion. In the case of Catullus we must say that hardly any facts can, in our opinion, be alleged to show that the variants of the fifteenth century manuscripts, even the oldest of them, have any character of antiquity about them. On this point we could wish that M. Nigra had spoken with more decision.

THE *Itinerarium* of Antoninus of Piacenza, dated about 570 A.D., has been edited afresh by Prof. J. Gildemeister, of Bonn (Berlin, Reuther). The editor forms his text on the two oldest and least corrupt manuscripts, that of Rheinau (R) and that of St. Gallen (G). The text is followed by a German translation and a

German commentary, both excellent. A great merit of the *apparatus criticus* is its arrangement, according to which the readings of the two first-class MSS. are clearly separated from those of the second class.

IN his essay entitled *Des Poèmes Latins attribués à Saint Bernard* (Paris, Klincksieck), M. Haureau contends that none of the verses bearing St. Bernard's name is really from his hand. The little book should be read with care as a thorough piece of scholarly and literary criticism.

Franz Bopp: *sein Leben und seine Wissenschaft.* Von Dr. S. Lefmann. 1 Hälfte. (Berlin, Reimer.)—This first portion of Prof. Lefmann's long contemplated biography of the founder of Indo-European comparative philology brings down the story of his life to the eve of the publication of his 'Vergleichende Grammatik' in 1832. The memoir is well worth reading, not only as a contribution to the history of philological science, but as an interesting portraiture of a scholar who was not less distinguished for the nobility of his character than for his intellectual power. Before 1832 Bopp was known to the world chiefly as a Sanskrit scholar. Probably there are few who know how greatly the progress of Sanskrit studies in Europe was indebted to his pioneer labours, and to the stimulus which he gave to many younger workers. His interest in Sanskrit, however, was from the first principally that of the comparative grammarian, and the project of his great work was formed as early as 1814, when he was only in his twenty-fourth year. Prof. Lefmann gives an adequate account of Bopp's early writings, and his critical remarks are entirely judicious. The biography contains many interesting notices of Bopp's distinguished contemporaries. A. W. Schlegel appears here, as often elsewhere, in no very favourable light. The relations between Bopp and Wilhelm von Humboldt, on the other hand, are in the highest degree honourable to that illustrious scholar and thinker. The volume contains an extensive collection of correspondence between Bopp and K. J. Windischmann, A. W. Schlegel, and the two Burnoufs. In correctness of printing the book leaves a great deal to be desired.

*Les Noms Gaulois chez César et Hirtius de Bello Gallico.* Par H. D'Arbois de Jubainville, avec la Collaboration de E. Ernault et G. Dottin. —Première Série: *Les Composés dont RIX est le Dernier Terme.* (Paris, Bouillon.)—This volume contains the substance of fifteen lectures delivered by M. D'Arbois de Jubainville at the Collège de France in 1890–91. The notes on which the lectures were founded were in part furnished by the two scholars mentioned on the title-page as collaborators, and were originally intended for use in the compilation of a dictionary of Old Celtic nomenclature. This project having been abandoned, the author has turned his materials to account in the present work. In his preface he says that his object is merely popular, and that Celtic specialists need not expect to learn anything new from the book. It is, however, scarcely possible for one of the foremost of Celtic scholars to write on such a subject without making some observations which will be instructive to scholars as well as to the outside public. The plan of the book is somewhat peculiar. The first chapter treats of the etymology of the word *rix* (=Latin *rex*), and of the use of this word as an element in personal, local, and tribal names. In the remaining chapters the author explains the names in *-rix* occurring in the 'Gallic War,' and in connexion with each of these names he discusses the etymology of a number of other names containing the same initial element. This discursive method affords opportunity for the introduction of a large amount of interesting and valuable philological information. On some points we find ourselves unable to assent to the author's views. We think, for instance, that he is wrong in



treating Celtic compound personal names as translatable. It seems certain that the personal names of the Celts, like those of the Germans, Greeks, and Slavs, were commonly formed by prefixing a word belonging to the customary list of initial elements to one belonging to the customary list of final elements, without considering whether the resulting compound expressed any meaning or not. Hence, while a local name like *Senomagos* may correctly be translated "old field," we do not think *Senorix* ought to be rendered "old king." Can it be imagined that any parent intended to give his child a name with such a meaning? The right thing to say is that *Senorix* is a compound of *seno-*, old, and *rix*, king, but is not itself a significant word. The notion that these compounds are to be regarded as having a definite sense sometimes leads M. D'Arbois de Jubainville into curious straits. For instance, he says that the female name *Nantiorix* means "reine de Nantios," "supérieure à Nantios." In dealing with place-names the author sometimes seems disposed to press the principle of derivation from personal names to unreasonable lengths. It is hard to admit, for example, that *Durovernon* means "la propriété du Vernos de la forteresse," or that *Arelate* is "maison d'Arelatis, c'est-à-dire du guerrier éminent." We doubt whether the epithet *Vivisci*, distinctive of the southern Bituriges, is correctly derived from a base *\*viro-*, worthy, preserved in the Irish *fiu*, Welsh *gwiw*; the Old Celtic form of the Irish word is elsewhere in the volume stated to be *\*visu-*, which seems more probable. We may here quote a few of M. D'Arbois de Jubainville's interesting suggestions without expressing any opinion as to their correctness. In the names *Rigisamos*, *Samorix*, the element *samo-* is identified with the Irish *sam*, rest, pleasure. *Cogidubnus* is conjectured to be an inexact spelling for *Cocidubnus*, the first part being explained by the Old Irish *coic*, mystery. In *Ambiorix* the first element is compared with the Old Irish *imme*, *imbe*, defensive enclosure. The name of the deities called *Matronæ Ambiomaræ* is translated "juments protectrices," which does not seem a very likely meaning; it would appear more natural to suppose *ambio-* to be an adjective, and to explain *Ambiomaræ* as "having horses of a specified kind." The stem *cassi-*, which Prof. Rhys has conjectured to be cognate with the Germanic *hansa*, is identified by M. D'Arbois de Jubainville with the Irish *cais*, neat, agreeable, which represents an original *cad-ti-*. We shall await with much interest the appearance of the second volume of this very suggestive book.

*Synopsis of Old English Phonology: being a Systematic Account of Old English Vowels and Consonants, and their Correspondences in the Cognate Languages.* By A. L. Mayhew. (Oxford, Clarendon Press.)—This book consists principally of classified lists of words, exemplifying the etymological relations between the sounds of Old English and those of the cognate languages and modern English. The first part deals with the Old English sounds in their relation to those of primitive Germanic and Indo-European, the authorities followed being chiefly Brugmann, Sievers, and Kluge. The second part exhibits the etymological correspondence between the sounds and letters of Old English and those of modern English. Such a manual was greatly needed, and readers who are acquainted with Mr. Mayhew's former books will hardly need to be told that he has performed his task with great care and skill. For fairly advanced students the book will be really invaluable. A few points, however, appear to be open to criticism. It would, we think, have been better if the word-lists had been accompanied by a little fuller explanation. A beginner who finds, for instance, that the Old English *ð* is represented by thirteen different sounds in modern English will be very likely to doubt whether the alleged constancy of phonetic law has any existence in fact. No

doubt a good teacher would be able very easily to remove this difficulty; but as the book is likely to be used by many who have not the aid of a teacher, it seems a pity that it should not at all events indicate the direction in which a solution should be looked for. To come down to matters of detail, it seems to be a mistake to identify the O.E. privative prefix *æ-* (as in *æmen*, *ægilde*) with the stressed form of the prefix *a-*. In different parts of the book conflicting explanations are given of the origin of the words *clad* and *bad*. The phonology of *nosu* ought to have been illustrated by reference to such forms as *genyht*, *benugon*, which are examples of *nu*, *no* in the weak grade of a root belonging to the Indo-European *a*-series. In § 576 it is implied that *æ*, *æw*, law, is of the same etymology as *ā* meaning "life," which is all but impossible. The equivalence of the modern English *fret* (-work) with the Old English *fratwe* is by no means certain. The references to Kluge's contribution to Paul's 'Grundriss' seem to be taken from a separately pagged "off-print," and can only be verified by means of an arithmetical operation. These, however, are very trivial blemishes in an excellent work. A word of praise is due to the ingenious notation which Mr. Mayhew has devised for indicating that two cognate forms stand in a relation of *Ab laut* or of grammatical change, or of the two combined.

## BOOKS FOR CHILDREN.

- A Pair of Originals.* By E. Ward. (Seeley & Co.)  
*Luke Ashleigh; or, School-Life in Holland.* By Alfred Elwes. (Griffith, Farran & Co.)  
*Darton's Leading Strings.* (Wells Gardner, Darton & Co.)  
*Children I have Known; and Giovanni and the Other.* By Frances Hodgson Burnett. (Osgood, McIlvaine & Co.)  
*The Flower and the Star.* By W. J. Linton. (Lawrence & Bullen.)  
*The Little Princess.* By Lina Eckenstein. (Fisher Unwin.)  
*Stories for Boys.* By Richard Harding Davis. (Osgood, McIlvaine & Co.)  
*Ad Finem esto Fidelis; and Scaffold or Ferry.* By A. J. De Courcy Leake. (Eden, Remington & Co.)  
*The Story of a Puppet.* By C. Collodi. Translated from the Italian by M. A. Murray. Illustrated by C. Mazzanti. (Fisher Unwin.)  
*Baxter's Second Innings, specially reported for the School Eleven.* (Hodder & Stoughton.)

The brace of children in E. Ward's illustrated story of 'A Pair of Originals' are tolerably amusing in their old-fashioned ways and works; but it must be confessed that their talk does not belong to them. It is too manifestly that of their literary creator to produce an illusion on the reader's part. The most grown-up and old-fashioned boys of seven and five never yet talked as Bunny and Curly are made to talk in this story. Their adventures, however, are frequently diverting, and there are plenty of juvenile readers who will be quite content to read about what they did, and to skip what they are alleged to have said.

'Luke Ashleigh' is a capital book for boys, combining instruction and amusement in a most successful manner. It contains an admirable account of "the life and amusements of Holland," it is full of fun and frolic, and it has, moreover, the advantage of being quite true, for the writer himself really was a schoolboy in Holland, and in 'Luke Ashleigh' he chronicles his own adventures. The battle of the stilts is very amusing, so is all the snow play. It is a pity that the pictures are not more worthy of the letterpress.

'Leading Strings,' a collection of stories in prose and verse for tiny children, is a bright little book, full of pictures large and small. The proverb puzzles are an excellent device for sharpening the wits.

Mrs. Burnett's new book, 'Children I have Known,' is more likely to win its due measure of appreciation from young readers than was 'Little Lord Fauntleroy,' who so greatly moved the hearts of their elders. It is impossible to say that any of these new children rival the charms and graces of that popular idol; but, on the other hand, their contemporaries in real life will probably like them just as much or even better. For the young are not apt to perceive or to carp at little tendencies to egotism or affectation on the part of a story-teller. On the contrary, they often like it, and will scarcely understand the smile which may rise to older lips over certain *naïvetés* of this order which are especially conspicuous in the preface. But it is not only with the young that the "Illustrissimo Signor Bébé," the Socialist, and Giovanni will find favour. These attractive personages contain touches of Mrs. Burnett's happiest humour and pathos. The others are of varying and unequal merit. It is impossible, by the way, not to feel some sympathy for the Socialist when, in answer to his earnest and respectful inquiries as to the use and nature of poetry, he is bidden to accept 'The Psalm of Life' as an example of what is "splendid and real" in that branch of art! The warmest admirers of 'That Lass o' Lowrie's' cannot but earnestly hope that Mrs. Burnett will be on her guard against tendencies dangerously akin to gush and verbal redundancy which have been too observable in all the most recent successors of that fine work. Over great fertility is always demoralizing. How little first-rate work is done by even first-rate novelists!

Mr. Linton's pretty little stories contain a good deal of imagination and fancy, and the illustrations, which are, of course, from his own pencil, show considerable knowledge of nature. There is skill, too, in the way in which he makes the scars, screees, and other accidents of mountain form do imaginative duty, and suggest the sleepy eyes and overhanging eyebrows and huge bulk of a drowsy giant.

'The Little Princess,' which gives its name to a new volume of the "Children's Library," is by no means the best of the four stories which it contains. We prefer 'The Banished Princess,' which is brightly written. All four are, however, just the kind of fairy tales we dislike—that is, tales which are so wholly and entirely unfairylike in tone as to be filled with covert allusions to political or philanthropical fads or fashions of the present day. Surely there are good old-fashioned tales enough to satisfy all children henceforth and for ever. Such as these are scarcely worthy of the pretty binding, good paper, and excellent type which have been bestowed on them.

Mr. Davis's 'Stories for Boys' are mostly or altogether reprinted from a magazine for young people. They are American in subject and treatment, and they possess sundry virtues which will commend them to the readers for whom they are intended. The first of the series, and perhaps the best, 'The Reporter who made himself King,' occupies about half of a rather thin volume. The rest are rather sketches than stories; but they are sufficiently entertaining to amuse an average high-spirited boy.

The dimensions of the volume called 'Ad Finem esto Fidelis; and Scaffold or Ferry' are certainly moderate compared with those of its name. It contains two short stories dealing with Jacobite plots of various sorts and sizes in the eighteenth century, the heroes and heroines in chief being ardent followers of the Pretender. The writer lays fearless hands on some illustrious personages for his own use in the first story, amongst whom are "the King" (not George I., then in possession of the throne), Dean Atterbury, and Lord Derwentwater. There is a profusion of bloodshed in each tale, and in the first one the heroine actually looks on at the spectacle of her lover's execution, from which no ghastly detail belonging to the old punishment for traitors is omitted. This is an exhibition of strength of mind which the boys and girls who read the



book will probably be glad they are not called upon to emulate. Neither, it is to be hoped, will they take the writer's literary style as a model for any compositions of their own.

'The Story of a Puppet; or, the Adventures of Pinocchio,' is the latest addition to Mr. Fisher Unwin's "Children's Library," probably the most daintily attired series of little volumes ever offered to a small but numerous public. The tale has been translated from the Italian of C. Collodi into pleasant and readable English on the whole, though complicated sentences and unusual phrases occasionally occur. It is suited for the entertainment of quite young children, although a puppet is a foreigner who may require some explanation to start with. Children will naturally miss an occasional charming flavour of irony, such as that underlying the description of Pinocchio's medical advisers, and also his experiences of a provincial court of law. This last incident is so full of sly humour as to bear being transported to this country, where it is deprived, of course, of any possible topical allusion. Pinocchio went before a judge ("magistrate" we imagine would be nearer the mark) to demand justice on "two knaves who had robbed him." The judge summoned two gendarmes, and said to them, "That poor devil has been robbed of four gold pieces; take him up and put him immediately into prison." Subsequently a young emperor who reigned over the town of "Trap for Blockheads" ordered the liberation of all prisoners, so the puppet gladly prepared to depart with the rest.

"No, not you," said the jailor, 'because you do not belong to the fortunate class.'

"I beg your pardon," replied Pinocchio, 'I am also a criminal.'

"In that case you are perfectly right," said the jailor; and taking off his hat and bowing to him respectfully he opened the prison doors and let him escape."

'Baxter's Second Innings' is a little out of our way, being, in fact, an allegory with a strong moral purpose, but we are glad to believe that it may induce many a boy who is attracted by its title and very tasty cover to read and re-read it to his profit. The parable is fairly apt, and the theory that the Demon Bowler is allowed to play "to make a good game" is neat and epigrammatic. The letter from Fred's young brother on the book makes an excellent preface: "It's all yarn. I've not read it.....P.S..... Never mind the crib just now."

#### OUR LIBRARY TABLE.

THIRTY-FIVE years have passed since the great mutiny of the Bengal army broke out, and the present generation is in some danger of forgetting its horrors and the lessons which they taught. *The Siege of Lucknow: a Diary*, by the Hon. Lady Inglis (Osgood, McIlvaine & Co.), recalls to mind some of the most stirring events of that sad time. In the defence of Lucknow England may always remember with just pride the valour of her sons and the courageous devotion of her daughters. The siege may be divided into three periods: the defence under Sir Henry Lawrence and General Inglis; its continuation after reinforcement by Havelock and Outram; and the relief by Sir Colin Campbell. The aim of the book before us is, presumably, to invite more prominent attention to the first period. It may, perhaps, be conceded that General Inglis's share in the defence has been considerably overshadowed by the great celebrity of those with whom he was associated, but the present publication will scarcely remedy this, for it contains little that is new. It possesses, however, the interest which must always be felt in any genuine record of such experiences, and Lady Inglis has made use of notes by Capt. Birch, who as the Brigadier's aide-de-camp was in a position to see the conduct of the defence from a general point of view. The possibility of maintaining it depended chiefly on two conditions:

the supply of food for the garrison, and the prevention of destruction by the enemy's mines. The former seems to have been provided with forethought by Sir Henry Lawrence; and for the latter the garrison is mainly indebted to the skill, science, and resource of the engineers under Capt. George Fulton. That distinguished officer was killed on September 14th, and his loss was deplored by his comrades as a grievous calamity. Lady Inglis's book is printed in good legible type, but there is no index, and therefore its use for reference is much impaired.

THE first two volumes of *An Old Shropshire Oak*, by the late Rev. John Wood Warter, edited by Dr. Garnett (Kegan Paul & Co.), were reviewed in the *Athenæum* more than five years ago. It will not be superfluous to explain over again that the book purports to contain the recollections of a "talking oak" touching the history of Shropshire and of England generally, interspersed with comments and reflections in the author's own person. Dr. Garnett states in his preface that the portion which he has seen fit to print forms only a small fraction of the enormous mass of MS. left by Mr. Warter. As it is, what he has printed fills four volumes, comprising about 1,600 pages. With its amiable garrulity and its abundance of quotations from English and classical literature, the book is not unentertaining to dip into now and then, and the last volume, which deals with a period within the author's own recollection, contains a few anecdotes of some interest; but at least three-fourths of the contents are mere twaddle, which ought to have been suppressed out of consideration for Mr. Warter's reputation. The editing is in many respects unsatisfactory. There is a surprising number of obvious misprints, or rather misreadings of the author's MS. In some cases the text is incoherent, owing apparently to hasty editorial excisions: for example, on p. 434 of vol. iv. Mr. Warter says, "The passage following, from Dr. Pusey's 'Eirenicon,' is well worth serious consideration"; but the passage is not quoted. There is no index to help the reader in discovering the few grains of fact buried under Mr. Warter's mass of verbiage; and the many anonymous quotations have not been traced to their sources. However, we are not disposed to blame Dr. Garnett severely for his editorial shortcomings. After all, there must be some limit to the amount of pains that can be bestowed on any piece of work, and it is quite conceivable that what the editor has had to do has cost him more labour than it was worth while to give to such a task. The one thing of which we do strongly complain is that the work was not cut down to about three hundred pages. If it had been subjected to such a process, it might have found many interested readers, and would have been a worthy memorial of its estimable author.

MESSRS. CHAPMAN & HALL publish *Russian Characteristics*, by "E. B. Lanin," reprinted from the *Fortnightly Review*. It is so commonly believed that E. B. Lanin is a pseudonym, and that the writer of this work is a well-known late resident in St. Petersburg, that we have ventured to put the name between inverted commas. Undoubtedly the author has been a very careful student of the Russian press, and has read everything that has been written about the country within very recent years. It does not strike us that he has had a prolonged knowledge of Russia, or that he possesses much personal acquaintance with the general condition of the rural majority of its population. By extracting from newspapers all the most disagreeable things that have been said by the Russians against themselves he makes a picture too uniformly black. A very unpleasant book might on the same plan be written about England. On the whole, however, we are willing to admit that the view here given of Russia is a less unfaithful one than is that of some of the

thick-and-thin defenders of Russian autocracy. But it is still necessary to read Sir D. Mackenzie Wallace and other recent writers, who have "done" their Russia more thoroughly, in order to get a really true impression. The book as it stands is one-sided. The things that it tells are unfortunately true; but it does not sketch for us the patriotism, the power of self-sacrifice for military duty, for national unity, which are the boasts of the majority of Russians, and which are as justly represented by the Tzarish power as are the horrors here described. In the particular point of the quarrel about the condition of the Russian prisons our author supports Mr. Kennan, and cuts to pieces Mr. de Windt and the other apologists of the working of autocracy. Of small blemishes upon the book we may note the reference to Dr. Lansdell, who, however prejudiced, has undoubtedly travelled in Russia as no other Englishman has ever travelled, and of whom the author says, without explanation, that he knows "much less about Russia than many of his readers." Another smaller point is the reference to the "optimistic views" of General Roberts, who is certainly not an optimist as regards the risks of conflict with Russia. A third is the manner in which the Russians are spoken of as our "probable heirs" in India. It is hardly decent in any author, presumably, from the terms in which he writes, a subject of the Queen, to allude to the possibility of a Russian conquest of India in this easy way. It is to be believed that if the struggle comes our empire will prepare to meet it, and we must be in a sorry plight if it is out of the question that we should vanquish a country constituted in the way which our author describes. If he is right in thinking that the Russians are our probable heirs in India, then clearly their condition cannot be such as he here portrays.

MESSRS. SONNENSCHNEIN & Co. publish, in the "Charity Organization Series," a work on *Insurance and Saving*, edited by Mr. Loch, the secretary of the Society, in which the existing opportunities for working-class thrift are discussed, after an introduction on the Poor Law considered as an obstacle to thrift. The little volume is written, of course, from the point of view of the Society, and maintains with much power those views hostile to outdoor relief in its bearing on thrift which were formerly advocated by Prof. Fawcett.

FROM MESSRS. SIMPKIN, MARSHALL & Co. there reach us three illustrated volumes by Dr. Gordon Stables, entitled *Our Humble Friends*, with varying sub-titles. One is called 'Friends in Wood and Field,' and is largely concerned with the cruelties of various forms of sport; another has the second title 'Friends of Homestead and Farm,' and deals with the horse, the ass, and the cow, but chiefly from the anecdotal point of view, and in a mode intended for the use of the young; and a third volume is taken up with 'Friends of Hearth and Home,' mainly dog, cat, and bird. There are some excellent small suggestions as to the treatment of pets, and this volume is to be specially commended to boys and girls who keep them. The author is a strong believer in the immortality of beasts, and carries things a little far in stating his conviction that he will "meet again, in a future world, the innocent, faithful animals that have loved me in this."

MESSRS. LONGMAN have been fortunate in securing the services of a scholar like Mr. A. J. Butler to translate the *Memoirs of Baron de Marbot*. The result is something very different from the slipshod translations from the French to which we are accustomed. Mr. Butler has by judicious compression brought Marbot's three volumes down to two without leaving out anything the English reader would care for, unless it be the appendix on Waterloo, which has been somewhat severely curtailed. However, this is not a part of the delightful memoirs, one of the



most entertaining books we have read of late and one which we reviewed last year.

THE most important reprint of the week is the new issue of *Dante and his Circle*, by D. G. Rossetti, superintended by Mr. W. M. Rossetti (Ellis & Elvey). The superb translations are now made accessible to those who are fond of Italian poetry and who yet feel shillings to be of consequence.

THE "Scott Library" is sure to be confounded with the "Stott Library," so homophonous are they. The first volume is hardly one that we should have expected from so judicious a publisher as Mr. Scott. We hardly needed another edition of Mary Wollstonecraft's *Vindication of the Rights of Woman* just at present. The second volume has much more freshness. Indeed, Mr. Underhill's *Selections from the Athenian Oracle* are both curious and amusing, and his preface is excellent.

MESSRS. PERCIVAL have begun an excellent series of volumes, "The Pocket Library of English Literature," under the highly competent editorship of Mr. George Saintsbury. The first, *Tales of Mystery*, contains judicious selections from Mrs. Radcliffe, Monk Lewis, and Maturin. Maturin appears to be coming into fashion again; and, if so, Mrs. Radcliffe is certainly worth reviving. The second is an excellent selection of *Political Verse*. We miss, however, all the Jacobite songs which did so much to maintain the failing spirits of the party; nothing is given of Burns; Prior, too, would have borne further quotation; Macaulay wrote one excellent political piece; and other omissions might be specified. The third volume contains *Selections from Defoe's Minor Novels*.

W. Caxton's *Infantia Salvatoris*. Herausgegeben von F. Holthausen. (Halle, Niemeyer.)—This is a reprint of Caxton's edition of the apocryphal 'Infantia Salvatoris,' a unicum of the Göttingen University Library. A photographic reprint of this incunabulum would have had great interest for English typographers, but a reproduction with the orthography reduced to "the customary classical form" has far less value. The chief importance of the reprint lies, therefore, in its value for textual history, and not for typography. An analysis of the thirty-five chapters is contained in the preface, which does not, however, enter into the sources of Caxton's text.

THE welcome *English Catalogue of Books for 1891* (Low & Co.) is arranged on a new plan. Hitherto the titles according to authors' names and the index of subjects (or of names of books where, as with novels, they have no subjects) have formed two alphabets. The two alphabets are now blended into one—an advantageous change. The Catalogue is most welcome to journalists, and so will the *Dog-Owners' Annual for 1892* (Dean & Son) be to dog fanciers. The colour of the cover has been changed. Mr. Everett Millais contributes an important article.

WE have on our table *General View of the Political History of Europe*, by E. Lavisse, translated by C. Gross (Longmans),—*Jonquille*; or, *the Swiss Smuggler*, translated from the French of T. Combe by Beatrix L. Tollemache (Percival),—*Leaders into Unknown Lands*, by A. Montefiore (Partridge),—*Our English Homer*; or, *Shakespeare Historically Considered*, by T. W. White (Low),—*A Third Latin Reader and Writer*, by C. M. Dix (Sonnenschein),—*Economic and Industrial Delusions*, by A. B. and Henry Farquhar (Putnam),—*The Secret of Madame de Moubuc*, by the author of 'Mademoiselle Mori' (Methuen),—*The Living World*, by H. W. Conn (Putnam),—*Mr. Jeremy, Detective*, by J. B. Whitton (Digby & Long),—*Prince Dusty*, by K. Munroe (Putnam),—*Shakespeare's King Lear*, edited by T. Page and J. Paige (Moffatt & Paige),—*Defoe's Journal of the Plague Year*, with Introduction and Notes by A. T. Martin

(Percival),—*Song and Sentiment*, by J. Cotton (Simpkin),—*Varying Moods expressed in Various Verse, and Legends of the Rhine*, by P. H. Rathbone (Glaisher),—*Wordsworth's Shorter Poems*, with Introduction and Notes by Mrs. E. Helps (Percival),—*Molière's Misanthrope*, with Introduction and Notes by G. H. Clarke (Williams & Norgate),—*La Femme au Point de Vue du Droit Public*, by M. Ostrogorski (Paris, Rousseau),—*Les Juifs en Chine*, by H. Cordier (Paris, Cerf),—*La Signora di Challant, Drama in Cinque Atti*, by G. Giacosa (Milan, Treves),—*The Life and Times of Joseph*, by the Rev. H. G. Tomkins (R.T.S.),—*The God of Reason and Revelation*, by the late Very Rev. W. R. Pirie, D.D. (Edinburgh, Hitt),—*Outline Addresses for Schoolroom and Separate Services*, Third Series (C.E.S.S.I.),—*The Book of Joshua*, with Map, Introduction, and Notes by J. S. Black (Cambridge, University Press),—*On the Use of Models and Objects for Scripture Teaching*, by the Rev. J. G. Kitchin (C.E.S.S.I.),—*and Lessons on the Gospel according to St. Mark*, by the Rev. R. Resker (C.E.S.S.I.). Among New Editions we have *A Century of Continental History, 1780-1880*, by J. H. Rose (Stanford),—*Popular Misconceptions about the first Eleven Chapters of Genesis*, by the Rev. E. Huntingford (Bickers),—*Book E; or, Arithmetical Physics, Part IIa.*, by C. J. Woodward (Simpkin),—*Historic Oddities and Strange Events*, by S. Baring-Gould (Methuen),—*and A New Dame Trot*, by C. A. Jones (Virtue).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Corbett's (Rev. F. S. J.) *Echoes from the Sanctuary*, 2/6 cl.  
Gill's (Rev. T. H.) *Why I belong to the Church of England*, Sermons, 12mo. 2/6  
Hunt's (Rev. J. J.) *What Subject shall I Take?* Bible Studies, cr. 8vo. 2/6 cl.  
Secretan's (C.) *The Problem of Immortality*, translated from the French by F. A. Freer, 8vo. 10/ cl.

## Law.

Moyle's (J. B.) *The Contract of Sale in the Civil Law*, 10/6 cl.  
Sohm's (R.) *Institutes of Roman Law*, translated by J. C. Ledlie, demy 8vo. 18/ cl.  
Whitehead's (B.) *Church Law*, 8vo. 10/6 cl.

## Fine Art.

Morelli's (G.) *Italian Painters*, translated by C. J. Ffoulkes, 8vo. 15/ cl.

## Poetry.

Poets and Poetry of the Century, edited by A. H. Miles: J. Baillie to M. Blind, 12mo. 4/ cl.  
Wilson's (J. H.) *Zalmoxis, and other Poems*, cr. 8vo. 3/6 cl.

## Music.

Hatherly's (Very Rev. S. G.) *A Treatise on Byzantine Music*, demy 4to. 4/ swd.

## History and Biography.

Bruce's (G. W. H. K.) *Journals of the Mashonaland Mission, 1888-1892*, 8vo. 2/6 swd.  
Froude's (J. A.) *The Spanish Story of the Armada*, &c., 12/ Martin's (Sir T.) *Diaries of Sir Daniel Gooch*, Bart., 6/ cl.  
Mijatovich's (C.) *Constantine, the Last Emperor of the Greeks*, &c., 7/6 cl.  
Ramsay's (Sir J. H.) *Lancaster and York, a Century of English History (1399-1485)*, 2 vols. 8vo. 36/ cl.

## Geography and Travel.

Hore's (E. C.) *Tanganyika, Eleven Years in Central Africa*, cr. 8vo. 7/6 cl.  
Sayce's (G. C.) *Twelve Times round the World*, cr. 8vo. 3/6 cl.

## Philology.

Clerke's (A. M.) *Familiar Studies in Homer*, cr. 8vo. 7/6 cl.  
Cordingley's (W. G.) *Complete Commercial Guide and Phrase-Book*, cr. 8vo. 2/ swd.  
De Imitatione Christi, Libri Quatuor, Latin and English, 7/6 Haslam's (T. J.) *Good English for Beginners*, cr. 8vo. 5/ cl.  
Nall's (Rev. G. H.) *Easy Exercises on the First Greek Syntax of Rev. W. G. Rutherford*, 12mo. 2/6 cl.  
Smith's (F. C.) *Introduction to Commercial German*, 3/6 cl.  
Stronge's (S. E.) and Eagar's (A. R.) *An English Grammar with Analysis*, &c., cr. 8vo. 3/ cl.

## Science.

Allingham's (H. W.) *Colotomy, Inguinal, Lumbar, and Transverse, for Cancer*, &c., cr. 8vo. 6/ cl.  
Bernard's (H. M.) *The Apodize, a Morphological Study*, 7/6 Cheal's (J.) *Practical Fruit Culture*, cr. 8vo. 2/6 cl.  
Ewart's (W.) *How to Feel the Pulse and What to Feel in It*, &c., 12mo. 3/6 cl.  
Hole's (S. R.) *Book about the Garden and the Gardener*, 6/ Neumann's (L. G.) *Treatise on the Parasites and Parasitic Diseases of Domesticated Animals*, 8vo. 25/ cl.  
Osborn's (Prof. H. S.) *Prospector's Field-Book and Guide*, cr. 8vo. 8/6 cl.  
Semple's (C. E. A.) *Elements of Materia Medica and Therapeutics*, cr. 8vo. 10/6 cl.  
Wahnschaffe's (Dr. F.) *Guide to the Scientific Examination of Soils*, cr. 8vo. 8/6 cl.  
Williamson's (W.) *Horticultural Exhibitors' Handbook*, 3/6

## General Literature.

Aidé's (H.) *A Voyage of Discovery, a Novel of American Society*, 2 vols. cr. 8vo. 21/ cl.

Betsy, by V., a Novel, cr. 8vo. 3/6 cl.  
Black's (W.) *Donald Ross of Heimra*, cr. 8vo. 6/ cl.  
Booth's (C.) *Pauperism, a Picture, and the Endowment of Old Age*, an Argument, cr. 8vo. 5/ cl.  
Curtis's (G. W.) *From the Easy Chair*, cr. 8vo. 3/6 cl.  
Egosophy, by Author of 'The Prigment,' &c., 12mo. 3/6 cl.  
Folliott's (T.) *The Temple of Man*, 12mo. 3/6 cl.  
Frapan's (E.) *Heavy-Laden and Old-Fashioned Folk*, 2/ cl.  
Gould's (A. C.) *Modern American Rifles*, 8vo. 10/6 cl.  
Insurance and Saving, a Report on Existing Opportunities for Working-Class Thrift, cr. 8vo. 2/6 cl.  
Irish Fairy Tales, edited by W. B. Yeats, illustrated by J. Yeats, 18mo. 2/6 cl.  
Little's (W. J. K.) *Sketches in Sunshine and Storm*, 7/6 cl.  
Mac Donald's (G.) *The Marquis of Lossie*, cr. 8vo. 3/6 cl.  
MacDonell's (A. A.) *Camping Out*, cr. 8vo. 2/ cl.  
Mivart's (St. G.) *Essays and Criticisms*, 2 vols. 8vo. 32/ cl.  
Musical Whist with Living Cards, by "Cavendish," 2/ swd.  
Nisbet's (H.) *The Bushranger's Sweetheart*, cr. 8vo. 3/6 cl.  
Robertson's (J. M.) *The Fallacy of Saving*, cr. 8vo. 2/6 cl.  
Woods's (Mrs.) *Esther Vanhomrigh*, cheap edition, 6/ cl.

## FOREIGN.

## Theology.

Analecta Hymnica Medii Aevi, hrsg. v. G. M. Dreyes, Vol. 12, 8m.  
Koenigsberger (B.) *Aus Masorah u. Talmudkritik, exegetische Studien*, Part 1, 2m.  
Papadopulus-Cerameus (A.) *Analecta Stachyologias Hierosolymitanæ*, Vol. 1, 20m.  
Papadopulus-Cerameus (A.) *Bibliotheca Hierosolymitana*, Vol. 1, 30m.

## Fine Art and Archaeology.

Bruckmann (F.) *Monuments de la Sculpture-Renaissance de Toscane*, Parts 1 and 2, 50fr.  
Duplessis (G.) *Les Audran*, 3fr. 50.

## History and Biography.

Marion (Prof.) *Machault d'Arnouville*, 7fr. 50.  
Teil (J. du) *Campagne de M. le Maréchal de Noailles en 1743*, 6fr.

## Geography.

Cosseron de Villenois: *Les Études sur la Frontière des Alpes*, 75c.  
Georgiades (D.) *La Turquie Actuelle*, 7fr. 50.

## Philology.

Manassewitsch (B.) *Russisch-deutsches u. deutsch-russisches militärisches Wörterbuch*, 4m.

## Science.

Dehéraïn (P. P.) *Traité de Chimie Agricole*, 16fr.

## General Literature.

Ginisty (P.) *L'Année Littéraire*, 3fr. 50.  
Martin (R.) *L'Angleterre et le Canal de Suez*, 1fr. 50.  
Nouveau Dictionnaire Militaire, 12fr. 50.  
Prozor (Cte.) *La Bohème Diplomatique*, 3fr. 50.  
Réponse de M. Mézières au Discours de Pierre Loti, 1fr.  
Staffe (Baronne) *La Maitresse de Maison*, 4fr.

## PSEUDO-WHATELEIANA.

Dax, France, March 30, 1892.

SOME of your readers whose memory stretches back as far as the middle of this century may remember an anecdote which used to be current, of the blunt rejoinder given by the ticket-keeper of some public show (I think at Portsmouth) to the wife of a naval officer of rank, who claimed, with more zeal for amusement than good taste, to be admitted without a regular ticket as "the admiral's lady." Whereupon the official declared he "could not admit her had she been the admiral's wife."

Such an anecdote would not be worth recollecting, much less chronicling, had I not recently found it had been fixed on the person whom all who knew her would have agreed in pronouncing the most unlikely subject of such a scene—my mother, the wife of the late Archbishop Whately of Dublin—and with the addition that my father had actually related the story as an excellent joke to the Queen, and that Her Majesty had enjoyed a hearty laugh over it.

This utterly absurd story has been, at least the first part, traced to a book which I had thought must have been long sunk in well-deserved oblivion, a so-called 'Anecdotal Memoir of Archbishop Whately,' by a certain Dublin lawyer of the name of Fitzpatrick, who had not even a personal acquaintance with the archbishop, and in the absence of all reliable sources of information had filled up his so-called biography with scraps of newspaper anecdotes which have been at different times attributed to various persons of note, and probably were as little applicable to any of them as they certainly were to my father, Archbishop Whately.

This book was hurriedly brought out while the real memoir was being carefully prepared, and had a short period of some popularity; but as it is apparently not altogether forgotten, it is well to warn any readers who are interested in the life and works of Arch-



bishop Whately that it is utterly unreliable and untruthful. The real memoir is now published in one volume, with considerable additions in the way of "table talk" and further correspondence, by Messrs. Longman.

E. JANE WHATELY.

#### LEGISLATION FOR PUBLIC LIBRARIES.

Library Association of the United Kingdom, 20, Hanover Square, W., March 31, 1892.

In the interest of public libraries I think it very desirable that Mr. Howarth's letter on the Public Libraries Law Consolidation Bill should not go unanswered. With your permission I beg leave to inform him, and others interested in the subject, that the Bill now before the House is solely the work of the Legislation Committee of the Library Association, of which Sir John Lubbock is chairman. The Bill was drafted by one of the best professional draftsmen, and I confess I cannot understand Mr. Howarth's difficulty in understanding the clauses with regard to the rate.

A general enactment does not override a particular one, unless the circumstances of the case require the opposite construction, and, moreover, in this Bill the clause which limits the rate to a penny distinctly describes the limitation as "for the purposes of this Act."

Many members of the Library Association quite agree with Mr. Howarth as to the desirability of amending as well as consolidating the law, and an attempt will be made to introduce several amendments in Committee; but the main object of the Bill is to reduce to clearness and precision the chaotic legislation of the last fifty years, and, even if no amendments can be introduced in the present Bill, it will be a valuable piece of work well done to have consolidated the existing Acts and cleared up the doubtful interpretations.

The Library Association has had the question of a consolidating Bill before it for the last two years, and during that time has again and again invited those interested to communicate with me if they had any suggestions to make. It is not too late for Mr. Howarth, as representing the Museum Association, to get amendments proposed in Committee; but it would be better that any amendments which he or others may wish to propose should be addressed in the first place to myself.

J. Y. W. MAC ALISTER, Hon. Sec.

#### COACHING AND CRAMMING.

12, Portland Place, Addison Road.

In a paper in the March number of the *United Service Magazine* Mr. Walter Wren says:—

"'Crammer' is a term of abuse invented by men who cannot teach well, to prejudice the foolish and the ignorant against those who can.....But the so-called crammers or special tutors were called into existence by the establishment of open competitive examinations."

As a "crammer" or "coach" of many years' standing, though in a small way, I have never felt offended or insulted in the least by these terms. They are not used by the public indiscriminately. When a lad requires my help for an army examination, he comes to me to "cram for the army." Should his brother want assistance for an Oxford or Cambridge examination, he asks me if I can "coach" him for it. That is the distinction as far as my experience goes. I could prove that distinction by scores of letters in my possession; but as I do not write this for the purpose of advertisement, I refrain from doing so.

Had Dr. Murray's dictionary already reached these words, there would be no necessity to do more than refer Mr. Wren to that great work in order to show him that he is mistaken. The others—*Cassell's 'Encyclopedic,' 'The Century,' &c.*—are useless, comparatively speaking, for this purpose; and there has been no discussion

of the words hitherto in that most useful publication, *Notes and Queries*.

The earliest reference to "coaching" that I can find is, curiously enough, by a member of Mr. Wren's own college. The Rev. James Hildyard, Fellow and Tutor of Christ's College, Cambridge, in a pamphlet, 'The University System of Private Tuition Examined' (Parkers, 1844), says (p. 17):—

".....to many, whose every hour, from seven in the morning to four in the afternoon, and from six to nine or ten in the evening, is taken up with the *cramme repetita*, copiously supplied to them by the nauseous task of 'coaching,' as the Oxford term emphatically designates the driving restive or unpractised colts along the dull and dusty road of elementary education."

The following quotations, all taken from books on my own too scantily furnished shelves, are decisive against Mr. Wren's contention:—

"He [Napoleon] went accordingly to the Institute; took part in its discussions; mingled with the wise men of the capital; had himself well stuffed by his Imperial crammers; and forming a kind of geometrical staircase of their heads, scrambled up like great Isosceles into his throne."—*Edinburgh Review*, vol. xxxiv. p. 413 (Nov. 1820).

"Children must be fed on 'milk, not on meat, above all, they must not be crammed,' says Mr. Wood, 'with the strong meats,' either of the theologian or the philosopher."—*Blackwood*, vol. xxv. p. 108 (Jan. 1829).

"In the interstices of cram" is a phrase occurring in a letter of Mr. Gladstone's when a student at Oxford (see Bishop Charles Wordsworth's 'Recollections,' recently published).

"You may be sure that I wish to consult the line of reading at both universities, as far as that can be done without a system of direct cramming."—Dr. Arnold's 'Life,' vol. i. p. 339 (letter dated Feb. 1835).

"There is no examination for which the idle students will not prepare themselves by being crammed; but the whole of those who present themselves at Apothecaries' Hall are prepared in this manner.....The most industrious and intelligent young men fear that they will be rejected, if they presume to rest merely on their own knowledge; and they submit themselves to the demoralising process of being crammed, as regularly as their idle and ignorant fellow-pupils, having, in fact, as far as the examination is concerned, little or no advantage over them."—*Quarterly Review*, No. 149 (Dec. 1844), p. 21.

As far as my own feelings are concerned, I should prefer the plain "crammer" to the "agricultural implement" style of allusion in the following extract from the same article:—

"But he must pass his examination, nevertheless, and this is accomplished by the aid of a benevolent gentleman, who, being further stimulated by the sum of five or ten guineas, supplies him with answers to all questions which will probably be put to him. His memory is assisted by certain artificial means, of which the best professor of mnemonics need not be ashamed, and altogether the thing is so well done, that the most ignorant student, if he have only a moderate degree of cleverness, may, in the course of three months, be made more than a match for his examiners."

"Napoleon was not inexpert at cramming for this kind of conversation. Wolzogen tells us how at Stuttgart he captivated the electress, albeit a daughter of George III., by his remarks on English literature."—*Quarterly Review*, Dec. 1851.

In the evidence given before the Sandhurst College Inquiry Committee (Report, June, 1855) there are numerous references to the "cramming schools" then flourishing. The only professional subject was fortification, which "could be crammed in a week." The Sandhurst examinations of those days were entirely *vivâ voce*, except English dictation. When Sandhurst ceased to be an army school for lads admitted between the ages of thirteen and fifteen, and paper examinations were set on foot by the Council of Military Education, the examiners were evidently puzzled by the queer style of preparation shown. The "cramming schools" had not yet adapted themselves to their "new environment." This will explain my next quotation:—

"It is evident to me that candidates generally obtain their historical knowledge neither from the original writers nor from English authors of good

repute, but learn it either *vivâ voce* from 'crammers,' or from poor and meagre compendiums..... Ludicrous mistakes in the spelling of Roman names indicate that many have only learnt their history *vivâ voce*.....The Council may easily satisfy itself as to the way in which History is treated by looking at any of the papers. Many of the candidates, it is clear, simply get up a few questions by rote, and write down what they remember of them, without the slightest reference to the questions given. Thus in answer to a question about *Socicles*, a man writes a long account of Socrates, which he had clearly committed to memory, with the intention of bringing it in anyhow. Another gives an account of Lysander, instead of Peisander, and a third of Pausanias."—Second General Report (1865) of the Council of Military Education, p. 57.

Of course the old "cramming school" would not put up its shutters, and thus proclaim its occupation gone, on the advent of the new era of paper and competitive examinations. Indeed, its lineal successor still flourishes in the army "establishment" that prepares for the "Militia Military Competitive."

That the term "cramming" thus applied to army preparation could not be fairly used in reference to the great India and Home Civil Service examinations of the Civil Service Commissioners is clear from some remarks of the Rev. Mark Pattison (himself subsequently a Civil Service examiner) in his fine essay on Oxford studies ('Oxford Essays,' vol. i. 1855, p. 293):—

"It is sometimes said that it is as easy to cram general views as to cram special statements; undoubtedly it is, but what an examiner ought to call out is neither general views, nor special statements, but the examinee himself. So far from its being possible to cram 'generalities' in such a way as to deceive an examiner, there is no way in which a candidate will more certainly expose himself than in essaying language which he has not verified. A single written answer might escape detection; but in a long paper which took four or five hours to write such a thing would be impossible. A *vivâ voce* examination would instantly unmask such an imposture."

After the above impartially selected quotations I shall not attempt a definition of "cramming." One thing, however, is clear. It is historically correct to speak of outsiders (by which term I mean private teachers who are not on the staff of the Government establishments for military education) who prepare candidates for the army in military subjects as crammers. It is surely a natural and inoffensive extension of the term to apply it to those who, like myself, confine their help to non-professional subjects.

J. P. OWEN.

P.S.—I take the following from 'Pluck Examination Papers,' Oxford, 1836:—

"Trace analogically the application of the word coach when it is said by a man that he has 'just taken such a coach to help him through his small.'"—P. 26.

And this from a Cambridge correspondent of *Fraser*, vol. xiv. p. 117 (July, 1836):—

"What do you understand by.....coaching a man through his small?"

The Cambridge (and mathematical) origin of "cramming" is rendered highly probable by such extracts as these:—

".....and natural dulness, at too low an ebb to be farther depressed by external accidents, is crammed with a crude mass of indigested learning; like a green goose at Michaelmas or a mathematical ignoramus before his examination."—*The Microcosm*, No. 33, July 2nd, 1787.

Ours is no Whigging, chance-cramm'd for an honour,  
That blooms in the Tripos, to fade in the House.

*Blackwood*, vol. viii. p. 375 (Jan. 1821).

"The Rev. Theophilus Mudge.....was in 'Æsop's Fables' before he was quite eight; at ten he was inducted into the first book of Euclid.....At fifteen he was inoculated with differential calculus.....At eighteen he entered his father's college, brimful of formulæ and idioms which he had gotten by rote.....He translated Greek through a brick wall.....He produced what he had crammed from *Hymers*, from *Whewell*, from *Peacock*, and from *Wood*, with mechanical correctness."—*Edinburgh Rev.*, 1849, art. 'University Reform.'

"Coaching" then is an Oxford term, "cramming" a Cambridge one. A third term, now



obsolete, or at any rate obsolescent, appears to be of Edinburgh origin:—

"...the practice which prevails amongst the medical students here [at Edinburgh] of submitting to a private examination by a graduate of the university, before their trials in presence of the professors; this has got the name of 'grinding.' Every college has its 'grinders.'"—*Blackwood*, vol. iv. p. 375 (January, 1818).

#### WYCLIFF'S BIRTHPLACE.

IN reference to the statement of the late Mr. John Chapman (*Athenæum*, March 12th, p. 345) the following may be quoted from the register of Whorlton, co. Durham, a village exactly opposite the site in question, on the other side of the Tees:—

"Pennington, d. of Ambrose Johnson, bapt. 28 April, 1681." She married John Yarker, a Roman Catholic; they were the last couple married in a Roman Catholic chapel that formerly stood on Thorp Green. She died here, I am told, c. 1770-8, and had an annuity from a Miss Maire, to whom she had been nurse, and who went into a French nunnery and lived till the Revolution."—Note by Rev. Richard Wilson, who died in 1822, æt. sixty.

John and Pennington Yarker had children baptized at Whorlton, 1702-1715. A.

#### SALES.

MESSRS. PUTTICK & SIMPSON sold last week the library of a collector, and the following prices were realized: Ainsworth's Saint James, first edition, presentation copy from the author, 6l. 15s. Annual Register, complete set, 19l. Burton's Arabian Nights, with supplement, 25l. Young's Night Thoughts, plates by Blake, 7l. 18s. Cruikshank's Comic Almanacks, complete set, 13l.; Cruikshank's Table Book, 11l. 15s.; Cruikshank's Fairy Library, complete set of India Proofs, 17l. 10s. Dickens's Pickwick Papers, with the original wrappers, 13l.; Sketches of Young Gentlemen, first edition, 5l. 7s. 6d.; Tale of Two Cities, first edition, 9l. Fraser's Book of Carlarverock, 10l. Cy Sensuit la Genealogie de la Bible, MSS. on vellum, written on a roll, 63 ft. by 21 in., 50l. Higden's Polycricon (1527), 20l. Surtees Society's Publications, 57 vols., 15l. Voltaire, La Henriade, unique copy, printed on vellum, 51l. Waller's Poems, 1645, 6l. 6s.

The following are the principal prices realized in the last day's sale of the late Mr. Larking's library at the rooms of Messrs. Sotheby, Wilkinson & Hodge; those in the preceding days we quoted last week: Hasted, History of Kent, 4 vols., 1778, 23l. Johnson, Lives and Adventures of Highwaysmen, 1734, 15l. 10s. Knip, Les Pigeons, 2 vols., 1811, 26l. Le Vaillant, Les Oiseaux d'Afrique, 6 vols., 1805, 23l. 10s.; Histoire Naturelle des Parroquets, 3 vols., 1801, 16l. Litta, Famiglie celebri Italiane, 168 numbers, 26l. Collection des Mémoires relatifs à la Révolution Française, 1820-30, 22l. 10s. Ovide, Les Métamorphoses, 4 vols., 1767, 28l. 10s. Wilson, American Ornithology, 13 vols., 1808-1825, 35l. 10s. Martius, Flora Brasiliensis, 1840, 27l. 10s. Piranesi, Ouvrages, 29 vols., 1835, 55l. Purchas, Pilgrimes, 5 vols., 1625-26, 59l. Redouté, Les Liliacées, 8 vols., 1807, 24l. Roberts, Holy Land, 6 vols., 1842, 37l. Rosellini, Monumenti dell'Egitto, 3 vols., 1832, 25l. 10s. Roxburgh, Plants of the Coromandel Coast, 3 vols., 1795, 23l. Antiquities of the Russian Empire, 6 vols., 1855, 84l. (the Beckford copy realized 80l.). Spix, Itineraria in Brasilia, 13 vols., 1815-50, 79l. The sale realized 3,925l. 13s.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the first part of a list of the names which it is intended to insert under the letter N in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated.

An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Naas, Lord. See Bourke, Richard Southwell, 6th Earl of Mayo, 1822-1872.  
Nabbes, Thomas, dramatist, 1645\*  
Naden, Miss Constance, poet and philosophical writer, 1889  
Nadin, Sergeant, Chief Constable of Manchester, 1816\*  
Naesmyth, Sir James, lawyer, 1730  
Nafeld, Jean, Scottish printer, 1588\*  
Naflet, Maude, flower painter, 1889  
Nagle, Sir Edmund, admiral, 1757\*-1830  
Nagle, Nano, foundress of the Presentation Order, 1728-1784  
Nagle, Sir Richard, Secretary of State for Ireland, fl. 1689  
Nairne, Caroline, Baroness Nairne, Scottish ballad writer, 1766-1845  
Nairne, Edward, electrician, 1796  
Nairne, John, Lord Nairne, Jacobite, 1691-1770  
Nairne, Robert, 1st Lord Nairne, 1690-1833  
Nairne, Sir William, Scottish judge, 1731-1811  
Naish, John, Lord Chancellor of Ireland, 1841-1890  
Naish, William, painter, 1800  
Naish, William, Quaker writer, 1785-1860  
Naismith, John, writer on agriculture, fl. 1807  
Naitan, North British king, 710\*  
Nalson, John, historian, 1638\*-1686  
Nalson, Valentine, divine and composer, 1641-1722  
Nalton, James, "The Weeping Prophet," 1662  
Nantian, Sir Richard, deputy of Calais, 1506\*  
Nangle, Richard, de Angulo, Bishop of Clonfert, 1541  
Nantglyn, Bardd, Welsh poet. See Davies, Robert, 1769\*-1835  
Napier, Sir Alexander, Provost of Edinburgh, 1473  
Napier, Sir Archibald, Master of the Scottish Mint, 1534-1608  
Napier, Archibald, 1st Baron Napier of Merchiston, 1574-1645  
Napier, Archibald, 2nd Lord Napier of Merchiston, 1660  
Napier, Sir Charles, K.C.B., admiral, 1786-1860  
Napier, Sir Charles James, conqueror of Scinde, 1782-1853  
Napier, David, marine engineer, 1790-1869  
Napier, E. H. D. Elers-, general and military writer, 1870  
Napier, Francis, 6th Lord Napier, 1758-1823  
Napier, the Hon. George, soldier, 1751-1804  
Napier, Sir George Thomas, Governor of the Cape of Good Hope, 1784-1855  
Napier, Sir Gerard, Royalist, 1673  
Napier, Henry Edward, historian, 1789-1853  
Napier, James, scientific writer, 1801-1884  
Napier or Neper, John, of Merchiston, Scottish mathematician, 1550-1617  
Napier, Sir Joseph, Lord Chancellor of Ireland, 1804-1882  
Napier, Macvey, Scottish writer, 1776-1847  
Napier, Mark, Scottish antiquary, 1798-1879  
Napier, Sir Nathaniel, dilettante, 1636-1708  
Napier, Richard, astrologer and virtuoso, 1675  
Napier, Sir Robert, judge, 1615  
Napier, Robert, Master of the Hanaper, 1636  
Napier, Robert, shipbuilder and engineer, 1791-1876  
Napier, Robert, Lord Napier of Magdala, general, 1810-1890  
Napier, Sir Thomas Erskine, general, 1790-1863  
Napier, Sir William Francis Patrick, K.C.B., historian and general, 1785-1860  
Napier, Lord William John, naval officer, 1787-1833  
Napleton, John, divine, 1738-1817  
Nappagh, Thomas Fitzmaurice Fitzgerald, Lord Justice of Ireland, 1295\*  
Napper-Tandy, James, United Irishman, 1747-1803  
Narbonne, Peter Remi, Canadian insurgent, 1806-1839  
Narborough, Sir John, naval officer, 1688  
Nares, Edward, historical writer, 1762-1841  
Nares, Sir George, judge, 1716-1786  
Nares, James, composer, 1715-1783  
Nares, Robert, philologist, 1753-1829  
Narrien, John, mathematician, 1782-1860  
Nary, Cornelius, Roman Catholic divine, 1660-1738  
Nas, Aeneas, writer on music, fl. 1789  
Nash, Abner, Governor of Carolina, 1716-1786  
Nash, Frederick, painter, 1782-1856  
Nash, John, architect, 1752-1835  
Nash, Joseph, water-colour painter and antiquary, 1807-1878  
Nash, Michael, Methodist writer, fl. 1796  
Nash, Richard, "Beau Nash," 1674-1761  
Nash, Thomas, satirist, 1567-1601\*  
Nash, Treadway Russel, topographer, 1726-1811  
Nasmyth, David, philanthropist, 1799-1839  
Nasmyth, James, D.D., divine and antiquary, 1740-1808  
Nasmyth, Alexander, landscape painter, 1757-1840  
Nasmyth, Charles, soldier, 1825-1861  
Nasmyth, Sir James, botanist, 1779  
Nasmyth, James, inventor of steam hammer, 1808-1890  
Nasmyth, John, surgeon to James I., 1613  
Nasmyth, Patrick, painter, 1786-1831  
Nason, R., painter, fl. 1660  
Nassau, George Richard Savage, antiquary and bibliophile, 1757-1823  
Nassau, Henry de, Lord of Auverquerque, 1642-1708  
Nassynaton, William, translator, fl. 1418  
Natares, Edmund, divine, 1549  
Nathanal or Nauchlan, Scottish saint, 452  
Nathan, Isaac, violinist and composer, 1792-1864  
Natter, Lawrence, gem engraver, 1705-1763  
Nattes, John Claude, topographic draughtsman, 1784  
Nattes, John Claude, painter, fl. 1814  
Nau, secretary to Mary, Queen of Scots, fl. 1584  
Naunton, Sir Robert, diplomatist, 1635  
Navarre, Joan or Joanna of, 1370\*-1385. See Joan.  
Nayler, Sir George, Garter King of Arms, 1831  
Nayler, James, Quaker, 1616\*-1660  
Naylor, Daniel, scholar, 1587\*  
Naylor, Francis Hare, author, 1753-1815. See Hare-Naylor.  
Neade, William, writer, fl. 1625  
Neagle, John, engraver, fl. 1816

Neal, Daniel, 'A History of the Puritans,' 1678-1743  
Neal, Elizabeth, flower painter, fl. 1662  
Neal, Walter, New England explorer, fl. 1630  
Neale, Adam, army physician and author, 1832  
Neale, Andrew, army surgeon, 1834  
Neale, Erskine, divine and author, 1805-1883  
Neale, Sir Harry Burrard, naval officer, 1764-1840  
Neale, John Mason, divine, 1818-1866  
Neale, John Preston, draughtsman, 1771-1847  
Neale or Neile, Richard, Archbishop of York, 1562-1640  
Neale, Thomas, Professor of Hebrew, 1519-1590\*  
Neale, Thomas, engraver, fl. 1659  
Neale, Sir William, Royalist, 1609-1690  
Neale, Capt. William Johnson, novelist, 1830-1883  
Neate, Charles, musician, 1784-1877  
Neate, Charles, fellow of Oriel and M.P., 1806-1879  
Neave, Sir Thomas, man of science, 1761-1848  
Neaves, Charles, Lord Neaves, Scottish judge, 1800-1876  
Neckam or Nequam, Alexander, poet and theologian, 1157-1217  
Nectan or Echnain, king of the Picts, 732  
Nectanus Scotus, 'Life of St. David,' temp. incert.  
Necton, Humphrey, Carmelite, 1303  
Nedam or Nedeham, James, king's carpenter and surveyor, 1546  
Needham, Caspar, physician, 1622-1679  
Needham, Charles, 4th Viscount Kilmorey, 1660  
Needham, Francis Jack, 1st Earl of Kilmorey, 1748-1832  
Needham, Sir John, judge, 1461\*  
Needham, John Turberville, antiquary, 1713-1781  
Needham, Marchmont, pamphleteer, 1620-1678  
Needham, Walter, anatomist, 1691  
Needler, Benjamin, Nonconformist, 1624-1682  
Needler, Henry, musician, 1685-1760  
Needler, Thomas, writer, 1690-1718  
Neele, Henry, poet and novelist, 1798-1823  
Neele, Richard, judge, 1485\*  
Neele, Samuel John, engraver, 1758-1824  
Negretti, Henry, optician, 1817-1879  
Negus, Francis, inventor of negus, fl. 1716  
Negus, Samuel, printer and author, fl. 1724  
Negus, William, divine, 1609\*  
Neid, James, philanthropist, 1744-1814  
Neild, John Camden, eccentric, 1780-1852  
Neile, William, mathematician, 1637-1670  
Neill, James George Smith, brigadier-general, 1810-1857  
Neill, Patrick, printer, of Belfast, 1705  
Neill, Patrick, naturalist, 1776-1851  
Neilsen, James Beaumont, inventor of the hot blast, 1792-1865  
Neilson, John, benefactor of Paisley, 1778-1839  
Neilson, John, Canadian journalist, 1776-1848  
Neilson, Laurence Cornelius, organist, 1788\*  
Neilson, Lilian Adelaide, actress, 1850-1880  
Neilson, Samuel, United Irishman, 1761-1803  
Neilson, William, classical writer, fl. 1810  
Nele, Anthony, clerk of the works at Calais, 1517  
Nelligan, John Moore, physician, 1815-1863  
Nelson, Frances, Viscountess Nelson, 1762-1831  
Nelson, Horatio, Viscount Nelson, 1758-1805  
Nelson, James, writer, 1710-1794  
Nelson, John, New England worthy, 1660-1721  
Nelson, John, Methodist preacher, 1707-1774  
Nelson, John, sculptor, 1782-1812  
Nelson, Richard, divine, 1469\*  
Nelson, Robert, divine, 1656-1715  
Nelson, Samuel, editor of *Northern Star*, 1759-1818\*  
Nelson, Sidney, composer, 1800-1862  
Nelson, Thomas, author, 1568  
Nelson, Thomas, signer of Declaration of Independence, 1738-1789  
Nelson, Thomas, physician, 1768-1848  
Nelson, William, legal writer, 1720  
Nelson, William, Governor of Virginia, 1711-1772  
Nelson, William, 1st Earl Nelson, 1757-1835  
Nelson, Wolferd, Canadian insurgent, 1792-1863  
Nethorpe, Richard, follower of Monmouth, 1685  
Nennius, historian, fl. seventh century  
Neot, St., Benedictine, 877\*  
Nepean, Sir Evan, Governor of Bombay, 1822  
Nequam, Alexander, antiquary, 1725. See Nisbet.  
Nesbit, John C., analytical chemist, 1852  
Nesbitt, Charlton, engraver, 1775-1838  
Nesbitt, Louisa, actress, 1858  
Nesbitt, Robert, physician, 1761  
Nesfield, William Andrews, artist, 1794-1881  
Nesfield, William Eden, architect, 1849  
Nesham, Christopher John Williams, admiral, 1771-1853  
Nesse, Christopher, Puritan divine, 1621-1705  
Nesta, mistress of Henry I., 1136  
Nethersole, Sir Francis, Secretary of State, 1587-1659  
Netter, Thomas, Carmelite, 1380-1430  
Netterville, John, 2nd Viscount Netterville, 1659  
Netterville, Luke, Archbishop of Armagh, 1227  
Netterville, Richard, Irish judge, 1607  
Nettleton, Thomas, physician and author, 1683-1742  
Neva, Bishop of Glendaloch, 925  
Nevay, John, Scottish scholar, fl. 1670  
Nevay, John, poet, 1792-1870  
Neve. See Le Neve.  
Neve, Cornelius, painter, fl. 1664  
Neve, John, almanac maker, fl. 1629  
Neve, Timothy, divine, 1694-1757  
Neve, Timothy, D.D., divine, 1724-1798  
Nevell, John, vice-admiral, 1697  
Nevile or Nevyle, Alexander, poet, 1544-1614. See Nevill.  
Nevile or Neville, Henry, pamphleteer, 1620-1694  
Nevile, Robert, playwright, fl. 1662  
Nevill, Anne, queen of Richard III., 1456-1485. See Anne.  
Nevill, Charles, 6th Earl of Westmoreland, 1584  
Nevill, Edward, Baron of Abergavenny, 1403\*-1476  
Nevill, Sir Edward, courtier, fl. 1521  
Nevill, George, Archbishop of York, 1476. See Neville.

(To be continued.)

#### THE LOWELL MEMORIAL.

I REGRET to say that there appears to be some misunderstanding in regard to the suggestion as



to the Lowell Memorial made by the Dean of Westminster. He did not refer to the window in the Chapter House, but to the two windows in the entry to the Chapter House. The window in the Chapter House will form part of the memorial to Dean Stanley. The Dean suggested that the two others should be filled as a memorial to Lowell. I propose to call a meeting of the committee after the Easter holidays, in order to come to a final decision as to the course to be adopted. Meanwhile, I should be glad if any of its members would visit the Chapter House in order to form an opinion as to the advantages of the proposed scheme.

LESLIE STEPHEN.

### Literary Gossip.

IMMEDIATELY after Easter a pamphlet, consisting of a letter by Mr. Gladstone to Mr. Samuel Smith, M.P., will be published by Mr. Murray.

THE May number of the *Cornhill Magazine* will contain a paper entitled 'Concerning Leigh Hunt,' of a somewhat similar character to the article 'Some Letters and Recollections' in the current issue of that periodical, to which we recently directed attention. In addition to letters written by Leigh Hunt to his wife and others, the article includes letters addressed to Hunt by Carlyle, Keats, Thackeray, Dickens, Browning, Mrs. Browning, Edward Trelawny, Mazzini, &c. The Carlyle letters are said to be exceptionally genial and interesting.

IN the May number of *Macmillan's Magazine* Mrs. Ritchie will resume her 'Chapters from some Unwritten Memoirs,' with further reminiscences of the house in Young Street and of the friends who came there, of John Leech especially. It will also contain, besides the usual parliamentary discourse by "The Stranger in the House" and a further instalment of Mr. Marion Crawford's novel, the second part of Mr. Henry James's story 'Lord Beauprey,' and 'A Chapter on Plato,' by Mr. Pater.

THE ninth volume of the new edition of 'Chambers's Encyclopædia' is in a forward state, and will be published in June. Another volume will complete this excellent work of reference. The following are some of the principal articles and authors in the new volume: Round Towers and Stonehenge, Dr. Joseph Anderson; Rousseau, Rev. H. G. Graham; Rowing, Mr. W. B. Woodgate; Runes, Canon Isaac Taylor; Russia, St. Petersburg, Siberia, Prince Kropotkin; Marquis of Salisbury, Mr. Frederick Greenwood; Salmon, Mr. Archibald Young; Salvation Army, Mr. Bramwell Booth; Samoa, Mr. C. P. Lucas; George Sand, Mr. G. Saintsbury; Sanskrit, Prof. Eggeling; Savings Banks, Mr. Urquhart A. Forbes; Scandinavian Mythology, Prof. Rasmus Andersen; Schopenhauer, Prof. W. Caldwell; Schiller, Mr. J. T. Bealby; Schleiermacher, Dr. Otto Pfeiderer; Spectrum, Prof. Knott; Scotland, History, Prof. Grub; Scottish Language, Dr. J. A. H. Murray; Scottish Literature, Mr. Hume Brown; Sir Walter Scott, Mr. Andrew Lang; Scottish Philosophy, Prof. Seth; Sculpture, Mr. Charles Whibley; Sea, Dr. John Murray; Sea Serpent, Dr. Andrew Wilson; Sea-Weeds, Mr. R. J. Harvey Gibson; Seal, Sole, Mr. J. T. Cunningham;

Secularism, Mr. G. J. Holyoake; Madame de Sévigné, Mr. Davidson; Sewage, Mr. Baldwin Latham; Sex, Spiders, Mr. J. Arthur Thomson; Shakespeare and Shelley, Prof. Dowden; Sheep, Mr. James Mac Donald; Sheffield, Dr. Alfred Gatty; Generals Sheridan and Sherman, General Grant Wilson; Sheridan, Mrs. Oliphant; Shipbuilding, Mr. David Pollock; Shorthand, Mr. Isaac Pitman; Siam, Mr. J. S. Black; Sicily, Rev. W. Dundas Walker; Mrs. Siddons, Mr. R. W. Lowe; Sir Philip Sidney, Mr. F. T. Palgrave; Silk, Mr. Thomas Wardle; Silurian System, Prof. J. Geikie; Sisterhoods, Miss Trench; Skating, Mr. Maxwell Witham; Slang, Mr. C. G. Leland; Slavs, Mr. Morfill; Sleep, Dr. A. W. Macfarlane; Socialism, Mr. T. Kirkup; Socrates, Mr. D. G. Ritchie; Sonnet, Mr. Theodore Watts; Sophocles, Prof. Lewis Campbell; South Australia, Mr. Bonwick; Southey, Strafford, Mr. F. Hindes Groome; Spain, Rev. Wentworth Webster and Mr. Butler-Clarke; Herbert Spencer, Prof. Sorby; Spenser, Dr. J. W. Hales; Sphinx, Mr. Stanley Lane-Poole; Spiritualism, Mr. Alfred Russel Wallace; H. M. Stanley, Mr. J. S. Keltie; Dean Stanley, Prof. Story; Stars, Sun, Rev. E. B. Kirk; State Religion, Canon Curteis; Statutes, Sir T. B. Maxwell; Steam and Steam Engine, Prof. A. B. W. Kennedy; Steam-Hammer, Prof. Beare; Steele, Mr. Austin Dobson; Sterne, Mr. Traill; Stock Exchange, Mr. R. Mabson; Strawberry, Mr. Blackmore; Sugar, Mr. Thomas Bayley; and Surgery, Dr. J. P. Steele.

A NEW book of F. M. Allen's, similar in character to 'Through Green Glasses,' will be issued in London and in New York in the first week in May. It is entitled 'Green as Grass.'

MESSRS. MACMILLAN have in the press a treatise on public finance, based on lectures delivered at Trinity College, Dublin, by Dr. C. F. Bastable, Professor of Political Economy in the University.

M. EUGÈNE MÜNTZ writes:—

"M. Bonnat has just finished a portrait of M. Renan, which is certain to produce a great sensation at the coming Salon. The illustrious scholar and thinker is represented seated, his hands placed on his knees, which he holds apart in a fashion which is habitual to him. Looking straight at the spectator, whom his gaze fascinates, he seems on the point of delivering one of his winged phrases, in which good humour is mingled with scepticism. I admire in this masterly work the suppleness and breadth of the painting, as well as a likeness that is almost marvellous in its truth."

THE Tell el-Amarna tablets acquired by the British Museum are nearly ready for publication. There will be a translation by Dr. Ch. Bezold, of Munich, and a preface by Dr. Bezold and Dr. Budge, the Deputy Keeper of Oriental Antiquities in the British Museum.

UNDER the title 'The Central Teaching of Christ' Messrs. Macmillan & Co. are about to publish a study and exposition of chapters xiii. to xvii. of St. John's Gospel, by Canon Bernard, of Wells.

AMONGST the many works attributed to Aristotle is the treatise 'De Pomo,' containing a philosophical dialogue between him and other Greek sages. The Arabic text of it is not at present known, and the Hebrew

translation by Abraham ben Hasdai, which has been printed several times and translated into Latin by J. Losius, 1706, is rather a paraphrase than a translation. We are glad to learn that Prof. Margoliouth is editing the Persian translation of the Arabic text from a Bodleian MS. with an English translation. To judge from the quotation of one passage of the Arabic text, discovered by Dr. Steinschneider, the Persian translation follows the Arabic faithfully. Prof. Margoliouth's learned monograph will appear in the forthcoming number of the *Journal* of the Royal Asiatic Society of Great Britain and Ireland.

IN the next (the second) volume of the 'Memorial History of the City of New York' the four years of Washington's first administration (1789-1793) will be written by Mr. Moncure D. Conway.

A CORRESPONDENT writes from Philadelphia:—

"The funeral of Walt Whitman to-day at Camden, New Jersey, was attended by more than four thousand people at the house, and more than half that number at the grave, which is four miles from this city. The crowds were for the most part persons of humble position in the neighbourhood. Several authors who could not be present—among them Mr. E. C. Stedman and Mr. Gilder of the *Century Magazine*—sent floral tributes. Among the authors present were Dr. H. H. Furness, Dr. Brinton, Mr. Stoddart, and Mr. Walsh, of Philadelphia, Mr. Burroughs, Mr. Moncure Conway, Dr. R. M. Bucke, of Ontario, who has written a biography of Whitman, and Col. Ingersoll. The two latter, Dr. Brinton, and Mr. Thomas Harned, of Camden, delivered addresses near the large granite vault built by Whitman for the family. This is in the side of a wooded hill. Several ungenerous criticisms have appeared in a few of the Philadelphia and New York papers. His face in death was most striking, and even beautiful; it conveyed the impression of greatness. Walt Whitman welcomed death. He had long been in easy circumstances. Such wealthy gentlemen as Childs, Carnegie, Ingersoll, Keim, Johnston, and others had for years been careful that he should be provided with every comfort. He has left a vast mass of correspondence—more than a hundred thousand letters—and probably some manuscripts. His will is to be opened next week. A monograph on Whitman will soon appear from Mr. Kennedy."

MR. J. B. BURY's edition of the 'Isthmian Odes of Pindar' will be published by Messrs. Macmillan & Co. soon after Easter.

BY far the most significant movement in the book trade during the past year which will be noted at Leipzig next week is in the international exchange between Germany and France on the one hand and the United States on the other. The notorious M'Kinley tariff, which left English books subject to a tax of 25 per cent. on the invoiced prices, gave free admission to all books printed in foreign languages, and the effect of this discrimination is now being fully illustrated. The representative of an important New York firm in London has just proceeded to Leipzig in order to complete the most extensive settlement which his firm has ever had with the Continent. He attributes the increase mainly to the M'Kinley tariff, which has drawn a much larger supply of French and German books into the States, and has thereby stimulated the demand for American books in France and Germany.



A MEETING of the Institute of Journalists was held at Leeds on Saturday last, under the presidency of Mr. H. G. Reid, when it was announced that the orphan fund had increased to 3,000*l.*, towards which Mr. Edward Lawson, the President of the Institute, has contributed 200*l.*

A CORRESPONDENT writes:—

"I fully agree with your strictures on the educational institutions of all kinds in this country for the unpardonable neglect of the Comenius anniversary. It would really seem as if the English took as yet no real interest in education, else such a negligence would never have happened; nor would the splendid plan of a teaching university for London have so ignominiously fallen to the ground. What makes the incident with regard to the Comenius anniversary worse is the fact that several British subjects—including some Germans, I believe—figure in the list of the large 'International Committee' which was last year formed in Germany for the Comenius festival. What did these gentlemen do? Did they watch over it that no such celebration should take place here?"

WE regret to hear, as we are going to press, of the death of M. L. Stievenard, who was one of the most respected teachers of French in this country for upwards of a generation.

THE next volume of Messrs. Henry & Co.'s "Victoria Library for Gentlewomen" will be a novel by Miss M. Betham-Edwards, entitled 'Two Aunts and a Nephew,' and will be ready shortly after Easter.

AN Australian romance by Mr. Carlton Dawe, author of 'The Golden Lake,' &c., will shortly be published by Messrs. Cassell & Co., under the title of 'Mount Desolation.'

WE understand that the distinguished philologist Dr. D. Sanders has been ever since the publication of his 'Wörterbuch der deutschen Sprache,' some thirty years ago, incessantly occupied in completing and perfecting that great work. He used for this purpose two interleaved copies of the dictionary, and each leaf has been filled; so that the lexicon may now be said to be a complete storehouse of the German language up to the present day. It is very doubtful whether a German publisher will be found enterprising enough to issue a revised edition of the dictionary, embodying these voluminous additions. Nor is it likely that the German Government, which is spending millions on military matters, will purchase the manuscript. So there is a chance for other countries to secure the fruit of thirty years' labour.

THE death is announced of M. C. P. Caspari, the well-known orthodox theologian and Oriental scholar. He was born at Dessau in 1814, and educated at Leipzig, Berlin, and Königsberg. In conjunction with the elder Delitzsch and Hengstenberg he wrote an 'Exegetisches Handbuch zu den Propheten des alten Bundes' and a 'Biblisch-theologische Studien.' In 1847 he became a member of the theological faculty at Christiania, where he lectured with much success, translating the Psalms into Norwegian, and also publishing works on Isaiah, Micah, and Daniel, and on the history of the Creed and of baptism. M. Caspari also edited one or two Arabic texts, and compiled the Arabic grammar which

has made his name familiar to Orientalists. Upon it the late Dr. Wright's grammar was based. M. Caspari was a frequent contributor to theological journals.

MR. PICKERING writes from the Library of the Inner Temple:—

"The following extract from the 'Recollections of John Adolphus,' historian of the reign of George III., and a celebrated Old Bailey barrister, may be of interest to those who read Mr. Rye's note in your issue of the 2nd inst. Speaking of Charles Dickens, he writes:—

"Meeting him sometimes at Bartram's, I have often longed to tell him of a hit he missed in the trial 'Bardell v. Pickwick.' In the celebrated speech of Sergeant [sic] Buzfuz, he reads Pickwick's letter:—

"Garraway's, 12 o'clock.

"DEAR MRS. B,—Chops and tomato sauce.

"Yours, PICKWICK."

"Gentlemen," says the learned Sergeant, "what does this mean?" &c., &c. Now, here Dickens misses his triumphant point, which was this: "Gentlemen, I need not tell you that the popular name for tomato is the love apple! Is it not clear what this base deceiver meant? The outpouring of love and tender feeling implied by tomato sauce cannot be misunderstood."

Other correspondents write to the same effect.

THERE are no Parliamentary Papers likely to be of interest to our readers this week; but we notice the appearance of Births, Deaths, and Marriages, Scotland, Thirty-seventh Annual Report (5*d.*).

## SCIENCE

*Adventures amidst the Equatorial Forests and Rivers of South America; also in the West Indies and the Wilds of Florida; to which is added 'Jamaica Revisited.'* By Villiers Stuart, of Dromana. With Illustrations and Maps. (Murray.)

THE title of this handsome work is almost as lengthy as the old-fashioned "argument" to a poem; yet it has the advantage of telling the reader what to expect and saving the reviewer some trouble. We have copied the author's name from the title-page, but to protect ourselves from any possible charge of inaccuracy we may mention that it is "Villiers-Stuart" on the cover and "H. Villiers Stuart" in the preface—always of Dromana, of course. The narrative opens with an account of wanderings in South America so long ago as 1858, and in the following year the author visited Jamaica for the first time; his experiences then being compared, unfavourably, with those on his return thither in 1891, on the occasion of the opening of the exhibition there by Prince George of Wales. We imagine that the pleasure derived from seeing the vast improvement which had taken place in that island during the interval led to the production of the second portion of this work, and that afterwards the old journals and sketches were rescued from semi-oblivion in order to make up a volume of moderate size. Of this we in nowise complain; for although communication along the coast-line of the Guianas and up the Orinoco has been facilitated since 1858, yet little alteration can have taken place in the natural features of the country, beyond the retirement of game and wild Indians towards the interior; while

in the descriptions of life in the tropical forests there is a freshness which tells of youthful enjoyment, and makes the reader wish that this part of the book had been longer.

With the intention of reaching the watershed which divides the river-system of the three Guianas from that of the Amazon, Mr. Villiers Stuart left Demerara for Paramaribo, the capital of the Dutch possessions; and thence, taking a crew of hired negroes, he ascended the river Surinam. On the way he made hunting excursions with the Arawak Indians, whose habits and weapons, as well as the sport and scenery, are described with perfect fidelity. Gradually the water shoaled, and the difficulties of passing the recurring rapids increased, until, on provisions becoming scanty, his crew ran away, only returning through fear of starvation and of the fierce negroes (descendants of the revolted *cimarrones*) who were said to inhabit the woods. On reaching a barren rocky hill, which he calls his Pisgah, this was the view unfolded before his longing eyes:—

"Right in front, and bounding the southern horizon from east to west, extended like a wall the range of mountains which separates the basin of the Amazon from the Guianas. On all sides I looked down upon the vast unexplored primeval forest, such as I have already described. Many of the trees were tufted with splendid blossoms which cannot be seen from below, for they crowd towards the sunlight. That robe of many colours lay spread beneath and around as far as the eye could see, covering plain and hill and valley and mountain like a huge mantle; that interminable forest which crosses the mountain chain to the south and sweeps down into the basin of the greatest river in the world—extending with little interruption from the mouth of the Amazon to the Andes, a distance of 3,000 miles, forming a belt about 1,000 miles wide. The sierra on which I gazed was the northernmost range of a chain of mountains extending for 450 miles from east to west. The peaks and ridges that bounded the southern horizon rose one behind the other, the highest not exceeding, so far as I could judge, 5,000 feet; but mountain distances are deceptive. I am on surer ground in estimating the latitude of the hill on which I was standing in about 3° 30' north. I saw enough of the rugged barrier to the south to be convinced that it would oppose difficulties of the most formidable description to any attempt to reach the basin of the Amazon by that route, the two gravest being the density of the forests and the opposition of the bush negroes. So far as I can ascertain, the feat has never been performed by any European."

Even by sea there appeared to be little chance of reaching the mouth of the Amazon, except by returning to Southampton, for there was no communication along the coast; but the captain of a French gunboat gave Mr. Villiers Stuart a passage as far as Cayenne. Of this colony he speaks most favourably, eulogizing the scenery, climate, healthiness, and the administration of the penal settlements, especially the one on the river Maroni, reserved for the best conducted of the convicts. On the way thither the weather was somewhat boisterous, and the captain drew nearer shore until the mixture of mud and water was reached which exists all along this portion of the Guiana coast. When fairly within it the sea became almost calm, owing to the weight of the mud held in suspension; its origin being the river Amazon, "the vast flood



from which is swept along the Guiana coast by the current setting into the Gulf of Mexico." The author goes on to say:—

"The term 'Gulf Stream' is misleading, and probably arose from [the current] having been traced to the Gulf and no further, but it originates in the tepid surface stratum of the equatorial Atlantic. It enters the Gulf *via* Cayenne, and leaves it between Cuba and Florida, having gained little or nothing in temperature, which I have gauged at both points. The current is so strong that it is with great difficulty sailing vessels can make head against it."

This is well put; also the evidence adduced that the Guiana coast has been slowly sinking, vegetable matter being found seventy-five feet below the present surface. Foiled in his efforts to reach Pará by the opposition of the mighty current, Mr. Villiers Stuart returned to Demerara, and, after some trying experiences of mangrove swamps there, he embarked in a Venezuelan schooner for the Orinoco. This noble river was soon entered by one of its five mouths, and full justice is done to its beautiful scenery, enhanced by the clearness of its waters, which flow over a granite bed. But the highest point reached was no further up than Angostura, where the furious stream, only a mile wide, is hemmed in by mountains in the same way that the far mightier Amazon is hurtled through the narrows at Obidos. Afterwards Trinidad, Martinique, and other West Indian islands are noticed, and with these the first section of the work is concluded.

The visit to Florida appears to have taken place some years later, when the author was accompanied by his wife and had to take some thought of the resources of civilization, though the beaten track was soon left, and all sorts of water-wildernesses were explored in a little centre-board yacht. Both sides of the peninsula are described, and information respecting communications up to last year is given, owing to a run through from Tampa to New York, on the author's return from Jamaica.

Of the progress made by this colony during the last thirty years Mr. Villiers Stuart can hardly speak too highly: "The peasantry are now neatly and well dressed, and remarkably courteous and obliging. They all seem to aim at raising themselves in the world and attaining a better position." Estates are flourishing; exports, especially the banana trade with the United States, are increasing; the roads are good, and the scenery, of which some pretty photo-lithographs are given, is superb. To those colonists who were conscious of the merits of their long-neglected island and had done their best to make known its advance, it must have been a bitter blow to find that the London daily newspapers took no notice of the Jamaican Exhibition, "although, as if in mockery, they published a long telegram about a drunken fracas at Port Royal, dated the very day of the opening!"

The maps are rough, but adequate. The illustrations, partly from outline sketches by the author and partly from notes and descriptions worked up by Mr. W. White-lock Lloyd, are exceedingly characteristic and often spirited. We may especially congratulate the draughtsman on the remarkable fidelity of his rendering of the

distant soaring birds in the plate 'Towing Home a Whale, Venezuela Coast,' for, although on a small scale, any one who has ever seen "turkey-buzzards" will at once see that the birds are not gulls or even eagles, but vultures, just as surely as the half-submerged cetacean can be recognized for a sperm- and not a "right"-whale. This is a triumph of art in black and white, though there are many prettier pictures.

#### CHEMICAL NOTES.

MR. FOOTE has recently recorded the discovery of diamonds in a mass of meteoric iron found near Cañon Diablo in Arizona. They were both black and white, their nature being shown by their indifference to reagents. A pulverulent carbide of iron occurred in the same cavity as the diamonds.

M. Békétov has obtained considerable quantities of cesium by reducing the hydroxide with aluminium, the reduction being effected by heating in a nickel retort and collecting the distilled metal in glass receivers. The hydroxide was prepared from the pure sulphate by precipitation with barium sulphate and evaporation of the solution in a silver dish, in which the hydroxide was finally fused. Cesium hydroxide has a specific gravity of 4.0178; the heat evolved on its dissolution in water is greater than in the case of the hydroxides of the other alkali metals, but the heat developed by its neutralization with hydrochloric acid is about the same as for the other alkali hydroxides.

Curtius has published an interesting account of some of the derivatives of azoimide (hydrogen nitride),  $N_3H$ . Sodium nitride,  $NaN_3$ , is prepared by digesting benzoylazoimide with sodium ethoxide; it is soluble in water, and the solution can be evaporated to dryness without undergoing any decomposition; it is neither volatile nor hygroscopic, and it only explodes when heated to a comparatively high temperature. Other metallic nitrides can be prepared by adding solutions of the respective salts to solutions of sodium or ammonium nitride. Silver nitride,  $AgN_3$ , crystallizes in long colourless needles and is exceedingly explosive; mercurous nitride,  $HgN_2$ , forms minute needles and is less explosive than the silver salt. Lead nitride,  $PbN_2$ , crystallizes in long, colourless, lustrous needles, is insoluble in cold water, and explodes violently when gently heated. Ammonium nitride,  $N_4H_4$ , is obtained by treating hippuryhydrazine with nitrous acid, and then acting on the diazo-compound so obtained with alcoholic ammonia; it crystallizes in plates resembling those of ammonium chloride, is very volatile, and can be sublimed by cautious heating to a little above  $100^\circ C$ , but explodes most violently if rapidly heated. Hydrazine nitride,  $N_2H_5$ , can be obtained by adding hydrazine hydrate to ammonium nitride or to free azoimide; it crystallizes in lustrous prisms, and generally explodes violently when heated, but can be made to burn quietly with a long, smoky, slightly yellow flame.

Hydroxylamine,  $NH_2OH$ , has hitherto only been known in solution and in an impure state. M. Lobry de Bruyn has succeeded in isolating it, and finds that it is a solid, and not a gas as was generally imagined to be the case. He obtained it by adding sodium methoxide to a solution of hydroxylamine hydrochloride in absolute methyl alcohol, filtering off the precipitated sodium chloride, distilling off most of the methyl alcohol under reduced pressure, and then submitting the residue to a series of fractional extractions with ether and distillations under reduced pressure, until the pure substance was obtained. It forms a hard crystalline mass, melts about  $28^\circ C$ , is inodorous and rather denser than water, and is very hygroscopic. It melts to a thick liquid, but when heated quickly on platinum foil it explodes with a yellow flame.

M. D'Arsonval describes some interesting observations he has made on the reactions of carbonic acid at high pressures. The liquefied gas is a powerful antiseptic, but does not coagulate albumin. At a pressure of forty atmospheres it displaces both mineral and organic acids. Thus it liberates hydrochloric and hydrobromic acids from solutions of their salts, although, as is well known, the feeblest acids decompose carbonates at ordinary pressures with evolution of carbonic acid.

#### SOCIETIES.

GEOGRAPHICAL.—April 11.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Capt. W. E. Bentley, Capt. R. S. MacLagan, Messrs. W. de Witt Alexander, A. C. Bell, W. D. Heinemann, G. T. Helsdon, H. James, J. F. Kendal, and A. E. Thomas.—The paper read was 'A Recent Expedition under Capt. F. G. Dundas, R.N., up the River Tana to Mount Kenia,' by Mr. E. Gedge, with a brief sketch of the geography of the region around Mount Kenia, in the light of recent explorations, by Mr. E. G. Ravenstein.

GEOLOGICAL.—April 6.—Mr. W. H. Hudleston, President, in the chair.—The following communications were read: 'Geology of the Gold-bearing Rocks of the Southern Transvaal,' by Mr. W. Gibson, and 'The Precipitation and Deposition of Seaborne Sediment,' by Mr. R. G. Mackley Browne.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—April 6.—Mr. C. H. Compton in the chair.—It was announced that H.R.H. the Prince of Wales had consented to act as one of the patrons of the congress of the Association to be held at Cardiff in August next.—Some antiquities recently found at Peterborough and Sibson were exhibited by Mr. Bodger. Among these were some interesting Roman coins, and a Saxon comb found at a great depth beneath one of the roadways of Peterborough.—Mr. Wood exhibited an impression of the sixteenth century seal of the town of Sudbury, Suffolk.—Mr. de Gray Birch sent for exhibition a series of impressions from the seals of Boxley Abbey, Kent, cleverly restored by Mr. Ready.—A paper was read by the Rev. J. Cave-Browne on the seals of Boxley Abbey, all the known examples being referred to and described. On one of the most elaborate of the examples the heads of St. Benedict and St. Bernard appear within small quatrefoils placed upon the shafts of elaborate tabernacle work, while a branch of box, in reference to the name, appears on one side. Box still grows on the neighbouring chalk hills close to the site of the abbey.—Mr. Loftus Brock described the present condition of the remains of the conventual buildings.—Another paper, by Mr. F. H. Williams, was on the discovery of a Roman hypocaust at Chester. It has been met with in erecting new business premises for Mr. Sykes, who, with praiseworthy regard for the preservation of the remains, has had the works altered to allow of this. The hypocaust, which is in Northgate Street, consists of a large number of square pillars worked in red sandstone, in excellent preservation.

ARCHÆOLOGICAL INSTITUTE.—April 6.—Mr. Emanuel Green in the chair.—The Chairman referred in fitting terms to the great loss the archaeological world had sustained by the deaths of Prof. E. A. Freeman and Dr. J. C. Bruce, both of whom had for many years been members of the Institute, ardent supporters of its work, and frequent contributors to its *Journal*. The void thus made in the ranks of the Institute would be difficult to fill, for Dr. Freeman and Dr. Bruce were, in their particular spheres, unrivalled by any of their colleagues.—The election of the following new Members was announced: the Rev. C. R. Perry, Mr. R. Lloyd, Mr. J. O. Nicholson, and the Rev. J. E. A. Inge.—Mr. J. L. Lewis read a paper 'On the Stone Circles of Britain.' He suggested that if the stone circles were erected by one race it must have been a very early one, when the vast area over which these megalithic remains are found is taken into consideration, and that the subsequent races of Gaul and Britain, more especially the Celtic, made use of these circles, after having conquered the earlier inhabitants. In a most able manner he gave his reasons for concluding that the stone circles erected in this country were intended primarily as places of worship and subsequently as places of internment.—Mr. E. Green said he thought the stone circles were not all constructed at the same period. He reminded the members that some years ago a Roman coin was found under one of the menhirs at Carnac, which would seem to show



that the stone was erected during or after the Roman period.—The Rev. J. Hirst suggested that this particular stone might have been re-erected, as many others have been, at a subsequent period. He thought the Carnac stones were connected with some sort of worship.—In reply, Mr. Lewis said that the finding of the Roman coin under the menhir was not a positive proof of its erection in Roman or post-Roman days. Small objects, such as coins, would probably have been lost in the neighbourhood of these megalithic remains, and the multitude of rabbits that abound there, with their propensity for burrowing, might well account for the finding of the coin in the position described by the chairman.—Mr. J. L. André read a paper 'On Widows and Vowesses.' He gave an interesting historical sketch of the subject under consideration, and exhibited some rubbings from monumental brasses in Frenze and Witten churches in illustration of his paper.—Mr. C. T. Davis, the Rev. J. Hirst, and Mr. E. Green took part in the discussion.

ZOOLOGICAL.—April 5.—Mr. W. T. Blanford in the chair.—The Secretary read a report on the additions made to the menagerie during March.—Mr. Slater exhibited and made remarks on the heads of a pair of Swayne's antelopes (*Bubalis swaynei*) obtained by Mr. J. W. K. Clarke in Somaliland.—Mr. Seeböhm, a pheasant from the valley of Zarafshan, in Central Asia, which he referred to a new species, distinguishable from *Ph. principalis* by its white collar, and proposed to call *Ph. tar-noskii*,—and Mr. R. J. L. Guppy, specimens of the animal, the teeth and jaws, and the shell and egg of *Bulinus oblongus*, and made some remarks.—Letters and communications were read: by Prof. F. Jeffrey Bell, on the real habitat of the land-planarian *Bipalium levense*, which, as it appeared, was indigenous to one of the South Pacific islands,—from Mr. E. A. Smith, on the land-shells of St. Helena, based on a large and complete collection of the terrestrial molluscs of that island made by Capt. W. H. Turton, and deposited in the British Museum; Mr. Smith estimated the total number of truly indigenous species of this group in St. Helena to be twenty-seven, of which seven only are now living on the island, the remainder having been exterminated by the destruction of the primæval forests,—by Mr. F. E. Beddard, on the anatomy of the Indian darter (*Plotos melanogaster*), as observed in a specimen of this species recently living in the Society's gardens,—by Mr. G. B. Sowerby, on seven new species of land-shells from the U.S. of Colombia,—and from Mr. W. Schaus, on some new species of Lepidoptera Heterocera from Brazil, Mexico, and Peru.

HISTORICAL.—April 7.—Mr. O. Browning in the chair.—The Rev. R. Thornton read a paper on the history of the Roumanian language, in which the various influences which have been at work to form the existing language were traced from the days of the Roman colony to the fall of Constantinople. The grammar and vocabulary were also contrasted with the Slavonic and Turkish, while the literature of modern Roumania was, of course, coupled with the name of Carmen Sylva.—An interesting discussion followed, in which Mr. Mijatovitch, the Serbian historian and late minister to this country, took part.

SHORTHAND.—April 5.—Mr. T. R. Wright, President, in the chair.—Mr. J. Fielding read a paper on his new system, 'Vocal Shorthand.' He remarked that a definite and facile representation of the vowels was, in his opinion, a real necessity, and that this was a point not met both adequately and briefly in the older systems. His consonants are geometric. The vowels are the most important feature. They are nine in number, and consist of arcs and straight strokes. A method of enlarging the vowel characters to add *t* and *k* was, the author stated, the principal device of the system. By its means, as also by the striking of the vowel characters through the consonant immediately preceding to express the addition of that consonant to the vowel, as "dad," "tat," "pap," &c., great power of expression was obtained at slight cost. As a proof of this legibility the author wrote some difficult technical words selected by members of the Society, and his son, a lad of ten years, read them correctly and rapidly. Halving a stroke the author considered a dangerous practice. He did not, however, object to two sizes, but the smaller should be the normal size for vowels, to be afterwards written twice the size to add *t* or lengthened to a third length to add *r*, the third length being capable of such exaggeration that no clashing need occur. Vowel signs are written above the line to show the short vowel sound, and certain consonants are appropriated for the expression of the numerals, and written below the line to prevent their being read in alphabetic sense. The system is not claimed to be strictly phonetic, as words are occasionally

written orthographically to give a better outline. As regards prefixes and terminations, the author admitted that little attention had yet been given to these points, and that there was room for future development. Still, he maintained that his extension of the vowel characters gave him so much expression that up to the present no necessity had arisen for any exceptionally contracted devices. Some illustrations of the facility with which phrasing can be indulged in were given.—A discussion followed, in which it was agreed that legibility was a strong feature of the system, and that, although it was slightly longer than the popular one, yet the ease with which the signs could be traced, both singly and in groups, and the absence of any perplexing rules and exceptions, would earn for it no mean place. It was observed that the modification of the vowel characters to express the addition of consonants was not a new principle, having been used by Mr. Carl Märes in 'Rational Shorthand,' but that Mr. Fielding had carried it out in practice in a different way.

HELLENIC.—April 11.—Mr. E. Maunde Thompson, V.P., in the chair.—The Rev. A. C. Headlam read a paper describing a very ancient Christian church situated at a place called Kaja Kalessi, in the Byzantine province of Isauria, or Cilicia Trachea. Kaja Kalessi is in an elevated position on the north-east side of the Calycadnus valley. It was visited by the French traveller Laborde in 1828, and described by him in his 'Voyage en Orient.' It was again visited in the summer of 1890 by a party travelling in connexion with the Asia Minor Exploration Fund. The site consists of the ruins of a large monastery with a church, the latter in a very good state of preservation. Its walls, the vaulting over the apse, and the stonework generally are almost intact; the roof, which was of wood, is gone. The most noticeable features are: 1. The entrance gateway of the large reception hall of the monastery. This is carved with figures of archangels on each side of the doorway, and with winged figures bearing a head (probably that of Christ) in a circle on the lintel. The design and execution show strongly the influence of pre-Christian models. 2. One of the doorways of the church. This is carved between the doorposts with a design formed of fish, and outside with rich ornamentation of birds, vine leaves, and grapes. Like the outer doorway it shows the influence of pre-Christian work. 3. The design of the church, which marks a transition from the early Basilican structure to the later domed Byzantine type. The central tower, which is a distinguishing feature of this church, appears in that form to be almost unique. 4. The very bold upper tier of columns, which mark the presence of an upper gallery. These resemble the triforium of an English church, but are very much more striking. The church terminates in an apse, which is purely internal, and on either side of the sanctuary are chambers, but no side chapels. With regard to its date we have two pieces of evidence. Within the monastery is the epitaph of a monk called Tarasis, which probably states that he began to reside there in the year 461. There is also a notice in Procopius stating that Justinian restored a monastery at Apachia in Isauria, and no other place is known as yet which can claim that name. Two alternative dates are possible for the church—one the first half of the fifth century, another the time of Justinian. On the whole, the character of the structure agrees with the first half of the fifth century. It cannot be earlier, because the altar is at the east end, not the west end of the church. With the early date agree the absence of specially Christian ornament, the form of the church, which marks a transition between the Basilican and oriel-shaped type, and other minor details. The capitals of the columns would naturally be assigned to the fully developed Byzantine type of the later period. This church is only one of many in Asia Minor which would well repay further investigation by some one with competent architectural training.—A discussion followed, in which the Greek minister, Mr. H. H. Statham, Mr. R. W. Schultz, and others took part.—Mr. L. Dyer read a paper 'On the Intervention of Athena in Heroic Affairs,' which was in substance as follows: The poets yield a more consistent picture of Athena than of Zeus, Dionysus, or Artemis. Poetry and Philosophy, as well as Ritual, were members in which the spirit of Greek religion lived and moved, giving the power of growth—a power possessed in the highest degree by Poetry and in the least degree by Ritual, which may, therefore, be called the skeleton of Greek religion. The Athena of local worship, in Attica and elsewhere, grew into the universal goddess of skill and resource in adventure and war. She showed men how to be themselves for good or for evil according to their character. The essentially spiritual quality of her intervention is shown in the first four books of the Odyssey, where she awakens and guides the mind of war and adventure in Telemachus, and appears as the

spiritualized counterpart of Athena *κουρσορροφος*. If the first two books record his *Lehrjahre*, the third and fourth give his *Wanderjahre*. What Athene-Mentes and Telemachus say to each other may be regarded as a dramatization of the boy's awakening to manhood, where his higher and heaven-descended self speaks with the heaven-sent voice of Athena. Mentor, as Mentor, does not concern the story at all, Fénelon's 'Télémaque' to the contrary notwithstanding. The goddess wears Mentor's shape like a loose garment about her, and he serves only to keep before us the reality of Athena's heavenly guidance. When there is a conflict between dramatic consistency and the essentially spiritual character of Athena's intervention, the former, not the latter, is sacrificed, as in the twenty-second Odyssey. There Athena-Mentor, having summoned Odysseus to stand by her and see what she can do, suddenly takes the shape of a swallow, and gives her promised aid by renewing Odysseus's courage, and by crazing the suitors' minds. The real nature of Athena's help to Odysseus is also shown elsewhere by the contrast between what it enabled him to do and the little he accomplished without it. He had recourse to Athena only once between his departure from Troy and his shipwreck in Phæacia. She prompted his clever escape from Polyphemus; elsewhere he invariably falls far below himself, showing bad generalship, bad seamanship, and finally incurring the displeasure of Æolus as one under the ban of Heaven. Space forbids further and detailed examination of Homer and the tragedians, or an account of the promptness of Athena-Nike in the career of Heracles. Everywhere she is consistently shown to represent the voice of wisdom in practical affairs. This is what Eustathius means by identifying her with *φρόνησις* or practical wisdom.

## MEETINGS FOR THE ENSUING WEEK.

- Wed. Meteorological. 7.—Anemometer Comparisons, Mr. W. H. Dines. 'The Hurricane over the West Indies, August 18th-21st, 1891,' Mr. F. Watts.
- Microscopical. 8.—'Use of the Camera Lucida in drawing Bacteria,' Dr. E. Gilly. 'Foraminifera of the Gault of Folkestone,' Mr. F. Chapman. 'Deep-sea Deposits collected during the Voyage of H.M.S. Penguin, 1891,' Surgeon P. W. Bassett-Smith. 'Simple Photomicrographic Apparatus,' Mr. W. M. Osmond.
- British Archaeological Association. 8.—'Discovery in Rome in Relation to Mythology in Britain,' Miss Russell; 'The Hog's Head the Nuptial Cup of Sussex,' Mr. H. Syer Cuming.
- Thurs. Numismatic. 7.
- Linnean. 8.—'New Plants from China,' Mr. W. B. Hemsley; 'The Relation of the Acarids to the Arachnida,' Mr. H. M. Bernard.

## Science Gossip.

THE first conversazione for the season of the Royal Society will take place on Wednesday, May 4th.

MR. LEWIS is going to publish 'A Text-Book of Morbid Histology,' by Prof. Rupert Boyce, of University College, London. It is intended as a practical and theoretical introduction to the higher branches of pathological morphology. It includes a special and a general part, treating of the commoner histological methods, inflammations, congenital and acquired tumours, degenerations, the more important tissue reactions in mycotic and zooparasitological diseases and the diseases of the separate systems; an appendix with the recent literature of each subject, and an introductory preface by Prof. Horsley. It is illustrated with upwards of 130 coloured micro-photographic illustrations made specially for the work.

MR. H. DAUVERGNE, whose explorations in the Pamirs and along the northern face of the Hindu Kush and Muztagh ranges have attracted so much attention during the last few years, is starting on a fresh exploring trip from Srinagar, the capital of Kashmir, into Western Tibet.

THE scientific work done by Dr. John Beddoe whilst residing in Clifton is, it appears, not to go unrecognized now that he has left the neighbourhood of Bristol to reside in Wiltshire. A committee—including Mr. L. Fry as chairman; the Earl of Ducie; Bishop Clifford; Canon Ainger; Canon Wallace; Mr. Warren, of Magdalene; the heads of University College, Bristol, Clifton College, the Bristol Grammar School; members of the Bristol Town Council; and other representative men—have arranged to present Dr. Beddoe with a volume containing an address, which will be signed by the representatives of all the literary, scientific, and artistic bodies in the Western city, acknowledging the



steady, patient ethnographical work which has made Dr. Beddoe's name known throughout the world. Mr. James Baker is the honorary secretary of the committee.

THREE new small planets were registered by Dr. Max Wolf on photographic plates at Heidelberg. Their numbers, 328 to 330, are arranged according to the dates, March 22nd, 26th, and 28th respectively, on which they were first telescopically observed at Vienna and Berlin, though the first photographic records of each were on the 18th, 21st, and 19th respectively. Yet another small planet was discovered by M. Charlois at Nice on the 1st inst., which will be reckoned as No. 331.

## FINE ARTS

*The Soft Porcelain of Sèvres.* With an Historical Introduction. By É. Garnier. Illustrated. (Nimmo.)

THAT no one ever saw in an artist's house a piece of the famous soft porcelain of Sèvres is a truism, and the exceptions are sufficiently rare to prove the rule. Sèvres, in fact, is generally detested by painters, and is disliked by all whose education qualifies them to judge of purity of form or harmony and delicacy of colouring. Yet thanks to its popularity with amateurs, old Sèvres still commands marvellous prices. A service that was sent to the Queen of Spain in 1761 cost 13,106 livres, and a few years later the ambassador of Joseph II. received another service on which 32,522 livres had been spent; in 1788 Catherine II. of Russia paid 328,188 livres for a service of 744 pieces, and so late as 1881 a single Sèvres plate realized at the sale of M. Double 6,400 fr.

The whole history of Sèvres porcelain is remarkable as the most distinct instance on record of the revolt of the uneducated rich against the theories and canons of art artistic. Of course, in saying this we are speaking of this ware in its decorative aspect. The fineness and purity of the paste are not here in question. From a proper point of view the very brilliancy and depth of *rose Du Barry*, and the even more popular *bleu de Sèvres*, are against the *fabrique*, because it is very difficult indeed to bring such splendid local hues into harmony with less powerful ones, and harmony of colour is the one thing which cannot be dispensed with in decoration. The third characteristic colour, *bleu turquoise* of Sèvres, is somewhat less sumptuous and brilliant locally, but, as M. Garnier remarks, if there be the least inequality of surface it gives rise to refractions and "vibrations" of the light and to an unexpected transparency which imparts to it the brilliancy of precious stones. The *bleu turquoise* is, therefore, not only richer in those broken tints which give their greatest charm to jewels and stained glass, but is more easily harmonized with other hues. *Bleu de Sèvres* is almost invariably out of harmony with the gold the painters of Vincennes (where true "Sèvres" was first made) employed along with it; *rose Du Barry* can hardly, in an artistic sense, be used with *bleu* proper; but *bleu turquoise* will go with the other *bleu*, with the delicate warm white characteristic of Sèvres ware, with those paler roses we often find in finer specimens, and it is pleasing when employed in juxtaposition to rich metallic gold.

The forms employed by the craftsmen of Sèvres had the same faults as their local colours; the curves lack variety and flexibility, just as the colours lacked variety and gradation. It would be difficult to find anything more hideous than the outline of the famous Copenhagen vase represented in this book; it really deserves attention because in style, decoration, colour, and contour it sins against every canon of design, and is quite a miracle of perversity. Doubtless it is worth an enormous sum. An inkstand of green, white, and gold which Louis XV. gave to Marie Antoinette may be ranked with the Copenhagen vase; the shape of the plates made in 1778 for the Empress Catherine is simply whimsical; no moulder with a fine sense of the grace of harmonizing curves, or able to bring straight and curved lines elegantly together, would have tolerated the outlines of the *bleu de Sèvres* vase bearing a panel representing Mercury teaching Cupid to read, which is a treasure of the China Closet at Buckingham Palace, and is figured here. Her Majesty's celebrated pot-pourri vase with a *rose Du Barry* ground is open to similar remarks. Wherever the craftsmen attempted, as they often did, to refer to classic types, they coarsened, where they did not vulgarize, their models, as the ovoid vases which are common in good collections show; they were nearer success when, as in M. Fournier's specimen, given on plate xxx. before us, a pure quasi-Italian taste has dictated the outline of a tall and slender vase and decorated it with alternate upright and curving bands, which are spiral, tapering at each end, of *bleu de Sèvres* and white. The proportions of this example are exceptionally elegant, while the curves of the bands (which are in relief) impart variety and grace to the outline. Its modeller knew how to bring curves, whether convex or concave, into harmony with each other. It is more than probable that in this work he literally copied some piece of Italian *cinque-cento*.

It is only when the craftsmen of Sèvres were content to depart from the conventions of their factory that anybody possessing real taste finds their works pleasing and acceptable. Thus nothing is more charming than the modest and delicate bits of porcelain painted with roses in rose colour and bands and festoons of other flowers; equally so are some of the plates where rings and garlands of roses and elegant and simple green leaves are introduced, or pretty sprigs in gold and Watteau-like groups of figures. Sèvres produced several delightful *figurines* of children, as well as numerous minor works which are dainty and charming. But they are not peculiar, nor even at all characteristic of the factories at Vincennes and Sèvres.

The historical and technical part of this magnificent volume is worthy of the reputation of M. Garnier. In his brief sketch of the history of porcelain in Europe we find, indeed, no particular novelty, but the general public will like to have explanations of the origin of the technical terms employed in its manufacture. M. Garnier adds many interesting anecdotes; for instance, we learn from him that the title *rose Du Barry* must have been invented by some fanciful amateur or imaginative dealer, for most of the objects of this colour date from a period when Madame Du Barry was still in her infancy.

Hellot discovered it as well as the equally popular *bleu turquoise*. But M. Garnier's book will be exceptionally acceptable by *dilettanti* because it contains most valuable tables of the marks and monograms of the painters, decorators, and gilders of the royal factories from 1753 to 1800. We are bound to praise highly the care, fidelity, and delicate touches of the artist employed in producing the brilliant illustrations in black, gold, and colours which adorn this book, and justify us in calling it one of the best and finest of its kind published in this country.

*Tell el-Hesi (Lachish).* By W. M. F. Petrie. (Palestine Exploration Fund.)—The indefatigable excavator Mr. Petrie has somewhat enlarged the scope of his excavations, and in the volume before us he gives the result of some diggings which he made at Tell el-Hesi, a place situated about sixteen miles east of Gaza, and alleged to be the site of Lachish by Capt. Conder and himself. The excavations were carried out for the Palestine Exploration Fund, a society which may be congratulated on having done some good work in its day, and which deserves to have met with greater success than that which attended Mr. Petrie's labours. The account of the excavations consists of seven chapters, illustrated with ten plates and ten pictures. Mr. Petrie set out for Syria in March, 1890, and after experiencing the delays which attend all business conducted by Turkish officials began to work at Umm Lakis; but after three days' work he decided that the site was of a post-Christian date, and he moved off to begin work at Tell el-Hesi, where, with six weeks' digging, he "succeeded in unravelling the history of the place, and obtaining a long series of pottery approximately dated"! Chapter ii. deals with the site of Tell el-Hesi, and chapter iii. with the remains found there. Mr. Petrie says he found no Ptolemaic or Seleucid remains, and he dates the close of the history of the place at about B.C. 450, from an uninscribed fragment of a small vase which he says was made about this time. No Egyptian objects were found in the mound at Tell el-Hesi, and only very little of what Mr. Petrie calls "Phœnician" pottery, the date of which, a matter of pure assumption, he arbitrarily fixes at B.C. 1400-800. The mound is 340 feet high, and Mr. Petrie assumes that the layer at this height represents a period about 450 B.C., the middle layer a period about B.C. 1350-850, and the lowest layer of all a period about B.C. 1670. In a note to this extraordinary series of assumptions, Mr. Petrie makes another assumption to the effect that the rate of deposit is, in Syria, five feet per century. It must be said in passing that there is no more fallacious plan of fixing the age of ancient towns than that based upon the rate of deposit, and it has been given up by scientific archaeologists. In chapter iv., which treats of the identification of Tell el-Hesi with Lachish, Mr. Petrie's statement that "there is good presumption that Tell el-Hesi should be Lachish" is all the proof he can give to show that the two sites are identical! Having "settled" the outline of the history of Tell el-Hesi from its pottery and strata, Mr. Petrie constructs the history of the town chiefly from Bible sources, and goes on to assume that certain walls and stonework represent the work of Rehoboam, Jehoshaphat, Uziah, Ahaz, and Manasseh; the reader will observe that there are no facts whatever given, and that the whole of chapter v. is a matter of pure conjecture. The plates which show the shapes of the various articles of pottery found at and near Tell el-Hesi are of interest, and in the hands of experts in pottery will be useful for comparative purposes. As within one year Mr. Petrie has changed his opinion of the age of certain



jars found in Egypt, with which country he is well acquainted, three or four times, and would now date them at about B.C. 1100 instead of B.C. 1660 as heretofore, students can hardly be expected to look upon the arbitrary dates which he assigns to certain vessels found in Syria, with which country he is not well acquainted, as possessing any value beyond that of a mere opinion. Working theories are very useful things, but to be of any value they must have certain facts to support them; and though fully admitting Mr. Petrie's right as an excavator to formulate any theory he likes, we must at the same time protest against his habit of stating that certain objects belong to a certain period without attempting to show why he says so. When he talks about "Amorite" pottery and walls, he ought to tell his readers what the characteristics of such things are, and how he has found them out. In some respects 'Tell el-Hesi' is an improvement on his earlier works, but he has yet to learn that theory is not fact, and that assumption is not evidence.

## ROMAN REMAINS AT CHESTER.

## I.

THE exploration of the north city wall at Chester was resumed last September. The work, as before, was under the superintendence of the City Surveyor, but Mr. E. F. Benson, of King's College, Cambridge, with a grant from the Craven Trustees, came to reside in Chester and lend personal aid. The results have been very satisfactory, consisting of the inscriptions given below and a large quantity of interesting carved stones, mostly sepulchral. It is also satisfactory to add that, thanks to the liberality of the Duke of Westminster, of the University of Oxford, and of other bodies and private individuals, funds have so far held out that it has been possible to examine all the north wall west of the North Gate which seems worth examining.

The most interesting of the inscriptions which follow are those of the *legio ii. adiutrix*. Only three inscriptions of this legion had previously occurred in Britain, one (no doubt of an invalid) at Bath and two at Lincoln. We know that the legion was in Britain with Agricola; what exactly caused its presence at Chester is uncertain, but it clearly was there in force. It has been well noted by Mr. Benson that almost all its inscriptions, so far as preserved, have a round headline at the top; it is to be hoped that further observations of sepulchral ornament may lead to further conclusions. The legion in question was recruited from the fleet about A.D. 70, and it may be noted that the "birth-places" of many of the legionaries are probably "fictitious." This is pretty certainly the case with Aprum, in Thrace, and has been noted incidentally by Domaszewski (*Rheinisches Museum*, 1891, xlii. 602), who, however, was not aware of the finds at Chester.

I should add that I have seen all the stones myself, and have also had, for many of them, the advantage of Mr. Benson's readings and of excellent squeezes from the City Surveyor, and photographs by Mr. J. H. Spencer, an amateur photographer who has generously helped us in this point.

1. Broken above; 34 in. high, 20 in. broad; letters 2½ in.

ESTIVVDELVSCFIL  
SER·AVGVSTA EQ  
VES·LEG·II·AD·P·F  
ANNORVM·XXXII  
STIPENDIORVM  
XII·H·S·E·S

.....ius C. fili(us) Ser(gia tribu) Augusta, eques  
leg(ionis) ii. ad(iutricis) p(iae) fidelis, an-  
norum xxxii., stipendiorum xiii. H(ic) s(itus)  
es[et].

The first line is uncertain; apparently it contained the *nomen*, which might have been some such barbarous name as "Esistudeius," the termination -eus being common in Cisalpine Gaul. Augusta is probably Augusta Prætoria in that district; for the omission of Prætoria compare *Ephem. Epigr.*, iii. n. 349, and the modern name Aosta. The absence of *cognomen* is notable.

2. Rounded headline; 33 in. high, 20 in. broad; letters 2½ in. in line 1, 2 in. in lines 2-4.

CIVVENTIVS  
CCLACAPITO  
APROMILLEGI  
ADPFVIXCLE  
MENTISAM·XL  
STIP VII

C. Iuventus C. (filius) Clau(ia tribu) Capito  
Apro, mil(es) leg(ionis) ii. ad. p. f., (centuria)  
Iuli Clementis a[n]n(norum)? xl., stip(endio-  
rum) [x]vii.

On Aprum in Thrace see above.

3. Gable topped, broken below; 33 in. by 24 in.; letters 2½ in. in line 1, 2 in. lines 2 and 3, 1½ in. line 4; the third line is faint, the whole lettering rather irregular

QV ALERI  
VS·DFCA  
FRO·TOCELE  
A·MILES·LEG  
II·AD·PF·AN  
NORVM·L  
TIPENDIO

Q. Valerius Q(uinti) f(ilius) Clau(ia) Fro[n]to  
Celea, miles leg(ionis) ii. ad. p. f., annorum  
l. stipendiorum.....xx?...

Celea is spelt as Pompeus for Pompeius, &c. (Seelmann, 'Aussprache,' p. 238). The number of years lived is to be noted; this man can hardly have begun service A.D. 70, but must have first served in the fleet or another legion.

4. Round headline, broken below; 28 in. by 26 in.; letters in line 1, 3½ in.; in line 2, 3 in.; in lines 3 and 4, 2½ in.

C·CALVENTVS  
G·F·CI·D·CE  
LER·APRO·MIL  
LEG·II·AD·PF·  
VIX·CLE

G. Calventius G(aii) f(ilius) Clau(ia) Celer  
Apro, mil(es) leg(ionis) ii. ad. p. f., (centuria)  
Vibi Cleme[n]tis.

5. Round headline; 25 in. by 25 in.; letters 1½ in.; last line uncertain.

CVALERIO  
CRISPO  
VETRANO  
EX·LEG·II

G. Valerio Crispo vet(er)ano ex leg(ione) ii.  
a[d. p. f.].

Obviously the man was not first enrolled in A.D. 70.

6. Round headline; 47 in. by 26 in.; letters 2½ in. by 2 in.; the three lines containing the name, &c., of the soldier have been chiselled completely out, presumably by the Roman builders.

LEG·II·AD·PF  
7METIFEROCS  
ANNOR·XXXI  
STIPENDIORVM  
XIII·HERES  
FAC·CVRAVIT

.....leg(ionis) i. ad. p. f., (centuria) Meti Fero-  
cis, annor(um) xxxi., stipendiorum xiii.  
Heres fac(iundum) curavit.

7. Fragment, showing traces of round head-  
line; 31 in. by 10 in.; letters in lines 1-4, 2½ in.; in line 5, 2 in.; not very legible, the second line being quite gone.

? postu MIVS  
I  
clau DIA  
APRO  
miles l EG II  
ad. p. f.  
? stip. XX

The third line has been read differently, but I do not think there is any doubt on the matter.

8. Fragment, broken above; 22 in. by 8 in.; 2-in. letters.

ADPFVIXN  
STIPXIII  
HSEPT+

.....miles leg. ii.] ad. p. f., vixit an.....stip. xiii.  
Hic sepelit(us).

F. HAVERFIELD.

## SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 9th inst. the following. Drawings: E. Burne Jones, A Lament, 84l. D. G. Rossetti, Lilith, 63l. C. Fielding, A Lake Scene, Cumberland, 54l.; On the Sussex Downs, 77l. G.



Barret, A Classical River Scene, with peasants driving cattle and sheep, 69*l*. J. M. W. Turner, The Sea, 79*l*. S. Prout, Ratisbon Cathedral, 73*l*.; Mayence, 162*l*. T. S. Cooper, Summer, 96*l*.; Winter, 87*l*.; In the Minster Marshes, 101*l*. Pictures: G. Mason, The Milkmaid, 149*l*. A. Moore, Pomegranates, 115*l*. D. G. Rossetti, Queen of Hearts, 231*l*.; King René's Honey-moon, 199*l*. C. Jacques, A Woody Landscape, with a shepherdess and sheep, 241*l*. J. Linnell, The Coming Storm, 325*l*. H. W. B. Davis, After Sunset, 138*l*. K. Halswelle, Highlands and Islands, 252*l*. B. W. Leader, Dawn of an Autumn Day, 525*l*. The collections sold were those of Mr. J. H. Trist and Mr. J. Dent.

### Five-Act Gossip.

SIR F. LEIGHTON'S letter to the *Times*, appealing for aid to procure the removal of Alfred Stevens's monument of the Duke of Wellington from the side chapel where it is stowed away, puts in a terse and telling way proposals which the *Athenæum* has frequently brought forward since the memorial was, owing to the obstinacy of Dean Milman, robbed of its crowning element. Over and over again we have pointed out the folly of the late dean's objections to the introduction of an equestrian statue into a sacred edifice, and quoted examples in Christian churches of many nations and ages. We wish the President's effort every success, and, as the Cathedral clergy are more than willing to promote the transference of the monument to the place where it was designed to be seen, we hope it may be done, and the equestrian statue—to be executed, we trust, by Mr. Onslow Ford—set on its summit, so that England's debt to the great captain may at last be paid.

It would be a great convenience for the visitors to the collection now attracting crowds to the Art Gallery at Guildhall—which is much the best gathering of the sort that has been made in the City—if the large, stiff, and heavy catalogue, costing sixpence, was replaced by a smaller and more handy edition, costing, as it might well do, twopence. The gallery deserves this reform, for it contains a larger proportion of really beautiful things than we remember to have met with elsewhere. Everybody ought to see again Mr. P. Graham's masterpiece 'A Spate in the Highlands'; Sir J. E. Millais's 'Miss Nina Lehmann,' 'Christmas Eve,' 'Sweetest Eyes,' 'Vale of Rest,' 'Ophelia,' 'Enemy sowing Tares,' and 'A Huguenot'; Mr. Holman Hunt's 'Claudio and Isabella'; Mr. L. Fildes's 'A Casual Ward'; Mr. Watts's 'Ophelia,' 'Love and Life,' 'Dr. Martineau,' 'Paolo and Francesca,' and 'Love and Death'; F. Walker's 'The Old Gate'; Turner's 'Wreck of the Minotaur,' 'Arundel Chapel,' lately at the Academy, 'Kilgarren Castle,' 'Château of Rosenau,' and 'Sun rising in Vapour'; Lord Methuen's 'Mabuse,' 'Virgin and Child Enthroned,' and his 'Fra Angelico,' 'Death of the Virgin'; Lord Northbrook's 'Lucas Van Leyden,' and his 'Ecce Homo!'; J. Van Eyck's 'Madonna and Child'; the Duke of Rutland's fine 'Portrait of a Man,' attributed to Albert Dürer, and 'The Duet,' by Netscher; Mr. C. Weld-Blundell's 'Virgin and Infant Christ,' attributed to (but certainly not by) Meister Stephan of Cologne, and 'Madonna and Infant Christ,' an undoubted J. Van Eyck; Mr. A. Gibbs's famous 'Dutch Gentleman,' a masterpiece of F. Hals; 'A Landscape,' by Both, lent by the executors of Mr. W. H. Smith; the Duke of Wellington's 'De Hoogh,' 'Lady at her Toilet'; Lord Wintage's 'Claude of Claudes,' 'The Enchanted Castle'; Lord Spencer's 'Georgiana, Duchess of Devonshire,' by Gainsborough, and 'Margaret Georgiana, born Poyntz, first Countess Spencer,' by the same; the Duke of Devonshire's 'Georgiana, born Spencer, Duchess of Devonshire, and her daughter, afterwards Countess

of Carlisle,' by Reynolds; and 'Lady Elizabeth Foster, born Harvey, afterwards Duchess of Devonshire,' by the same. Besides these there are capital pictures by Mr. Burne Jones, Etty, Van Goyen, Sir F. Leighton ('A Juggling Girl'), G. Mason, Mr. D. Murray, G. Romney, Mr. Alma Tadema, and D. G. Rossetti.

A PRIVATE view of Mr. E. Long's "last great picture," 'The Parable of the Sower,' was appointed for Wednesday this week, and it is now open to the public at 25, Old Bond Street.

MESSRS. MACMILLAN & Co. have just ready for publication a new and revised edition of Prof. Mahaffy's 'Rambles and Studies in Greece,' with an additional chapter on recent discoveries.

THE next issue of the *Antiquary* deals with the threatened Wren Library of Lincoln cathedral church. Prof. Halbherr continues his illustrated account of excavations in Crete. The relation between archaeology and photography is described by Mr. J. Romilly Allen. A full list of all the monumental brasses, or fragments of brasses, now in London museums is given by Mr. Andrew Oliver. A new departure in history is taken by a defence of Lord Grey of Wilton from the charge of treacherously massacring the surrendered garrison of the fort of Smerwick Bay, Ireland, in 1580.

IN the atrium of a Roman house recently excavated at the Piræus an unusually fine mosaic pavement has been laid bare, of which a large Medusa head occupies the centre. The head, 60 centimetres high, has abundant hair, and on the forehead two wings, like those of the *petasus* of Hermes, and is flanked by serpents. The inscription which runs round it is a reproduction of verses 741-2 of the fifth book of the *Iliad*, describing the Medusa on the shield of Athena. In the same ruins was found a terra-cotta antefix bearing in the centre a Gorgoneum, but dissimilar from the above, as it is of savage and repulsive appearance, with the tongue hanging out of the mouth.

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Philharmonic Concerts. Popular Concerts.

THE programme of the third Philharmonic Concert on Thursday last week did not include any novelties, and remarks upon it may therefore be brief. It commenced with the Overture in G written for the society by Cherubino in 1815, the autograph of which, it seems, differs in many points of detail from the published version, which was performed at the Crystal Palace a few weeks ago (*Athen.* No. 3356). At any rate, the overture in either form is a fine work, the themes and general structure being thoroughly characteristic of the Florentine composer. Herr Joachim played Max Bruch's Violin Concerto in D minor, No. 3, but scarcely so well as at the Crystal Palace, his intonation in the *finale* being imperfect at times. The symphony was Schumann's in C, known as No. 2; and the remaining orchestral items were Mr. Cowen's suite, 'The Language of Flowers,' and Weber's Overture to 'Preciosa.' Except in the suite, which was rendered with exquisite finish, it cannot be said that the playing of the orchestra was quite equal to that at the preceding concert. Perhaps it was because of the splendid performances of Schumann's work given from time to time at Sydenham, but certainly the rendering last week appeared pointless and inexpressive, and in

the accompaniments to Isolde's 'Liebestod' the *nuances* were not well observed. Madame Nordica displayed her versatility by singing this excerpt and the florid polacca "Io sen Titania," from 'Mignon,' equally well.

WE have now to speak briefly of the last Saturday and Monday Popular Concerts of the season. As usual on these occasions, only familiar masterpieces were presented by favourite artists, so that formal record will suffice. On Saturday the concerted items were Mozart's Quintet in D, Beethoven's 'Kreutzer' Sonata, and four of Brahms's Hungarian Dances for piano and violin. Mr. Leonard Borwick, the pianist of the afternoon, played No. 6 of Schubert's so-called 'Moments Musicaux,' and repeated his admirable performance of Mendelssohn's Prelude in B flat, adding as an encore the *scherzo* from the same composer's Sonata in B flat, one of the posthumous works published a quarter of a century ago, and now rarely heard. Miss Fillunger sang Schubert's 'Die junge Nonne,' and two *Lieder* by Brahms, acceptably.

On Monday the instrumental programme consisted of Mozart's Quintet in C minor; Max Bruch's 'Kol Nidrei' for violoncello, played, of course, by Signor Piatti; Bach's Concerto in D minor for two violins, in which, as usual, Madame Néruda and Herr Joachim were the executants; Schumann's Quintet in E flat, Op. 44, in which Miss Zimmermann was the pianist; and four other numbers of Brahms's Hungarian Dances, in which Herr Joachim had the advantage of Miss Fanny Davies's accompaniment. Concerning such a selection and the manner of performance there is nothing whatever to say. Mr. Plunket Greene infused remarkable expression into his well-selected vocal pieces, which included airs by Lully, Cornelius, and Schumann, as well as Felix Semon's 'Magyar Song.' If the season has been less profitable than usual in a substantial sense, the falling off is easily to be accounted for, and on the other hand it has been above the average in musical interest. Mr. Chappell has afforded his audiences more variety in the selection of his artists, and the proportion of novelties has been greater, the new clarinet works of Brahms being, of course, the most important additions to the repertory.

### Musical Gossip.

THE thirty-sixth series of the Crystal Palace Saturday concerts is drawing to a close, the performance on Saturday afternoon being the last but one of the present season. The programme did not include any absolute novelties, but, at the same time, the majority of the items were unfamiliar. This remark does not, of course, apply to the symphony, Haydn's in D, No. 7 of the Salomon set, which is performed, perhaps, more frequently than any of its companions. The most remarkable feature of the afternoon was the rendering of Tchaikowsky's Piano-forte Concerto in B flat minor by Mr. Frederic Lamond, the young Scottish executant, who seems to have made fresh progress every time he appears. It was an exceedingly powerful interpretation of a very difficult work, rich in thematic ideas, but not altogether satisfactory as to form, and essentially virtuosic music. Mr. Arthur Hervey's Concert Overture in C was first performed at St. James's Hall, November 21st, 1890; but it made a greater effect at the Crystal Palace. Expressive in its themes, richly scored,



and thoroughly modern in treatment, the overture shows conspicuous ability, and more will be expected from the same source. Svendsen's picturesque "episode" for orchestra, 'The Carnival at Paris,' completed the list of instrumental items. Signorina Gambogi was heard to advantage in airs by Verdi and Jomelli.

WE are pleased to learn that Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley have been engaged for the performance of 'Judas Maccabæus' at the Crystal Palace on June 25th. For many years these four artists constituted our finest oratorio quartet; but of late they have rarely been heard in combination.

It is unfortunate, though not surprising, that the proposition to give memorial performances of the late Goring Thomas's 'Nadeshda' at Drury Lane has fallen through. The cost and trouble of preparing an elaborate work for merely one or two occasions would have been too great, and it is now proposed to give a concert of the lamented composer's works later in the season.

AN agreeable chamber concert was given by Mr. Edgar Hulland at the Steinway Hall on Friday last week. The concert-giver was joined by Mr. F. Weist Hill in Beethoven's 'Kreutzer' Sonata for piano and violin, and by Mr. W. E. Whitehouse in Grieg's Sonata in A minor for piano and violoncello, Op. 36. The rest of the instrumental programme consisted of piano, violin, and violoncello solos; and songs were contributed by Mrs. Helen Trust and Mr. Arthur Taylor.

THE financial report of the Carl Rosa Company is unsatisfactory; but the reasons may be easily explained. The principal troupe continues to meet with support; but the company's speculations in light opera proved disastrous, a circumstance in which musicians will find little cause for regret.

WE have hitherto refrained from making any comment on the extraordinary statement of Sir Charles Halle, which has caused much excitement in musical circles, to the effect that he has "done more for English music than any other musician in the land," because in all probability he has been misunderstood. Of course Mr. Riseley had no difficulty in showing that he at Bristol and Mr. Manns at the Crystal Palace have produced a far larger number of English works than Sir Charles Halle. But if by "English music" he meant "music in England" his claim would at any rate be open to argument.

DR. SPARK, of Leeds, has in preparation a volume of musical reminiscences, which he proposes to publish by subscription. Amongst other matters of musical interest it deals with the Leeds Festivals. It is expected to be completed at an early date.

THE first performance of Wagner's 'Tannhäuser' at Lyons last week came to a premature conclusion. Although some portions were applauded, the opera was received with growing disfavour, and the interruptions during Tannhäuser's recital of his pilgrimage caused the tenor, M. Jourdain, to be taken suddenly ill, and the remainder of the work was not given, with the exception of the final chorus.

THE *Dresdener Zeitung* notices a curious incident of the forthcoming performance of Massenet's 'Werther' at Weimar. Herr Giessen, the son of the Leipzig Reichsgerichtsrath, who has been engaged to take the part of Werther in the opera, is a great-nephew of the actual Lotte. He is popularly called "Buff," as Lotte was also called; and he will have to make love upon the stage to the representative of his own great-aunt.

## DRAMA

*A Biographical Chronicle of the English Drama, 1559-1642.* By Frederick Gard Fleay, M.A. 2 vols. (Reeves & Turner.)

WITH the publication of these volumes Mr. Fleay completes his task of supplying a history of the Shakspearean drama and stage. It may be doubted whether a contribution to the early dramatic history of any country more valuable and important has been made by an individual. In the 'Life of Shakespeare,' the 'Chronicle History of the London Stage,' and the 'Biographical Chronicle of the English Drama' is included all accessible information as to the plays and players in the most important epoch of dramatic history. Very far from a mere compilation are these volumes. Mr. Fleay has studied all accessible literature upon his subject with the patient and scrupulous fidelity of a herald, and has noted every reference or indication by means of which the date of production or the secret of authorship can be tested. A fine and an important labour has been accomplished with exemplary piety and zeal. This is high praise, and it is ungrudgingly bestowed.

It is a misfortune for the student that Mr. Fleay's method is confused and confusing; it is a serious drawback from Mr. Fleay's services that his indignation and his sense of personal importance have obtained a complete conquest over his judgment and his taste.

With all their conspicuous merits Mr. Fleay's books remain rather *mémoires pour servir* than available works of reference. The period they cover and the literature with which they deal must be a subject of constant study to the majority of scholars. With every inducement and wish to use them, and with the habit of keeping them constantly in closest propinquity for purposes of reference, we own to turning nine times out of ten to books of inferior authority and value. To master Mr. Fleay's system so as to be able to turn his labours to profitable account is as hard a task as mastering the rudiments of a science, and can only be accomplished by those with the memory and opportunities of youth. Estimable as we hold this latest contribution, we do not know whether the task is harder to read or to refer. As regards difficulties in the way of reading, all is discursive, unmethodical or, in a sense, over methodical, disjointed. When approaching interest, a reference to another heading or another book perplexes and annoys. Mr. Fleay's object in most cases is to save space—a fairly laudable purpose, though few would have grudged him an extra volume or two. The French book of Parfaict Frères, which corresponds most nearly to his own, occupies fifteen volumes, apart from what may be regarded as supplements. Genest's compilation, which begins practically where Mr. Fleay leaves off, and is less elaborate in scheme, extends to ten. If economy of space were necessary it would be obtained at a cheaper rate by an abridgment of the conjecture, of which there is a superabundance. Ingenious is much of this, and it is based on observation which, even when its nature is not indicated,

is entitled to respect. It remains conjecture after all, and does not always satisfy the author himself, who more than once finds himself compelled to abandon the ground he formerly occupied. This he does with a passably good grace, but why have it to do at all? Of the volumes of conjecture that have been written upon disputed readings in Shakspeare what is the practical outcome? Gallons of ink have been spilt with the simple result that the reader of a variorum edition is maddened by the suggestions given at the foot of the page. A few readings have, perhaps, been accepted, the most plausible and popular being not seldom those of least authority. Again and again, however, the pursuit of philology and the augmented knowledge of local dialects have proved that the word discussed and questioned was the best that could have been employed. The elision from these volumes of speculations which are likely never to be answered would have furnished ample space for a more intelligible system. Another grave fault is the amount of repetition. Mr. Fleay has apparently a bad memory, and says things again and again. Particularly annoying is this when in purely personal matters, to which the reader is wholly indifferent, he repeats in all but identical words chiding or complaint, the very existence of which in a work of scholarship is an offence. His system of classification is in itself perplexing. A close alliance no doubt existed between Middleton and W. Rowley, but it is troublesome to have to seek Rowley under Middleton, even though it be conceded that the relation between the two was only less close than that between Beaumont and Fletcher. An index of plays is furnished, but this even is difficult. Take an example. We seek for 'The Fair Maid of the Exchange,' and find opposite it the information "Anon. 295\*." There is a p. 295 in each volume. We turn to the first, and, finding the heading Heywood, assume we are right. The only plays of Heywood's mentioned on this page are 'Fortune by Land and Sea,' by Heywood and W. Rowley, and 'The Fair Maid of the West.' At p. 295 in the second volume there is nothing bearing on the play in question. Ultimately it is discovered that the reference is to the number of the play in a list of anonymous plays. When grasped this system is not inconvenient. Surely, however, an indication of the method might be put at the head of the index.

Mr. Fleay delivers his decisions in no uncertain voice. When classing as anonymous 'The Fair Maid of the Exchange,' which appears in the two existing collections of Heywood, he simply says, "Attributed, by guess apparently, to Heywood (? because he wrote 'The Fair Maid of the West'), but published without name of author." His reasons for depriving Heywood of the authorship follow. It would be well, however, in so doing to say that Langbaine, to whom we owe much, and who is practically our earliest authority, writes: "I question, notwithstanding Mr. Kirkman has ascribed it to our Author, whether it be his, since his Name is not prefixt, neither does the Stile or Oeconomy resemble the rest of his Labours." Kirkman's Catalogue, 1671, is responsible for the error, if such there be. It is an important

### CONCERTS, &c., NEXT WEEK.

- WED. Royal Artillery Band Concert, 3, St. James's Hall.  
THURS. Concert in Aid of St. David's Welsh Church, Paddington, 8, St. George's Rifles' Hall.  
SAT. Westminster Orchestral Society's Chamber Concert, 8, Westminster Town Hall.  
— Mr. Manns's Benefit Concert, 3, Crystal Palace.



and inaccessible list, and should be reprinted.

Among anonymous plays Mr. Fleay numbers 'Titus Andronicus,' which he "fears" is Marlow; 'The Merry Devil of Edmonton,' which he believes to have been originally called 'Sir John Oldcastle,' and to have been written by Drayton for the Chamberlain's men before December, 1597; 'Locrine,' which he assigns to Peele; 'The Parricide,' of the credit for which he deprives Glapthorne; and 'The Faithful Friends,' taken away from Beaumont and Fletcher and assigned to Daborne. If we accept his judgments, an all but entire revision of the drama will be necessary, and our editions of dramatists will have to be recast.

In the matter of complaint and arraignment it might have been hoped that Mr. Fleay would have made some effort at improvement. Counsel, at least, has not been wanting. By this he is incapable of profiting. We must, it is clear, take him for what he is—a man who in his dislikes and feuds loses all sense of proportion as well as of more important things. It is painful to read him. His opening passage is an attack upon J. O. Halliwell, whose name is to him what a red rag is to a bull. A volume is not needed to disclose that Halliwell's 'Dictionary of Old English Plays' is a work of little authority and value. Every student has known this for years. When Mr. Fleay, continuing the attack, says that Halliwell's "book has hitherto been accepted as our chief work of reference on this important subject," he is carried away. Who has so used it or regarded it? After glancing through it we saw it was of no account, and though needing a book of the class as much, perhaps, as any one, we put it on one side as useless. It is not Mr. Halliwell-Phillips alone who suffers, nor even Payne Collier, whose iniquities are too serious for comment. Mr. A. H. Bullen comes in for constant censure. The phrases Mr. Bullen employed concerning an unhappy "conjecture" of Mr. Fleay's provoke comparisons between him and Mrs. Malaprop, while of societies and others Mr. Fleay does not trust himself to speak. A note on p. 373 of the second volume brings the colour into the face of a man with the interest and dignity of literature at heart.

We had hoped by what had been previously said to raise Mr. Fleay to a higher estimate of the dignity of letters. Books of squabbles rarely endure, whereas those that are written in a spirit of gentleness and appreciation take permanent place. Hazlitt's venom is extracted from his collected works, and the savagery of Ritson has confined his books to the shelves of collectors. On the other hand, the 'History of English Poetry' of Thomas Warton, though a work out of date and now of insignificant importance, will be read with delight so long as the love of English poetry continues. Like the preceding volumes of the series, the two volumes now printed are delightful in all typographical respects.

*Histoire Anecdote des Marionnettes Modernes.* Par Lemercier de Neuville. (Paris, Calmann Lévy.)—Upon the theatres of marionettes at Nohant, under the charge of George Sand and Maurice Sand, upon the scatological extravagances of the Théâtre de la Rue de la Santé,

and upon his own dealings with *pupazzi*, M. Lemercier de Neuville writes with authority. His volume is recommended in a sparkling introduction by M. Jules Claretie. It is only to be regretted that the author has sought to give a show of erudition on the subject of marionettes in general, and that in these respects what he says is inadequate and inaccurate. In English he flounders sadly. We know no such thing as a "puppet show," either as the name of a theatre of marionettes or that of the *névropaste* or showman. We are not aware that the term *droll* is used to describe a puppet. We doubt whether the name Riner is that of an Englishman, and are sure that Byron never said, "Who loves not puppets is no fit to live." In other respects the volume is capable of improvement.

### THE WEEK.

SHAFTESBURY.—'The Maelström,' a Drama in Four Acts. By Mark Melford.  
STRAND.—'Niobe (all Smiles),' a Mythological Comedy in Three Acts. By H. and E. Paulton.

In 'The Maelström' Mr. Melford supplies an uncouth and grotesquely powerful play, which, on its first production in London, encountered a turbulent reception, and is not likely to retain a hold on the stage. Not altogether a novelty is it, having been given on the 16th of March, 1891, at Southampton, and since then played, we are told, in other country towns. Its subject is ill chosen. Plays that deal with dementia are ticklish matters. Hercules Furens was, of course, a favourite subject in Greece and in Rome. Shakspeare has given us the madness of Lear, and Fletcher the 'Mad Lover.' Lear is, however, the only madman that has held possession of the stage, and his madness comes, it may be held, as much as a release from suffering as an augmentation of it. Mr. Melford shows us, meanwhile, an innocent and estimable man subject to recurrent attacks of homicidal mania, who espouses, not without treachery, a young girl. The heroine, who accepts the match with reluctance, is unaware of the peril she encounters. When told of it by a former lover, she insists upon deserting her husband, and escapes in a fashion that leaves him to believe her dead. These circumstances are not calculated to bring repose to disordered wit, and the hero has naturally a serious attack. By good fortune, however, it is the villain who becomes the victim, and is throttled while warders from Broadmoor are striving vainly to force an entry into the house. After her husband's incarceration the heroine, accepting meekly an assurance of his death unsupported by any testimony or evidence, contracts second nuptials with a former lover. She is living in moderate comfort when her husband, who has escaped from the asylum, steals on her solitude. He is worn, footsore, dishevelled, unkempt, but sane. Her fears for her own life and for that of her child are unfounded. How much he has wronged her becomes more evident to him than it is to the public. He repents, expresses in handsome terms his regret for what he has done, and, seeing that the existence of two husbands places her in difficult circumstances, commits suicide. This is all silly and impossible. The piece, none the less, though crude, is not without vitality. One or two scenes are strong, and there is some genuine passion. Mr. Melford's performance of the hero was rough, and yet not deficient in power. Still the indications of madness perplexed rather than enlightened the

audience. Miss Olga Brandon played superbly in a thankless part; and Mr. H. Reeves Smith, Mr. Beauchamp, Mr. Garthorne, and Miss Decima Moore did their best to avoid a fiasco.

The story of Niobe, turned by the anger of the gods into a statue which every summer regained partial sense of calamity, lends itself more naturally than that of Galatea to the purpose of the provider of extravaganza. After a sleep through uncounted centuries the statue, still intact, is disinterred, and passes for a brief while into the care of a prosperous *bourgeois*. Accidental application of electricity rouses the marble into life, the supposed statue steps off its pedestal, and in the warmth of its gratitude for the restoration of life heaps its liberator, a married man, with compromising attentions. How a subject such as this could be worked is easily seen. Against the innocence of the statue is pitted the jealousy of the wife. Conscious, too, that the monstrous story he has to tell will win no credit, the unfortunate *bourgeois*, who dares not hastily free himself from the encumbrance, is driven from lie to lie. Amusing if somewhat prolix scenes result, there is some not too happy equivocation, and the whole is received with warm applause.

A complete surrender to the demands of the dramatist is, of course, exacted from the public, since a being ignorant of every historic event since the birth of Homer, of which, however, she may have heard in one of her occasional awakenings, speaks perfect English. No genuine difficulty is experienced in making the required concessions, and the whole, though too long and stupid at points, is fairly entertaining. For the complete success of the performance the Niobe of Miss Beatrice Lamb was principally responsible. This character could not have been more effectively or conscientiously played. Mr. Paulton as the hero, Mr. Forbes Dawson, and Mr. George Hawtreys also took part in a moderately competent interpretation.

### Dramatic Gossip.

A CHEAP condensed edition of Mr. Joseph Hatton's pleasant chronicles of Mr. J. L. Toole's reminiscences is in the press. It will be published next month by Messrs. Routledge & Sons, with an extra chapter and a portrait of the lively hero of 'Walker, London.'

MR. PINERO's comedy 'The Magistrate' was revived at Terry's Theatre on Wednesday, with Mr. Terry as Posket, Mr. Mackintosh as Col. Lukyn, Miss Annie Hill as Beatie, and Miss Fanny Brough as Agatha.

MR. JOSEPH COMYNS CARR is engaged upon an adaptation of 'Le Mort d'Arthur,' from Sir Thomas Mallory, for Mr. Irving.

THE management of the Court Theatre has now passed into the hands of Mr. Arthur Chudleigh, who will reopen the house with a triple bill towards the close of the month. In this the 'Pantomime Rehearsal' will retain a place. Mr. Gilbert's 'Rosencrantz and Guildenstern' will also be given, with Mr. Weedon Grossmith as Hamlet, and Mr. Brandon Thomas as King.

TO CORRESPONDENTS.—B. P.—H. L.—A. M. C.—F. H.—A. H.—J. W.—M. O. D.—Esleigh.—received.  
No notice can be taken of anonymous communications.

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No. 3365.

SATURDAY, APRIL 23, 1892.

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## ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The SUMMER SESSION will begin on MONDAY, May 2nd, 1892. The Hospital contains a service of 750 beds (including 75 for Convalescents at Swanley). Students may reside in the College, within the Hospital walls, subject to the Collegiate regulations.

SCHOLARSHIPS and PRIZES of the aggregate value of over 700l. are awarded annually, and Students entering in May can compete for the Entrance Scholarships in September. For full particulars apply to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

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## ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

Owing to the introduction of the Five Years' Curriculum and the changes in the Examinations for the qualifications of L.R.C.P. and M.R.C.S., made by the Royal Colleges of Physicians and Surgeons, special arrangements have been made for Students who enter the Hospital in May. A Student who has passed a Preliminary Examination in Arts early in the year is advised to enter in May, and to pursue his Studies as follows:—

(1) In his First Summer Session, to attend Chemistry Lectures and Practical Chemistry, with Lectures on Physics; and at the end of this Session to pass the Examination in these subjects of the Conjoint Board of the Royal Colleges of Physicians and Surgeons.

(2) In his First Winter Session to attend Elementary Anatomy and Elementary Biology Lectures, to Dissect, and attend Practical Classes in Biology. At the end of this Session to pass the Examinations of the Conjoint Board in Elementary Anatomy and Elementary Biology.

(3) In his Second Summer Session to attend Materia Medica Lectures and Practical Pharmacy, and to pass the Examination in Practical Pharmacy at the end of this Session.

(4) In his Second Winter Session to attend the Higher Lectures on Anatomy and Lectures on Physiology, to Dissect and do Practical Physiology. At the end of the Session to pass the Second Examination in Anatomy and Physiology.

Students are advised not to attend Lectures on Medicine, Surgery, and Midwifery until after passing the Second Examination in Anatomy and Physiology, and the appointment of Dresser, Clinical Clerk, &c., should not be held till this Examination has been passed.

The SUMMER SESSION will begin on May 2nd, 1892.

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LITERATURE

*The Princess Maleine and The Intruder.* By Maurice Maeterlinck. With an Introduction by Hall Caine. (Heinemann.)

It is very unfortunate for a man to be compared to Shakspeare, even by his enemies, when he is only twenty-seven and has time before him. That is what has happened to M. Maurice Maeterlinck. Two years ago the poet of 'Serres Chaudes' was known to only a small circle of amateurs of the new; he was known as a young Belgian of curious talent who had published a small volume of vague poems in monotone. On the appearance of 'La Princesse Maleine,' in the early part of 1890, M. Maeterlinck had an unexpected "greatness thrust upon him" by a flaming article of M. Octave Mirbeau, the author of that striking novel 'Sébastien Roch,' in the *Figaro* of August 24th. "M. Maurice Maeterlinck," said this uncompromising enthusiast, "nous a donné l'œuvre la plus géniale de ce temps, et la plus extraordinaire et la plus naïve aussi, comparable—et oserai-je le dire?—supérieure en beauté à ce qu'il y a de plus beau dans Shakspeare.....plus tragique que 'Macbeth,' plus extraordinaire de pensée que 'Hamlet.'"

In short, there was no Shakspearean merit in which 'La Princesse Maleine' was lacking, and it followed that the author of 'La Princesse Maleine' was the Shakspeare of our age—the Belgian Shakspeare. The merits of M. Maeterlinck were widely discussed in France and Belgium, and it was not long before the five-act drama was followed by two pieces, each in one act, called 'L'Intruse' and 'Les Aveugles.' In May, 1891, 'L'Intruse' was given by the Théâtre d'Art at the Vaudeville on the occasion of the benefit of Paul Verlaine and Paul Gauguin. The first introduction of the name of M. Maeterlinck to English readers was in M. Paul Fredericq's account of Belgian literature during 1890-91 in the *Athenæum* of last July. But it was not till Mr. William Archer's article in the *Fortnightly Review* in the following September—'A Pessimist Playwright'—that general attention was given in England to the "Belgian Shakspeare." Mr. Archer, naturally, was not so enthusiastic as M. Mirbeau: he did not care to go further in the Shakspearean direction than "a Webster who has read

Alfred de Musset." The article was interesting by reason of its novelty, it was valuable for its quotations, but it was somewhat tentative as a criticism. A further sign of the interest which was by this time excited in M. Maeterlinck was the announcement that the Independent Theatre had in contemplation a performance of 'L'Intruse.' This project was afterwards abandoned in favour of Mr. Beerbohm Tree, who delivered a lecture at St. James's Hall, ostensibly about Maeterlinck and really about things in general, in the course of which he announced his intention of producing a version of 'L'Intruse.' This version—"adapted," as the programme rightly announced, from M. Maeterlinck—was given at the Haymarket on the afternoon of January 27th of the present year. Meanwhile, a new drama has appeared at Brussels, 'Les Sept Princesses,' in which "the art of the future"—if the art of Maeterlinck is that—is carried to its furthest lengths; and the dramatist has varied his labours by a close translation from the Flemish of the mystical work of Ruysbroeck l'Admirable, 'L'Ornement des Noces Spirituelles.'

Such is the literary career, up to the present, of the young man who has had the misfortune to be compared to Shakspeare. It may be worth examining a little into the actual characteristics of a writer so vaguely and so pompously denoted.

'Serres Chaudes' is a little volume containing thirty-three short poems of a very deliberate unconventionality. Most of them are in regular rhymed metres, a certain number in unrhymed measures, apparently modelled upon Walt Whitman, as thus:—

Allons aussi vers les plus faibles :  
Ils ont d'étranges sueurs ;  
Voici une fiancée malade,  
Une trahison de dimanche  
Et de petits enfants en prison.  
(Et plus loin, à travers la vapeur.)  
Est-ce une mourante à la porte d'une cuisine ?  
Ou une sœur épiluchant des légumes au pied du lit  
d'un incurable ?

The verse, when it is regular in its beat, is, in the main, a fantastic attempt to render the intangible, after this fashion:—

Mes doigts aux pâles indolences  
Elèvent en vain, chaque soir,  
Les cloches vertes de l'espoir  
Sur l'herbe mauve des absences.

On another page it will be:—

Et les tiges rouges des haines  
Entre les deuils verts de l'amour ;

while on yet another page we meet  
Les chiens jaunes de mes péchés,  
Les hyènes louches de mes haines.

The verse is singularly monotonous, certainly with a calculated monotony, in which, however, the novelty is sometimes the hardy and inconsiderate novelty of the amateur. The poems have for titles such scant indications as 'Oraison,' 'Oraison nocturne,' 'Heures ternes,' 'Regards.' There are memories of Baudelaire, echoes of Verlaine, echoes of Poe. The sort of derivative originality which we find in the book may be seen, perhaps at its best, in the final piece, 'Ame de Nuit,' which begins thus:—

Mon âme en est triste à la fin ;  
Elle est triste enfin d'être lasse,  
Elle est lasse enfin d'être en vain,  
Elle est triste et lasse à la fin  
Et j'attends vos mains sur ma face.

These calculated repetitions, this select use of very simple words, meet us in 'La

Princesse Maleine,' developed already into a mannerism. For instance, at the end of Act I., Hjalmar addresses Maleine (we translate from the French):—

"I cannot see you. Come hither, there is more light here; lean back your head a little towards the sky. You too are strange to-night! It is as though my eyes were opened to-night! It is as though my heart were half opened to-night! But I think you are strangely beautiful! But you are strangely beautiful, Uglyane! It seems to me that I have never looked at you till now! But I think you are strangely beautiful! There is something about you to-night.....Let us go elsewhere—under the light—come!"

Simplicity to the verge, and over the verge, of childishness, with the childishness or senility of monotonous repetition, is the means whereby M. Maeterlinck, alike in 'La Princesse Maleine' and the later dramas, endeavours to produce that "new shudder" which is certainly his contribution to contemporary art. Not that he is entirely the initiator of this impressionistic drama: first in order of talent, he is second in order of time to another Belgian, M. Charles van Lerberghe, to whom 'Les Aveugles' is dedicated. It was M. van Lerberghe (in 'Les Flaireurs,' for example) who discovered the effect which might be obtained on the stage by certain appeals to the sense of hearing and of sight, newly directed and with new intentions. But what is crude and even distracting in 'Les Flaireurs' becomes an exquisite subtlety in 'L'Intruse.' In 'La Princesse Maleine,' in 'L'Intruse,' in 'Les Aveugles,' in 'Les Sept Princesses,' M. Maeterlinck has but one note, that of fear—the "vague spiritual fear" of imaginative childhood, of excited nerves, of morbid apprehension. In 'La Princesse Maleine' there is a certain amount of action—action which is certainly meant to reinvest the terrors of 'Macbeth' and of 'Lear.' In 'L'Intruse' and 'Les Aveugles' the scene is stationary, the action but reflected upon the stage, as if from some other plane. In 'Les Sept Princesses' the action, such as it is, is "such stuff as dreams are made of," and is literally, in great part, seen through a window. From first to last it is not the play, but the atmosphere of the play, that is "the thing." In the creation of this atmosphere M. Maeterlinck shows his particular skill; it is here that he communicates to us the *nouveau frisson*, here that he does what no one has done before.

'La Princesse Maleine,' it is said, was written for a theatre of marionettes, and it is, certainly, with the effect of marionettes that these sudden, exclamatory people come and go. Maleine, Hjalmar, Uglyane—these are no characters, these are no realizable persons; they are a masque of shadows, a dance of silhouettes behind the white sheet of the "Chat Noir," and they have the fantastic charm of these enigmatical semblances—"luminous, gem-like, ghost-like"—with, also, their somewhat mechanical eeriness. M. Maeterlinck has recorded his intellectual debt to Villiers de l'Isle-Adam, but it was not from the author of 'Axel' that he learned his method. The personages of Villiers—scarcely more human in those wonderful, impossible dramas, 'Axel,' 'Elen,' 'Morgane,' than the personages of M. Maeterlinck—are only too eloquent, too volubly poetical. In their



mystical aim Villiers and Maeterlinck are at one; in their method there is all the difference in the world. This is how Sara, in 'Axel,' speaks:—

"Songe! Des cœurs condamnés à ce supplice de ne pas m'aimer!...ne sont-ils pas assez infortunés d'être d'une telle nature?"

But Maleine has nothing more impressive to say than this:—

"Mon Dieu! mon Dieu! comme je suis malade! Et je ne sais pas ce que j'ai;—et personne ne sait ce que j'ai; le médecin ne sait pas ce que j'ai; ma nourrice ne sait pas ce que j'ai; Hjalmar ne sait pas ce que j'ai."

The mockers say that this method has been used before—by M. Ollendorff. But M. Ollendorff's aims were not artistic. That these repetitions lend themselves to parody is obvious; that they are sometimes ridiculous is certain; but the principle which underlies them is at the root of much of the finest Eastern poetry—notably in the Bible. The charm and the impressiveness of monotony is one of the secrets of the East; we see it in Oriental literature, in Oriental dances, we hear it in Oriental music. The desire of the West is after variety, but as variety is the most tiring of all excesses, we are in the mood for welcoming an experiment in monotony. And therein lies the originality, therein also the success, of M. Maeterlinck.

In comparing the author of 'La Princesse Maleine' with Shakspeare, M. Mirbeau probably accepted for a moment the traditional Shakspeare of grotesque horror and violent buffoonery. There is in 'Maleine' something which might be called Elizabethan—though it is Elizabethan of the school of Webster and Tourneur rather than of Shakspeare. But in 'L'Intruse' and 'Les Aveugles' the spiritual terror and physical apprehension which are common to all M. Maeterlinck's work have changed, have become more interior. In 'Les Aveugles' the scene is in the depths of a forest, in the neighbourhood of an asylum for the blind. An old priest has led out a company of twelve blind men and women, and they sit under the trees awaiting his return, wondering why he has left them alone so long. But the priest sits in their midst, motionless, his back against an oak. He is dead. In 'L'Intruse' the scene is in a room; the grandfather, the father, the uncle, and the three daughters are seated round a table on which stands a lamp. On the left is the door of a chamber in which the wife, attended by a Sister of Mercy, lies ill; on the right is the door of another chamber in which her child, now several weeks old, lies asleep. The grandfather, who is blind, has a presentiment of evil; all talk in low voices, so as not to rouse the sick woman from sleep, as they wait for the arrival of the sister, who does not come. But the grandfather insists that some one has entered, and "the intruder," whom only the blind man sees, is indeed Death. The art of both pieces consists in the subtle gradations of terror, the slow, creeping progress of the nightmare of apprehension. Nothing quite like it has been done before—not even by Poe, not even by Villiers. But the experiment at the Haymarket did not convince one of the appropriateness for the stage of these curious attempts at a new dramatic art. It is true that 'L'Intruse' was cut, that the stage-

directions were not always followed; but at the same time the performance seemed to prove, conclusively enough, that the play could never be so effective on the boards as in the book. And that seems to us a somewhat vital criticism of the dramatic art of M. Maeterlinck—at all events, if we choose to consider him as a dramatist. But we understand that he himself is by no means anxious to be so considered. A brooding poet, a mystic, a contemplative spectator of the comedy of death—that is how M. Maeterlinck presents himself to us in his work, and the introduction which he has prefixed to his translation of 'L'Ornement des Noces Spirituelles' of Ruysbroeck l'Admirable shows how deeply he has studied the mystical writers of all ages, and how much akin to theirs is his own temper. Plato and Plotinus, St. Bernard and Jacob Boehme, Coleridge and Novalis—he knows them all, and it is with a sort of reverence that he sets himself to the task of translating the astonishing Flemish mystic of the thirteenth century, known till now only by the fragments translated into French by Ernest Hello from a sixteenth century Latin version. This translation and this introduction help to explain the real character of M. Maeterlinck's dramatic work—dramatic as to form, by a sort of accident, but essentially mystical. As a dramatist M. Maeterlinck has but one note—that of fear; he has but one method—that of repetition. This is no equipment for a Shakspeare, and it will probably be some time before M. Maeterlinck can recover from the literary damage of 'so incredible a misnomer.'

It was France that invented the ingenious libel of "the Belgian Shakspeare." But England has something to answer for in regard to the author of 'La Princesse Maleine' and 'L'Intruse.' The translation of at least the former of these two plays, published together in a pretty volume by Mr. Heinemann, is not, properly speaking, a translation—it is a parody. To criticize it in detail would be to rewrite every page. We should not have believed that anything so easy to translate could possibly have been translated so badly. It is charitable to suppose that Mr. Gerard Harry, the translator, is not an Englishman; but if he is not an Englishman, why was he chosen to translate anything into English? There are instances of awkwardness and lack of care in following the original on every page; misprints are numerous, and actual mistranslations simply swarm. The translation of 'L'Intruse,' which we owe to Mr. "William Wilson" and an anonymous reviser, is much, very much, better; but it is lacking in delicacy, it makes from time to time alterations for alteration's sake, and it not unfrequently misses the fine shades of diction. For instance, the blind grandfather says to the uncle, "I don't see these things as you do," and the uncle, with a double meaning, replies, "You should rely on us, then, who do see." The translator renders this:—

GRANDFATHER. I don't look at these things as you others do.

UNCLE. You ought to rely on us, then, who can see.

In such a rendering the point is quite missed. Worse still is the amplification of the terrifying last sentence, "Ils m'ont

laissé tout seul," into the ridiculous and liling phrase, "The girls have left me all alone." But, after all, the translation of 'L'Intruse' is a translation, and not, like that of 'La Princesse Maleine,' a caricature.

*Yorkshire Folk-talk.* By the Rev. C. F. Morris. (Frowde.)

"TRULY," said the Knight"—we quote from 'Woodstock'—"these northern men's names and titles smack of their origin—they sound like a north-west wind, rumbling and roaring among the heather and rocks." This is, perhaps, a mild way of describing the asperities of certain words and phrases of "Yorkshire as she is spoke"; and yet, though most people regard it as an ugly and all but incomprehensible dialect, educated Yorkshiremen maintain that it is a much more ancient and pure form of English than that "spokken down South," for it preserves words and idioms that were in use in our island before the invading Norman set his foot on it, or rather, fell and clasped it in his arms. The Yorkshire dialect (since the language of ancient Northumbria must thus be called) is, of course, to a great extent the language of the Danes, who made their own this part of England. It always eschewed the Norman tongue, and rarely considered it worth while to eke out its own resources by borrowing words from the French or Latin. It has also in a large measure retained its original pronunciation, with the result that it not only provides the philologist with a happy hunting-ground, but enables Yorkshiremen and Danes, when they are thrown together, quickly to discover that they are speaking much the same language. The similarity is, indeed, occasionally startling. It is nearly a thousand years ago since the Danes settled in the East Riding, terrorizing their opponents into submission; yet in spite of the changes which have taken place in other parts of the kingdom, Yorkshiremen are Danes still, in face, in much of their speech, and in choice of colour in their raiment.

This will not be the case much longer. The work of the Vikings will be undone by railways and the certificated schoolmaster; and though many may consider that he will but be doing a good work, what shall it profit us if his labours cause people to do everywhere what has been done at Sandsend, near Whitby, where the lovely name of Thordisa has been changed to East Row? Thorsgill, Baldersbeck, Wodenscroft, and Upsal still survive—long may they continue to do so! Even Uggelbarnby, though a hideous name, should be left, for it points to a chapter of our early history.

It is in these place-names, in the names of fields, of tools, in nearly all the monosyllabic words, in the peculiar use of prepositions, and in the construction of sentences, that the Scandinavian origin of the Yorkshire dialect is most clearly visible. Numerous instances of the similarity of the two languages are given by Mr. Morris, who has done his work so well that this book should be interesting not only to students of language, but to others—say, for instance, to the novelist, who henceforth will be inexcusable if he does not make his characters



speaking properly if they dwell within the province of York. 'Yorkshire Folk-talk' will be still more interesting to the clergyman. What prudent South-Countryman will now ever go to take possession of a Yorkshire living unprovided with this book, which, as it contains a good grammar, a large collection of idiomatic sayings, and the occasionally much-needed explanation of them, together with an excellent glossary, ought not only to enlarge his interest in all around him, but to help him both to understand and be understood of the people?

It will not enable him to speak like a native, for "it takes a Yorkshireman to talk Yorkshire"; but if to his amazement he finds any members of his flock turning the petition in the Lord's Prayer into "Lead us not into no temptation," he will, if he studies the chapter on idioms, not regard those members as men whose desires are evil, but know that they are following one of the laws of their dialect, which is lavish in the use of negatives. "He niver said nowt neeaways to neean on 'em" ("He never said anything one way or another to any of them") is an instance given by Mr. Morris; and another, not given by him, is the answer made by a North-Country verger to a man who inquired what "Non nobis, Domine," meant. "It means," he said, "that this plāace [the cathedral] belongs to us and to our people, and that neeboddy else has nought to do wi' us." Nor need the new rector who has this book consider his parishioners unreasonably touchy if they refrain from intercourse with a man who has "called them," for to "call" is to abuse violently, or call bad names. Still less need he think his parishioners worthy of the gallows if he hears them say, "Go and shoot at!" So-and-so, for "shoot" is only the Yorkshire for shout. If a Yorkshire rector will but master these details, and be conciliatory and treat Yorkshiremen with the same amount of civility that he would wish to receive himself—or as Mr. Morris well puts it, "approach him on equal terms of manhood"—the cautious Yorkshireman may, when asked how he likes the new rector, reply, "We have summered him, and we've winthered him, and we'll summer him again, and then mebbe ah 'll tell ya!" But when the Yorkshireman once owns he likes a man he will be a firm friend to him for ever after.

Even a lawyer may learn something here. Mr. Morris tells an amusing story of a farmer who complained to a lawyer, who was looking over an estate for a possible purchaser, that a certain arch was so low that "it wer varry awk'ard in leadin' oot a laud o' manner." The lawyer thought that "laud o' manner" meant a lord of the manor; but on what possible occasions, or for what possible reasons, the lord of the manor had to be carried out of this particular fold-yard on the top of a cart he could not divine, and not till he met the vicar of the parish, and learned that the difficulty was that the archway of the fold-yard was not sufficiently high to get an ordinary sized load of manure out conveniently, did he at all understand the farmer's meaning.

*Chinese Characteristics.* By Arthur H. Smith. (Kegan Paul & Co.)

THE papers of which this volume is composed originally appeared in the *North China Daily News*. So much attention, however, was directed to them in England and in the United States that their author was induced to reproduce them in the present permanent form. In so doing he exercised a wise discretion. They are worthy of more than an ephemeral existence, and are of genuine interest to all who desire to understand the motives and feelings of the Chinese.

With rare felicity the author has drawn in these essays a series of sketches which place before us with accuracy and distinction the leading features of the Chinese character. His impartiality is complete. None of the good qualities which can be ascribed to the race is discounted, nor is any unnecessary emphasis laid on those which discredit them. Their industry, peaceableness, economy, and other virtues are fairly insisted on, while among other failings their intellectual turbidity, want of sincerity, and disregard of accuracy are duly exposed. As the author is careful to point out, it is impossible to generalize in all cases about a people who cover so large an area and live under such varying conditions as the Chinese. To do so would be much like generalizing about the people of Europe. All that any one writer can do is to describe the general tendencies of the race, and the habits of the people living in that part of the empire with which he is acquainted. Unquestionably industry is one of the good qualities which may be attributed to all the natives of China alike. No doubt the fact that ninety-nine out of every hundred Chinamen perpetually live "on the ragged edge of existence" is mainly accountable for this virtue, but it is unquestionably the leading characteristic which strikes a foreigner on landing in China. No matter whether his experience lies in the crowded streets of such cities as Canton or among the village communities on the northern plains, the same ceaseless diligence is observable. A belated traveller passing through the streets of a town cannot fail to be struck with the sounds of labour which proceed from behind the closed shutters of the workshops; and an early riser in the country will be robbed of all self-congratulation by finding that the field labourers have completed a recognizable portion of their day's work before he was astir. The Emperor's day begins during a great portion of the year before daylight, and in every *yamun* throughout the land his example is followed. Such indefatigable industry would under favourable circumstances produce a prosperous, well-to-do people, but in China the population is so dense that it is only by this means and by the exercise of the strictest economy that the natives are able to keep body and soul together. Nothing is wasted by them, and substances which it would be better to throw on the dust heap are not unfrequently converted into food. "Dead dogs and cats," writes the author,

"are subject to the same process of absorption as dead horses, mules, and donkeys. We have been personally cognizant of two cases in which villagers cooked and ate dogs which had been purposely poisoned by strychnine to get rid of

them. On one of these occasions, some one was thoughtful enough to consult a foreigner as to the probable results; but as the animal was already in the pot, the convives could not make up their minds to forego the luxury of a feast, and no harm appeared to come of their indulgence."

One of the most amusing chapters in the present work is that on the absence of nerves. This characteristic is observable among all sorts and conditions of men in China. No wearisome employment, cramped position, or personal inconvenience appears to disturb a Chinaman's equanimity. Pain he suffers with patient endurance, and

"generally speaking he is able to sleep anywhere. None of the trifling disturbances which drive us to despair, annoy him. With a brick for a pillow, he can lie down on his bed of stalks, or mud-bricks, or rattan, and sleep the sleep of the just, with no reference to the rest of creation. He does not want his room darkened, nor does he require others to be still. The 'infant crying in the night' may continue to cry for all he cares, for it does not disturb him."

An account of other Chinese characteristics, many of which fully account for the want and misery, the distrust and suspicion, which have their home in China, will be found in Mr. Smith's delightful volume. When once taken in hand it will be read through, and every reader will agree that it is a thoroughly good book.

*Jasmin: Barber, Poet, Philanthropist.* By Samuel Smiles, LL.D. (Murray.)

THE renaissance of poetry in the south of France dates from the Barber-Poet of Agen, though the idiom which he attempted to restore, the Gascon, has not been so much cultivated by the new school of poetry as its fellow idiom, the Provençal. Jasmin was a solitary worker, a solitary singer; he seems to have no direct antecedents, he has had no definite lineage. But to him, apart from his actual poetical genius, belongs the credit of having made the Provençal movement, the *Félibrige*, possible. The first complete edition of Jasmin's 'Papillotos' bears date 1843, that is four years before the publication of 'Li Margarideto' of Roumanille, and eleven years before the little band of Provençal poets who gathered round Roumanille—Mistral, Aubanel, Mathieu, and the others—formed themselves into the organization of the *Félibrige*. The movement which has now become, one might almost say, national, was with Jasmin an outburst of entirely "unpremeditated song"; so that he was, perhaps, more truly the last of the Troubadours than the first of the *Félibres*. There never was, indeed, a more typical Troubadour than this barber who wrote his songs upon curl-papers in the intervals of business, recited them in all the towns of the south of France, and refused to touch a penny of the proceeds, giving away to charities, in the course of his career, over 60,000*l*.

Jasmin thus describes his own poetry in some lines addressed to M. Hippolyte Minier:—

Talo és ma Muzo, amit : en payzano bestido,  
Rits, s'amuzo, taquino, animo l'encensouèr;  
Es tristo, faribòlo, et la ma que la guido  
A-tengut guidara lou pegne et lou razouèr;

or, as they may be rendered in English:—



Such is my Muse: a peasant's costume hides her, She laughs and sports, is sad and frolicsome, Teases and flatters; and the hand that guides her Shall guide as well the razor and the comb.

She is, indeed, a homely, healthy, voluble creature, this muse of Jasmin's, with an attractive country freshness, and a charming simplicity in her spontaneous tears and laughter. The draft on immortality which was endorsed on her behalf by Lamartine—whose credit, at the present, is scarcely what it once was—will, perhaps, scarcely be honoured by posterity. The natural comparison of Jasmin is with Burns; but perhaps Hogg would be a safer name to invoke. 'Franconeto' and 'L'Abuglo de Castèl-Cuillè'—the latter translated by Longfellow as 'The Blind Girl of Castèl-Cuillè'—are full of a most taking sprightliness and tenderness, but they are not, after all, to be compared with Mistral's 'Mirèio'; the smaller pieces can scarcely be said to be better than the best of Roumanille; and Jasmin's chances of permanent survival, as other than a curiosity of letters, are diminishing with the decline of Gascon, the rise and success of Provençal.

Dr. Smiles, in the book before us, has told the story of Jasmin's life in a narrative of his usual kind—pleasant, inaccurate, and readable. He has got up his subject with diligence, and he is wise enough to give lengthy quotations from his authorities, though, unfortunately, he has not been wise enough to refrain from trying to represent the poetry of Jasmin in translation. The whole of the long poem of 'Franconeto,' or 'Franconette' (which Dr. Smiles invariably prints "Franconette"), and a number of smaller pieces, have been turned into verse in an appendix of seventy pages. Some of the translations are by Dr. Smiles himself, and Dr. Smiles seems scarcely at home in poetry. One cannot but be surprised, indeed, that the author of 'Self-Help' should have deserted for once his "men of invention," his "iron-workers and tool-makers," his "Scotch geologists" and "British engineers," for the sake of a poet. But then Jasmin was not only a poet, he was also a barber and a philanthropist. It is in these words that Dr. Smiles expresses his idea of the poetical character in its special relation to the hero of his biography:—

"There are certain gifts which men can never acquire by will and work, if God has not put the seed of them into their souls at birth; and poetry is one of these gifts. When such a seed has been planted, its divine origin is shown by its power of growth and expansion; and in a noble soul, apparently insurmountable difficulties and obstacles cannot arrest its development. The life and career of Jasmin amply illustrates this truth."

This, then, is one of the lessons that the book is intended to teach, for the author of 'Self-Help' has never neglected an opportunity of enforcing useful lessons. Another, and no doubt more important, lesson is afforded by the spectacle of the poet as philanthropist:—

"It is now necessary to consider Jasmin in an altogether different character—that of a benefactor of his species. Self-sacrifice and devotion to others, forgetting self while spending and being spent for the good of one's fellow creatures, exhibit man in his noblest characteristics. But who would have expected such virtues to be illustrated by a man like Jasmin, sprung from the humblest condition of life?"

It might be remarked in passing that there is surely nothing strange in the fact of Jasmin being virtuous, even though a barber. Dr. Smiles has expressed himself carelessly, for we do not do him the injustice of supposing him to believe that the nobler virtues are the exclusive possession of the nobility and gentry.

*An Introduction to Social Philosophy.* By John S. Mackenzie. (Glasgow, MacLehose & Sons.)

MR. MACKENZIE'S preface is injudicious. It reads to some extent like an apology, and no author should begin with an apology. Like most candidates for poetical or parliamentary honours, Mr. Mackenzie has, he tells us, been forced before the public. He was selected to deliver certain lectures in Edinburgh University, and what he had delivered he was "expected" to publish. Really his book is fairly worth publication, and where it does not itself provide the best, it may, by its copious and useful references, direct readers to where the best is to be found. Too much of the lecture element lingers about its style, though it professes to give no more than the "expanded substance" of the oral discourses. The pages are often sown far too thickly with quotations, and those hackneyed quotations in hackneyed applications—a most useful and needful thing, no doubt, for the Scotch undergraduate, but rather annoying to the British public. Mr. Mackenzie has actually managed on one occasion to get into a short sentence two distinct quotations—a feat we have never before observed in our reading; and, as one of them comes from Horace and the other from the Vulgate, the effect of their juxtaposition is not exactly harmonious. Generally, too, apart from explicit quotation, the practice of decorating sentences with purple patches between inverted commas—a practice seemingly borrowed, and not wisely, from a greater rhetorician, Prof. Caird—is far too common in this volume. So much, then, for its faults of style. We will now describe its matter.

Mr. Mackenzie, who seems to have approached his subject through a large and varied study of economic theorists, points out with sufficiency and justice, and not without force, that the uncertain conceptions prevalent both as to the extent and nature of economics, and its highly unsatisfactory relations to ethics—a mere alternation, in fact, of blind indifference with equally blind struggle—demand some higher mediator between the two studies, if such can be found. But when the more difficult questions of the method and content of this mediating science have to be explained, the reader seems to be left in worse than primitive confusion. What is social philosophy? what is philosophy at all? what may we expect from either? and how are we to pursue them? These are questions to which Mr. Mackenzie gives but ambiguous answers. At times he seems to have embraced the Hegelian view in its entirety, mapping out the philosophical field into notion, nature, and spirit, the earlier leading up to the later, in the way rendered familiar to English readers by Prof. Wallace, and of late criti-

cized, in an essay that at least deserved mention, by Prof. Seth. Consistently with this we find ourselves referred to ultimate laws or categories of knowledge and being as the final truths which explain all existence; and it is attempted to show that, when Aristotle defined philosophic inquiry as the investigation of the famous four causes, this was the truth that he "lispily" indicated. But these categories receive no notice after the first chapter, and are not really the basis of even the larger part of that. In their place appears a much more modest, and, it may be added, a more acceptable conception. Instead of philosophy being regarded as something already essentially complete, and only needing to be elaborated, with "philosophic principles" only waiting for application, it is spoken of as merely the aspiration after an ideal of unity and coherence in all our knowledge and experience. Mr. Mackenzie admits that systematic philosophies are largely relative to the temperaments of those who propound them, as Fichte said; or, as Schiller put it, that not a definite philosophy, but the philosophic temper, is to be hoped for. We have a near approach to the view of a writer of a widely different school from Mr. Mackenzie, that metaphysics is "only a peculiarly obstinate attempt to attain intellectual clearness." That such a critical analysis of conceptions is of the utmost value in appreciating the attained results of the sciences, in developing them further, in preventing such intrusions as the atomist's explanation of life and thought or the hedonist's explanation of ethics, is undeniable. We may adopt Mr. Mackenzie's expression, though couched in an antithesis of the kind that Macaulay "would rather have cut off his hand than have written," that the true method is not "induction from history, nor deduction from *a priori* principles, nor production of the *ἐνδοξα* of common sense, but rather an introduction, *i.e.*, an endeavour to get inside or behind the notions we use." It is a pity that Mr. Mackenzie did not recast his first chapter in the light of this idea. It would probably have saved him, when speaking of the approaches to philosophy and the hopes we may form from it, from many singularly bungling and contradictory expressions—far worse than "ultimate origin," which, though he finds it suspicious, is perfectly good in Latin, and should be so in English. The reader would not have been distracted by such a chaos of conflicting statements as that philosophy has neither end nor beginning; that we cannot find the beginning till we have got to the end; that there is no unexceptionable beginning. Not less confusing are the statements of the hopes we may legitimately form from philosophy: that "it must be light-bearing before it can be fruit-bearing," yet that we may sometimes look forwards as well as backwards (*i.e.*, try to anticipate the fruit); that in philosophy "we must content ourselves with the pursuit of truth for its own sake," but may still be "stimulated by the hope that we shall also gain a certain degree of light on the meaning of our every-day existence." So much, then, for Mr. Mackenzie's rather puzzling preliminaries.

Another important topic has also to be discussed in the introductory chapter, the much-mooted question whether a radical



distinction can be made between science as resting on observation, and philosophy as dealing with ends and ideals. The distinction, though insufficiently indicated by Mr. Mackenzie, is evidently regarded by him as fundamental. Yet the Socratic command "Know thyself," which stands at the head of all ethical and social philosophy, seems strictly parallel to the "Know the world," which is the master-word of science. And, as Mr. Mackenzie remarks, ideals are not arbitrary, but spring from the nature of the object which they form and control. What does it profit the student then to regard science, as opposed to philosophy, as having no end? Science is practically found interminable. Surely philosophy is no less so; in fact, to most people it would seem no paradox to assert the direct opposite. Nor do we find ourselves helped by the remark that in science we have "analysis of fact," in philosophy "analysis of meaning . . . leading us to broader principles under which a number of particular cases may be brought"; it seems, in fact, absurd to suggest that science is not concerned to lead us to such principles. In truth, both science and philosophy are directed towards the same ideal, and this ideal is equally vacant, misty, and remote for both. To come to the particular application, we see no reason for Mr. Mackenzie's sharp separation of sociology from social philosophy. Sociology rationally pursued and freed from unwarranted preconceptions merges into social philosophy.

Of Mr. Mackenzie's historical chapter, with its summary of present difficulties and grounds for hopefulness, we need not speak at length. It does not affect, and would be the worse for affecting, originality; but it is excellent in matter, and often happily expressed. We discern a note of *a priori* dogmatism in the remark that "the three stages in the history of modern civilization correspond—and not by a mere accident—to Kant's three phases of thought: dogmatism, scepticism, and criticism respectively." If there really is this necessity of sequence, why has not Oriental civilization, say that of China or India, developed itself on the same lines? Why the sudden breach of continuity that this generation has seen in the history of Japan? Of the various causes of discomfort, often self-multiplying, in the modern industrial state an unexceptionable account is given. Still Mr. Mackenzie, writing, as is natural, with his eye chiefly on England, exaggerates the social divisions incident to an industrial country, of which England, with its strong blend of feudal or aristocratic elements, is hardly a typical instance. The wealthy manufacturer or merchant in England is peculiarly apt to lose touch with those whose labour enriches him, because, after his attainment of riches, he is taken up into the more stable levels of "county society." In America society seems more of a piece; the sons of a rich man do not affect superiority to "business"; ascents are more rapid and easy, and that descent of the worthless to a lower stratum, which Plato sought expressly to provide for, apparently occurs with all requisite facility, if we may believe that "it takes but three generations from shirt-sleeves to shirt-sleeves" is a common American dictum. And yet, after all, whether the state of

America or England is more blessed, we know not. We may remark that Mr. Mackenzie shows a certain tendency to be carried away by his own strong sense of the unnaturalness of our present economic condition. His language becomes unusually happy, e.g., "Each is in the hands of a blind fate, a power not ourselves that makes for Production." But our happiest phrases often involve mistakes; and when Mr. Mackenzie connects the sacrifice to "business" of the whole self of some of our strongest men with the dominance of capital in modern industry, it seems to us that he loses his head. We quote one more striking phrase from this section: "Robert Burns used to say that he knew 'no more mortifying picture of human life than a man seeking work.' Perhaps there is only one more mortifying, and that is when he has ceased to seek it."

In his central chapters, the third and fourth, Mr. Mackenzie seeks to lay the basis—in chap. v. to construct the outlines—of an intrinsically satisfying social state, or rather to criticize such constructions; while in the concluding chapter (not to allude to the short summary which comes last of all) he makes an attempt at pioneering the road to it. In the first two of these chapters he has much to say of the relation of society to the individual, of the difference of human society from the associations of animals, of the end of human existence. He proceeds on the well-known lines of his school, but puts his case with considerable effectiveness, and with some enlargement and improvement, as compared with his predecessors. In chap. iii., while adopting the view that society and individuals are related as an organism to its parts, he enters into a careful elucidation of the conception "organism," and demurs to a mere analogical parallel between society and an organic system which, accepted at first for its plausibility, is liable to break down at some unexamined point, and perhaps just where, for practical purposes, we were most anxious to be able to trust it. Instead of such an analogy, more or less thoroughgoing, we must prove that man from his very nature is compelled to seek a social life, to play the part of a member in an organic social whole. Self-consciousness (here subjected to an imperfectly satisfactory analysis) and sociality are to be shown mutually to imply one another. The thesis certainly seems necessary to this metaphysical school of social philosophers; but we have met with no convincing proof of it, either in Green's work or now in Mr. Mackenzie's. A society of human beings can no doubt be easily and effectively distinguished from a herd of cattle; it is by no means so simple to assign its difference from that curious paradox of nature, a swarm of bees, or those methodical aggregates of ants that, if we remember rightly, were described by Mr. Bates in his book on the Amazon. This is a difficulty that Mr. Mackenzie treats in the style of the celebrated preacher: he "looks it boldly in the face"—"and passes on." We have spoken mainly of chap. iii., but chap. iv. reinforces it by discussing the end of human life, with especial antagonism to the theory, so difficult to rid oneself of, yet so unquestionably anti-social, that pleasure is the end; in its concluding pages, 228 *sqq.*, it tries to

clinch the theory that the end of life must be one springing from our rational nature, to show what the nature of this end is and that it is one that necessarily involves social life. We do not think it will even remotely satisfy any one who is not already a believer in, or rather who is not himself a working partisan on behalf of, the same dogmas as Mr. Mackenzie. In spite of their confidence neither Hegel nor his English followers, nor the great Aristotle, with whom they have so much in common, have solved the fundamental problem to "know ourselves." For some time longer yet we must be content to live in a half light. Those who would show us our entire selves can only do so, if at all, by mirrors of a shape that show the whole only by distorting it, or at least one-half of it. His readers might have been spared a repetition of the distortions had Mr. Mackenzie been content to accept the less ambitious of the two views, propounded in his first chapter, of a philosopher's method. We may remind him of his own warning, that

"there is such a thing as a bathos of profundity which undermines itself and becomes, so to speak, superficiality on the other side. . . . In the analysis of conceptions we are inevitably led away from the surface of things, and are sometimes in danger of losing sight of it. A really profound view of any subject must include the surface as well."

If Mr. Mackenzie's view of the relation of man to society appears thus unnaturally clear and simple, it might seem even less to be expected that we should find possibility and practicality in his view of an ideal society, or, as he calls it, the social ideal. But here we must commend his judgment. He recognizes a transitoriness in human ideals. There is a succession of them, "at every point an ideally best arrangement for the attainment of the end in view"; and "we can expect to discover only a general notion of the direction in which" this ideal "moves." To reach this notion he proposes "to consider carefully what are the chief elements involved in human well-being"; these he reckons as "individual culture: the conquest of nature: right social relations." Three vaguely-outlined social ideals are then discussed, each aiming prominently at the attainment of some one of these elements; and the discussion of these makes up the bulk of a chapter which is concluded by reference to an ideal of a new type, containing in itself necessary elements of change, and for that reason the vaguest of all. The critical part of the chapter is decidedly good and interesting; but it seems as destructive to the socialistic schemes which occupy one half of the author's mind as to the metaphysical theories that occupy the other half. In fact, here Mr. Mackenzie is wise enough to consider the "surface" instead of diving beneath it into "a bathos of profundity." Such facts as that "average human nature is as idle as it dares to be," or that "man is by nature as hungry as the sea," and it might be added as prolific as the fish thereof, while they constitute the standing difficulties of all socialistic rearrangements, give also an air of unnaturalness to the picture of the ideal self-conscious being, aiming at self-realization in a world that he is making familiar and homelike to himself. The one enormous need, then,



that swallows up all others is, it appears, the transformation of the actual into the ideal man; it is moral culture that we want above all. As in the days of Plato, we begin to rear a model for a state, and we end by constructing a time-table for a school. We must own ourselves sceptical whether the right schooling for so great a purpose ever has been or will be devised. "Naturam expellas furca": the proverb is something musty.

We have said that Mr. Mackenzie's own social ideal—organic or progressive ideal he calls it—is of the vaguest; he is content to point out lines of progress along which the ideal in its various stages must be found. What these lines are has been already stated—that of economic reform (which is to devise not merely a more complete mastery of our material surroundings, but also a juster and more complete utilization of their riches for the benefit of all and a truer estimation of their value), social reform, and educational reform. The paragraphs on social reform are tolerably fresh and interesting, with their examination of various forms of social union from the family and the workshop up to what a German would call "the State system" of the world. Nothing absolutely new is said, and nothing immediately practical, but the candid spirit and the sincere enthusiasm are wholesome; and if ethical societies and others are, as we are told, being rapidly formed in America and elsewhere imbued with a similar temper, we are, perhaps, nearer the millennium than we had thought.

We shall not enter into further detail. Enough has been said to indicate the character of Mr. Mackenzie's book. With some exceptions, it is neither heavy nor destitute of suggestion. We confess we should prefer something more positive, whether in the social or in the speculative department. It is rather unsatisfying, though doubtless highly philosophical teaching, to inform us that metaphysics has this work and logic that; to warn economics from intruding on ethics, or ethics from despising economics; to sequester deliberative functions from executive, and apportion practical duties duly between philosophers and politicians. Mr. Mackenzie seems to have read overmuch (if that be possible), and to have thought too little, except on lines made familiar to him by his teachers, to whom he pays all due compliments, and who have doubtless found him an exceptionally intelligent pupil. We have, accordingly, a little too much mere sorting of the varied intellectual material he has absorbed. Yet he gives good promise for the future, if he can induce himself to be more impartially critical, to strengthen his own naturally vigorous style and correct a tendency to diffuseness, and, above all, to shun all hackneyed literary ornament and too frequent dependence on other writers for the expression of his thought.

*The Black Friars of Pontefract: an Account of their Rise, Progress, and Fall.* With Addenda comprising Notes on the Various Subsequent Owners of the Property. By Richard Holmes. (Pontefract, Holmes.)

MR. HOLMES is no unworthy successor of those local students who from the days of

Roger Dodsworth have devoted their attention to the history of old Northumbria. The present volume is not Mr. Holmes's first work. Like its predecessors, it shows an amount of hard work and careful investigation which is not a little cheering in these days of rapid and careless writing.

The Black Friars, or Friars Preachers, the children of St. Dominic, were established at Pontefract in or about 1256. Their founder was the lord of the fee, Edmund de Lascy. Young De Lascy was one of the most powerful men of his day, and from what we know of him he seems to have been a person of high character. In a time of blood and rapine, when the grossest sins by those in high places were looked upon with something beyond tolerance, he seems to have really endeavoured to rule his life after the moral order, and to have studied the welfare of those in his power. His race was as noble as any to be found in England. He was

"the only son of the second marriage of John de Lascy, hereditary Constable of Chester..... His wife, Margaret, daughter and heiress of Robert de Quincy (eldest son of Saher de Quincy, Earl of Winchester, and of Avicia, Countess of Lincoln, sister and co-heir of Ralph Blundeville, Earl of Chester and Lincoln), centred in herself the heirship of the earldoms of Winchester, Lincoln, and Chester. By her gift John de Lascy held the earldom of Lincoln, and assumed the Lincoln arms, and by royal charter this was in 1232 confirmed to him and his issue by her."

John was a man of energetic habits and some political sagacity. He made, as was the fashion in those days, a pilgrimage to Jerusalem, and took a part in the memorable siege of Damietta, from which place one of his charters is dated.

His son Edmund was fortunate in his early associations, and seems to have inherited an energetic and kindly disposition from his father. Richard, Bishop of Chichester, a Dominican friar, who was canonized by Urban IV., had the care of his education. St. Richard was a great scholar, as men then counted scholarship, and, what was far more important for a prelate of the thirteenth century, a man well versed in business. It is probably due to the fact of Edmund's instructor having been a Dominican that the Black Friars owed their settlement almost under the walls of the great Lascy stronghold. A contemporary annalist tells how Edmund, accompanied by many discreet persons, secular and religious, laid the foundation stone of the new house, saying as he did so that he dedicated it to the Blessed Virgin, St. Dominic, and St. Richard. Dedications to St. Dominic are very rare, if not unknown, in this country. Mr. Holmes tells us that, as far as he has been able to make out, this is the only church dedicated in St. Richard's honour. Had Edmund de Lascy lived to old age he might have made a memorable name. He was, however, cut off in his prime, and his ashes rested among the Black Friars of his new foundation.

The annals of the smaller religious houses do not, as a rule, contain much of general interest. Those of the Friars Preachers of Pontefract are not an exception. The history of Pontefract, the key of the North, is mainly secular, and the great religious houses of the neighbourhood—among which the Augus-

tine priory of Nostell stands pre-eminent—must ever throw a mere house of friars into the shade. Mr. Holmes has gathered together and classified all the information that he has been able to find. It is not, however, till we come to the end—not of the book, but of De Lascy's foundation—that we encounter anything of much interest. The accounts of the suppression are worthy of careful consideration. The inventory of the goods which Henry's commissioners found in the possession of the friars leads one to believe that, however it may have been in other houses, at Pontefract the Dominicans continued to observe their rule in all its primitive rigour. Mr. Holmes, who has examined the accounts with great care, says that "there is no evidence here of any luxury, or any but the barest attempt to supply the most ordinary necessities of human nature." It is worthy of remark that when the goods of the dispossessed friars were sold, all the things met with purchasers except the chalice, concerning which the following account is rendered: "Neither is there a receipt for the proceeds of the chalice, weighing 9 ounces.... for which not two pence could be there made by the abovesaid Commissioners at this kind of sale, which is held in the hands of the said accountant for the use of the lord the king." It would seem that the Pontefract people who were present at the sale were willing to buy the household goods of the dispossessed friars, and even the less sacred parts of the furniture of the church, but that they shrank from purchasing the chalice which had been used in the most sacred services of the old religion.

The volume contains much matter of local interest to which we have not been able to refer, and several wills of the ancestors of prominent Yorkshire families.

*The Roman Poets of the Augustan Age.* By the late W. Y. Sellar, M.A., LL.D.—*Horace and the Elegiac Poets.* With a Memoir of the Author by Andrew Lang, M.A., and a Portrait. (Oxford, Clarendon Press.)

THIS posthumous volume contains the last critical utterances of Mr. Sellar upon the Latin poets, to whom he had devoted the labour of a lifetime. A short but graceful memoir from the hand of his nephew, Mr. Andrew Lang, forms a suitable introduction to a book marked, as much as any of his previous writings, by Mr. Sellar's best characteristics. The editor, Mr. W. P. Ker, warns us that the chapter on Ovid "is not in the same condition as the rest of the book," but "represents the notes made by Mr. Sellar for chapters on the same scale as the others." The chapter on the Odes of Horace was also, in parts, left without the author's finishing touches.

Mr. Sellar was a critic the quality of whose work improved as he advanced in years. This volume contains, we think, some of his best writing. The progress was due to his having realized more and more that good criticism of the ancient classics is now impossible without a basis of solid learning. Criticism like that of De Quincey, or Carlyle, or Landor, we are not likely to see again for a long time. The keen eye and strong arm of genius belong to a past



generation. It is upon knowledge that the writing of our generation must be founded, if it is to rise above the level of sauntering mediocrity. The volume before us bears evidence of much careful study and much ripe meditation.

Nothing that Mr. Sellar has written is more genuine, wiser, or more thoughtful than the following passage upon the Odes of Horace, and his proposed treatment of them:—

"It is an unprofitable question to ask whether Horace's true function was to be, what he sometimes is, the serious, national, religious, and philosophical representative of his age; or, as he often is, the ironical and yet not unsympathetic singer of its lighter moods; or the simple poet speaking from his own heart of what gave him the purest pleasure. But to appreciate him through the whole range of his powers and susceptibilities, we may ask how he fulfils each of these functions. While the arrangement of his poems which he himself adopted must be borne in mind as indicating the artistic impression which he wished to produce, it is necessary to find some other arrangement, so as to estimate fairly his varied gifts as a lyrical poet. Recognizing the obvious fact that through all his poetic career he aims both at inspiring and teaching, and also at amusing his generation, that he uses his poetry both as an organ of impersonal feeling and thought, and as the outlet of his own personal experience and his own innermost feelings, we may try to estimate him first in his most serious, most impersonal vein, next in his mirth and gaiety, as the poet who reproduced to his own generation the *ἐρωτικά* and *συμπωτικά* of Alcæus, and lastly, as the poet who charms us by the revelation of himself. It is, indeed, a peculiarity of his art that he always makes us feel the presence of his own personality; but in some poems he is merely the sympathetic onlooker, or his own experience is appealed to as the witness of some impersonal truth; in others the expression of himself is the whole motive of the poem."

Again, we cannot refrain from quoting the following words upon Propertius:—

"The consideration of the art and genius of Propertius leaves us with the feeling that he was one of the most genuine and most poetical forces in Roman literature; that his poetry everywhere betrays the glow of a most ardent temperament and the energy of a vivid imagination; that he is original and forcible in his diction, and elicits at once a deep and a soft music from his metre; that besides his acknowledged familiarity with all the conflicting elements of human passion and the deeper sources of melancholy in human life, he has more than almost any ancient poet a sympathy with nature in her lonely desolate scenes, with her tempestuous forces, and with some aspects of her softness and beauty; and that he was capable of dealing with the tragic issues of his time and some of the events of the national history, and with the deeper personal experience of private life, in a more serious and sympathetic spirit than any of the other elegiac poets."

There is, however, a defect to be noticed in all Mr. Sellar's writing—the imperfection of his grasp on ancient life as a whole. To the particular authors with whom he is dealing he gives, indeed, the most conscientious study; but he fails to realize with sufficient fulness their connexion with, and position in, the world in which they lived. In this volume, for instance, we observe that he does not seem adequately to appreciate the position and influence of philosophy in the ancient world, or to do justice to Horace's study of it and his

knowledge of its technicalities. Not that Mr. Sellar says anything which is not obviously true, but he fails, it seems to us, to represent all the features of the truth. A careful study of Horace reveals the fact, not only that he was familiar with the leading principles of Stoicism and Epicureanism, but that he had a considerable acquaintance with their technical terms. Towards the end of his life, at least, he seems to have believed that the serious study of philosophical handbooks would do much to console and strengthen his life: "sunt verba et voces.....sunt certa placula, quæ te Ter pure lecto poterunt recreare libello." It is not generally recognized how much which to us is mere moral commonplace was, in the ancient world, a part of philosophical dogma. It is not only "the ideal of absolute superiority to the world," "the philosophical attitude of mind," as Mr. Sellar says, but the knowledge of the philosophical catechism, upon which Horace, like many of his serious contemporaries, set a high value. That in his later years he seriously embraced the dogmas of Epicureanism we see no reason to doubt.

Mr. Sellar naturally discusses the date of the 'De Arte Poetica,' on which so much has recently been written. Like Mr. Wickham, he is disposed to adopt the received opinion that it was one of Horace's latest works. He is, perhaps, right in concluding that the arguments from chronology and history cannot be pronounced decisive. But he does not sufficiently recognize the Greek character of the piece, and he omits to notice the general difference of style which separates it from the second book of the Epistles. The 'De Arte Poetica' is written in a disjointed and almost a pedantic manner; the second book of the Epistles shows Horace at the height of his genius for expression. In the 'De Arte Poetica' there are several expressions which can only be explained as translations from the Greek. This must be said not only of *dominantia nomina*=*κύρια ὀνόματα*, which Mr. Sellar mentions, but also of *potenter*=*κατὰ τὸ δυνατόν* or *δυνατῶς*, *privatus* for *ἴδιος* in the sense of "prosaic," *pedester* (of prose style) for *πεζός*, *ampulla* for *λήκυθος*, *avidus futuri* for *ἐπιθυμητικὸς τῆς αὔριου*, "anxious about the morrow," *iuvenari* for *νεανιεύομαι*, *forensis* for *ἀγοραῖος*. All this has disappeared from the second book of the Epistles. It is difficult to suppose that a writer like Horace would at the same period of his life adopt such different styles in writing on the same subject.

One more remark of this kind, and we have done. Of the latter part of the Augustan age Mr. Sellar says (p. 340) that Ovid was the true representative of a period in which serious intellectual effort had been given up. This shows a curious misapprehension. The period in question was fruitful of much important and serious work. History was represented by Livy and Pompeius Trogus; agriculture, medicine, and rhetoric by Cornelius Celsus; mythology, philology, and antiquities by Hyginus, Verrius, and Fenestella; philosophy by the Sextii. But the works of these writers have wholly or partially perished, while the "Ars Amatoria" has survived. Posterity is often as unjust to generations as to individuals.

## NOVELS OF THE WEEK.

- Bid Me Goodbye.* By the Hon. Mrs. Henniker. (Bentley & Son.)  
*Punchinello's Romance.* By Roma White. (Innes & Co.)  
*A Philosopher's Window, and other Stories.* By Lady Lindsay. (Black.)  
*Running it Off.* By Nat Gould. (Routledge & Sons.)  
*Tom Buxton's Aim.* By Smith Robertson. (Digby, Long & Co.)  
*Karikari.* Par Ludovic Halévy. (Paris, Calmann Lévy.)  
*Bon Garçon.* Par Henry Rabusson. (Same publisher.)

'BID ME GOODBYE' is easy, if not always pleasant or perfectly good-natured writing. Mary Giffard is not the least overstrained, as heroines are still often apt to be—on the contrary, she is made of natural and wholesome stuff, in spite of her mournful love adventure with a rather *passé*, but very handsome K.C.B. In 'Sir George,' her other story, Mrs. Henniker also dealt with the unsmooth but passionate love course of an exceedingly attractive elderly gentleman and a young girl. Besides these, or rather their successors, 'Bid Me Goodbye' has other types, male and female, of a clerical and provincial cast. Some of them, if they exhibit in their treatment a not quite kindly and rather satirical observation, have also humorous touches. The Giffards and their set, without being of the cultured or intellectual sort, are supposed to be in quite a decent position in county society, and to live in a well-ordered if not luxurious way of their own. The dinner party at Brereton-Royal, with its chapter of accidents and its diversions, strikes one, therefore, as a trifle too inclining to caricature, and to be hardly in keeping with the tone that seems intended to prevail in 'Bid Me Goodbye.'

'Punchinello's Romance' is probably a first adventure in story-telling. It does not seem wanting in intelligence, nor even in touches of cleverness, although an absence of careful observation strikes one. In places it scarcely hangs together so well as it should, and there is here and there a want of reality, purpose, and initiative too. Punchinello, as he calls himself—Humpty Dumpty, as he is called by his one intimate and familiar spirit—is the guardian of the child of his wife (by a subsequent lover) and her only protector. Beneath his eccentric manner and paradoxical conversation the misshapen gentleman carries a kind and chivalrous heart, as may be easily inferred. Somehow or other he seems to us too abnormal, and his satirical comments on society and his own peculiarities do not help us to real sympathy with him.

Collections of short stories of every variety and type increase steadily; few novelists but, sooner or later, publish their little volume. Lady Lindsay's contains ten; their dominant note is on the whole one of gravity rather than gaiety. 'The Philosopher's Window,' the first and shortest of the series, has more in it than any of the others, though it is slight in composition and treatment. It seems to have been written in a quiet and contemplative mood. The philosopher's meeting, on his arrival at his rural lodging, with a small boy whose mother lies dying in an upper story, is the



kind of episode that real life furnishes for those who know how to see. It is thoughtful and rather touching. 'The Story of a Railway Journey,' though at times lightly and brightly handled, has also its minor note. The pretty spinster Fanny, with her delicate, feminine, and somewhat rigid nature, with its touch of latent pride and coldness, shows observation of character. It is to be hoped that she and Lord Heriot foregather some time or other. None of the stories deserves to be called aggressively melancholy, yet there are only two written in anything like high spirits, and these are not the most attractive or the least commonplace.

Mr. Gould's title does not refer to his method of narration, though it would not be inappropriate in that sense, for though devoid of literary pretension, the book can be rapidly read by the kind of readers who are likely to be attracted by an artless tale of Australian sporting life. The main topic is the ruin and exposure of Rushton, the preternatural villain of the story. The equine politics and such incidental descriptions as that of Rolf being lost in the bush are better than the plot or the characters, which are of a commonplace order. Tilly Briscoe is the best figure on the canvas. She seems a lifelike portrait of a young Australian woman in good circumstances, and there is something fresh in the state of society which is so frankly plutocratic, and on the other hand so primitive, as to make Tilly's acceptance of poor Maude Standish's explanations possible. It seems not quite certain to us how far such generous condonation of a woman's frailty would be generally desirable, and less certain still whether Tilly's husband, Maude's brother, was justifiably kept in the dark.

"Tom Buxton's aim" is hardly worth discovering. He is a sordid swindler in the linen trade, and incidentally gets involved in several vulgar crimes. The aim of the story seems partly didactic, "the hours of shop assistants" and the position of "the churches" towards the public being touched upon in the course of a rather bewildering and fatiguing narrative. The dialogue is vernacular in every sense of the word. One of the truest things in the book is the admission of two young shopwomen that they are "silly girls talking of things we don't understand"; and the most original the abrupt *dénouement*, in which the hero's wife faints beside the gory body of her husband, whom she has belaboured.

M. Halévy's volume of short stories is admirable and worthy of his place as an Academician, as well as delightful for his public. Every one of the seven stories is perfect of its kind, and, while some of them are almost as humorous as the "Cardinal" series, none of them is calculated to shock the reader; and, on the other hand, there is not a trace of the dullness which some found in that work of M. Halévy's which had the greatest sale of any modern novel.

M. Rabusson's new novel is far from easy to review. The French always say that it is wrong to judge their society from their novels, and that these give too unfavourable an impression of it. In his present work M. Rabusson has left that "smart" world in describing which he rivalled Octave Feuillet and he presents us with what

is evidently intended to be a truthful picture—and what perhaps is a truthful picture—of another world. We are brought face to face with the newest of the new-rich people, who have made money in wholesale trade, and we find them described as worse than the most cynically depraved of the representatives of the other set. They are not snobbish, and prefer their own ways to an imitation of those of their social superiors. This is their one virtue. They do not try to get into smart society; but the men are all pictured as essentially coarse, and the women—even those that we are intended to admire—are not much better. On the other hand, the work is marked by singular power. Though no one of the characters is very clearly drawn or leaves a sharp-cut impression, yet the rendering of the group is perfect, and, however disagreeable, is not easily effaced from the mind.

#### THEOLOGICAL LITERATURE.

*The Old Testament in Greek according to the Septuagint.* Edited for the Syndics of the University Press by Henry Barclay Swete, D.D.—Vol. I. *Genesis—IV. Kings.* Vol. II. *I. Chronicles—Tobit.* (Cambridge, University Press.)—This edition of the Septuagint deserves the highest commendation. The plan on which it is constructed will commend itself to all scholars. It consists in exhibiting "the text of one of the great uncial codices with a precision corresponding to our present knowledge, together with a full apparatus of the variants of the other MSS., or at least of those which have been critically edited." The text of the Vatican MS. has been selected as the principal constituent of the text. Where that fails, then the text of the Alexandrine Codex is used; and in the very few cases where both MSS. are defective, the text of the uncial deemed next in value is adopted. Prof. Swete in this manual edition gives the variants of only a few of the principal uncials MSS. Another edition is in contemplation with the same text, but with the variations of all the uncials MSS., of the most important cursives, of versions, and of quotations made by Philo and others. This edition can be the result only of the combined labours of several scholars. Mean time the smaller or manual edition has been entrusted to Prof. Swete, than whom a better editor could not be found. He has shown singular judgment in what he has done. He has taken the utmost pains to be accurate. It is needless to say that he is thoroughly master of all the literature on the subject. He displays particular anxiety that the student should never be in doubt from what source the readings of the text or the variants in the notes are derived. Where the case becomes complicated, as in the Book of Tobit, he gives the text of both the Vatican Codex and the Codex Sinaiticus in full. The sole disadvantage of the book is that the type is small, though it is clear. It will consist of three volumes, of which only two are as yet published. Both the larger and the present editions are only helps, though most valuable and essential helps, to a constitution of the text of the Septuagint. Prof. Swete and his colleagues do not attempt the supremely difficult task of settling what was the original text. They merely give an accurate record of all that has been handed down as the text.

MR. A. A. BEVAN'S *Short Commentary on the Book of Daniel, for the Use of Students* (Cambridge, University Press), is a model of accuracy, clearness, sobriety, and modesty. "The main object of this work," says Mr. Bevan at the beginning of his preface, "is to assist those who are entering upon the study of the language and the text of the Book of Daniel by affording them such philological information as they are most likely to need. Since, however, philology

can never be separated from history, I have found it necessary to devote considerable space to the treatment of historical questions." In both cases our author has succeeded admirably, and so much the more because he does not venture upon exposition, but states candidly that such and such a point or question is not yet cleared up. This sobriety many commentators ought to imitate, instead of torturing texts or introducing violent emendations. Mr. Bevan is too modest when he says further on that "it is scarcely necessary to say that this work contains very little that is new." Indeed, in his philological part he often supplies original hints. That our author has made use of his predecessors will be understood, yet perhaps the Rabbinical commentaries written in Hebrew and in Arabic are a little neglected; it is true they are not critical, but they possibly had some school tradition. Too much space is given, in our opinion, to obsolete commentaries like that of Hengstenberg. Of course, there are points on which one can disagree with Mr. Bevan's opinions; for instance, when, with the late M. F. Lenormant, he says of the two dialects in which Daniel is written—viz., in Hebrew i., ii. 1-4, and viii. to the end, and the rest in Aramaic—that the most plausible supposition is that, a portion of the Hebrew text having been lost, a scribe filled the gap by borrowing from an Aramaic version. Mr. Bevan, it should be explained, thinks that there were two versions made by the same school, the Aramaic chiefly for the vulgar, who understood Hebrew imperfectly. It is perhaps more natural to suppose that the matters concerning the Jews were written in Hebrew and those concerning the kings of Babylonia and Media in Aramaic. Some slight oversights will naturally occur in such a difficult work; for instance, when the writer speaks of the Jewish Apocalypse of Daniel, preserved in Persian and edited by M. Zotenberg, a more accurate edition from the same MS., with a more correct translation, brought out by Prof. James Darmesteter in 1881, ought to have been mentioned. Perhaps there is too much of philological minuteness—e.g., the word *אור* (xii. 3) means "to shine" and "to warn"; "warning" means enlightening in a certain cause. *בני פריץ עין* (xi. 15), "the sons of the violent persons of this people," is quite a regular construction, more especially in later Hebrew, in which Daniel is written.

THE Cambridge school of Rabbinical learning seems to rival those of Tiberias and Sora. After the excellent edition and translation of the 'Sayings of the Jewish Fathers' ('Aboth'), by the Master of St. John's, and the edition of the Mishnah according to a MS. by Mr. Lowe, of Christ's College (which, by-the-by, we believe not to be the Palestinian Mishnah, as the editor takes it), we have to record a recent Talmudical production by the Rev. A. W. Streane, of Corpus Christi: *A Translation of the Treatise Chagigah from the Babylonian Talmud*, with introduction, notes, glossary, and indices (Cambridge, University Press). The translator says in his introduction that his book may be considered as the outcome of the lectures of the late Dr. S. M. Schiller-Szinessy; this seems the reason why Mr. Streane has chosen the tractate Hagigah (*Chagigah* does not give the right pronunciation), which is, indeed, interesting for the history of Jewish theosophy. The translation, which is correct in general, is, however, in many places unintelligible in spite of the notes appended by Mr. Streane. The Talmud, indeed, must be read in the original where use has to be made of it; no translation can furnish a right idea of the meaning. This can be seen from Mr. Schwab's French translation of the Jerusalem Talmud, and even from German versions, which admit as many obscurities as mediæval Latin. Mr. Streane appears not to have read his master's articles in the 'Encyclopædia Britannica' when he says that "Rashi, who lived at Lunel, in Provence



(see 'Eth.,' p. 282), explains by the Provençal *tremeia*. Rashi lived at Troyes, in Champagne, and not at Lunel. Why is *שִׁינִי* transliterated by Shemen and not by Simeon? The phrase "our rabbis have taught" is not always pre-Christian. The derivation of *שִׁינִי* applied to Christians from *שִׁינִי* is wrong; it is used in the 'Evang. Hierosolymitanum' for unbelievers. The "slain on account of the kingdom" are not "martyrs on account of the Synagogue," but simply political martyrs, who opposed the Roman government. Of course *מַלְחָה* (p. 55) is a typographical mistake for *מַלְחָה*. Why Mr. Streane quotes as his authorities Ethridge, Wolf, and Buxtorf, instead of more modern critics, it is hard to understand.

We have already mentioned in these columns M. Ernest Havet's articles which appeared in the *Revue des Deux Mondes*, 1889, with the title of 'La Modernité des Prophètes,' which means that the prophetic books were written in the second century B.C. These articles have now been collected in a volume, *La Modernité des Prophètes* (Calmann Lévy), with a small introduction left by the author. Up to the present time M. Havet's strange theory has found only one adherent in France in the eccentric M. Maurice Vernes, who is not a Hebrew scholar.

THE long-expected English translation of Prof. H. Graetz's *History of the Jews* (Nutt), edited by Bella Löwy, has at last appeared in five volumes. In order to compress the original work, consisting of eleven volumes, and concluding with the year 1848, into five volumes (and the English edition is continued up to 1870), it was necessary not only to suppress all the extensive notes and excursions at the end of each German volume, but also to abridge various parts. This method makes the English edition almost worthless for scholars, who have to judge for themselves in many cases by verifying and sifting the documents; for instance, the discussion about the existence of Yahvistic and Elohist documents (a distinction which Prof. Graetz did not admit) is not even hinted at in the English translation. The same is the case with the eighth chapter of Nehemiah, where the Feast of Tabernacles is fully mentioned, but neither New Year's Day nor the Day of Atonement, which both fall in the same month of Tishri, before the Feast of Tabernacles. The chapter on the early Karaites (in the third volume) is now out of date. However, that is not the fault of the translator, since the revision was made by the late author himself. On the other hand, the chapter on the origin of Christianity is translated in full, and John the Baptist as well as Jesus are stated to be of the Essenian sect, without, however, any proof being given. The literary matter relating to the two Talmuds is most meagre, and the Midrashic part is completely neglected. The third volume is of more interest to the general reader than the first two, the most novel portion of which is the description of Jewish thought in Babylonia after Hadrian, which is not often touched upon in handbooks for New Testament times. The English translation, as far as we have verified it, seems not to be always accurate, and it loses much of the vivacity of the German original. Indeed, Prof. Graetz had a style of his own which can scarcely be reproduced adequately in a translation. The index at the end of the fifth volume is far better than in the original German. We may be allowed to mention the name of Mr. D. F. Mocatta, who defrayed the expenses of publication of this bulky work—a zeal the more meritorious as the rich Jews in general care little for the literature of their race.

#### OUR LIBRARY TABLE.

MR. ROBERT LOUIS STEVENSON'S new book, *Across the Plains, with other Memories and Essays* (Chatto & Windus), is prefaced first

by a few lines of eulogy addressed by Mr. Stevenson to M. Paul Bourget, and secondly by a letter of eulogy from Mr. Sidney Colvin to Mr. Stevenson. Mr. Colvin expresses a hope that the South Sea sirens may teach Mr. Stevenson new tales that shall charm us like his old—a hope not very happily chosen for an introduction to a miscellaneous collection of magazine articles. What extent of liberty was given to Mr. Colvin in the choice of these pieces is not stated; but so far as the arrangement goes certainly the best has been put first. Mr. Stevenson's account of his journey across America is excellent. The only thing wanting is the exact date. It begins with Monday and ends with 1879. The reader is left to guess the time of year from allusions to a summer day, tall corn, freezing chill in the morning, and wild sunflowers no bigger than a crown piece. The advice usually given to those who write about their travels is to omit details as to personal comfort and discomfort; but Mr. Stevenson fortunately pays no heed to such advice, and makes a vivid picture by neglecting none of them. The crowding, the dirt, the cheating, the weariness, even the smell—all are dwelt upon with just that amount of graphic terseness which forces the reader to take his place, as it were, in the emigrant car and suffer along with Mr. Stevenson. But the sympathetic reader will delight in the sketches of landscape and the studies of human life and character, which are presented with the practised skill of an artist and the quaint appreciation of a true humourist. It was by his account of 'An Inland Voyage' and his 'Travels with a Donkey' that Mr. Stevenson made his reputation, and as far as the present volume is concerned that reputation is sustained by the sketches of travel which it contains. 'Across the Plains,' 'The Old Pacific Capital,' and the 'Epilogue to "An Inland Voyage"' leave the other nine pieces comparatively far behind. Interesting they are, however, especially because they contain a profession of Mr. Stevenson's faith as an artist in literature. The statement is, perhaps, a little cynical, but, judging by other deliverances of the author on the same topic, it contains a good deal of his real belief. Judging, further, by some of the pieces in this volume, not to go elsewhere for proofs, one may say that Mr. Stevenson's faith is proved, if not justified, by his works. Stated baldly, his faith is expressed in the ever new and ever trite paradox that style is everything, matter nothing. Do you wish to become a writer? Exercise yourself day and night in imitating the style of the great masters of literature, and by-and-by you will find a style of your own, and then it matters not whether you have anything to say. If the beginner should happen to light upon certain writings, say of Cobbett and Mr. John Morley, he will find exactly opposite advice given as strenuously. The 'Letter of Advice to a Young Gentleman who proposes to embrace the Career of Art' is far more satisfactory. It is a model letter, worth study every word of it—vigorous, convincing, and not too didactic.

THE sketches of *Woman seen through a Man's Eyeglass*, which Mr. C. M. Salaman has written and Mr. Dudley Hardy has illustrated (Heinemann), are not without shrewd observation and brisk utterances; but the style is not remarkable for grace or refinement, nor is the outlook on society particularly striking or original. 'The Little Widow' is, in some ways, not the worst handled paper. It is rather pretty, and has as much semblance of nature as some of the others. Certain of the types are more individual than typical—others fail to strike one happily, or indeed at all. The author is, on the whole, neither unkindly nor intolerant in his judgments of the foibles and shams and the new developments in the modern woman. He does not think it necessary to take them too seriously; he regards many of them less as tendencies than as affectations merely superficial and transitory.

In the woman who likes to believe that "conventionalism" is her favourite bugbear, and to wage war against it, there are some good hits. The drawings are not much out of the common, nor do they do much to increase the interest or beauty of the volume.

MR. VERNON HEATH was not well advised in listening to the "friends and acquaintances" who persuaded him to publish his *Recollections* (Cassell & Co.). The general public will find little to interest them in the volume, except perhaps in the opening chapters, which give a glimpse of the art world between 1841 and 1850, when Turner in his declining years, and Landseer at the height of power and fame, were unfailing contributors to the annual exhibitions of the Royal Academy. We learn something in these pages about both these distinguished men. It would, indeed, have been an advantage to the book if this portion of it had been somewhat expanded, and the account of Mr. Vernon Heath's photographic experiences a good deal curtailed.

MESSRS. PHILIP & SON publish Philip's "Simplex" *Chart of Parliamentary Representation*, 1892, by Major Ross-of-Bladensburg, a most excellent and thoroughly useful handbook to the existing parliamentary representation of the country, to which the only drawback is that the blue chosen for the Conservative seats and the green selected for the Irish Nationalist seats look at night precisely the same, so that Ireland presents an almost unbroken picture of monotonous uniformity. By day there is no chance of a confusion. The publishers state that they hold in stock similar sheets in blank, with squares in the various colours for gumming on them, in order to show the results of the next general election as they are announced.

MESSRS. GRIFFITH, FARRAN & Co. publish a work much out of the ordinary line of the firm in the form of *Étincelles*, par la Princesse Karadja, the wife, if we mistake not, of Prince Karadja Pasha, Turkish Minister at the Hague. It is a brilliant imitation of the famous volume of "thoughts" by the Queen of Roumania, and is about as valuable. In both there are several flippant paradoxes, but the majority of the little paragraphs contain good specimens of epigram. A literary paragraph is, in our own translation, as follows:—

"The world will end neither by water nor by fire. It will be buried under successive falls of literary matter, and the last inhabitant will die of boredom before his complete immersion has taken place."

*Contes Liqurs*, recueillis par James Bruyn Andrews (Paris, Leroux), is an extremely good collection of stories from the district between Mentone and Genoa. They have been taken down from the mouths of the people, as, if they are to have any real value, such stories should always be. When obvious gaps were visible, they have very properly been left, it being quite as easy for the reader to supply the missing link as for the narrator. This being the case, and much of the dialect having been retained, they certainly have the *cachet populaire*. Many of them bear a remarkably strong resemblance to the stories in Grimm's 'Kinder- und Hausmärchen'; indeed, now and then, subject only to the modifications due to their having found a home so long among people of another race and country, they are all but identical. They have often a detail the more or several details the less, and when it is the more, these details not unfrequently supplement the story as told in Grimm's time-honoured collection. Frau Viehmannin was, however, a much better story-teller than any whom Mr. Andrews has encountered. Though well within the range of the land of Madame D'Aulnoy, these stories do not err on the side of over refinement; they are genuine folk-tales, and do not dazzle the reader with a blaze of jewels or depend on fairies when wonders have to be worked. It is amusing to see the difference wrought by the



different nationality. The German and Norwegian princes and princesses are much more homely than any we read of here. In these Southern stories there is not so much cooking or washing or combing of each other's hair, nor does the condition of the princely heads leave so much to be desired.

WE have on our table *Nature in Books*, by P. A. Graham (Methuen), — *Famous Artists*, by S. K. Bolton (Nelson), — *Decimal Coinage and the Metric System*, by T. B. Ellery (Chambers), — *Poverty, Wealth, and Taxation*, by the Rev. J. Macdonald (W. Reeves), — *Observations on the Emancipation of Industry*, by G. V. Crosbie (Stock), — *Rent, Interest, and Wages*, by M. Flürschheim (W. Reeves), — *Landlordism*, by H. Lazarus (The General Publishing Co.), — *Card Tricks without Apparatus*, by Prof. Hoffmann (Warne), — *Card Tricks with Apparatus*, by Prof. Hoffmann (Warne), — *In Two Moods*, from the Russian of Korolenko, by S. Stepaniak and W. Westall (Ward & Downey), — *East Coast Yarns*, by P. H. Emerson (Low), — *The Story of the Exodus*, by F. Younghusband (Longmans), — *The King and the Kingdom*, by E. H. W. (Mowbray), — *The Place of Authority in Matters of Religious Belief*, by V. H. Stanton, D.D. (Longmans), — *Guillemette*, by R. Vallier (Paris, Lévy), — *Théâtre Complet de O. Feuillet*, Vol. I. (Paris, Lévy), — and *L'Emancipazione delle Colonie*, by G. Coen (Rome, Società Geografica Italiana). Among New Editions we have *Memory*, by F. W. Edridge-Green, M.D. (Baillière), — and *Folly and Fresh Air*, by E. Phillpotts (Trischler).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Delitzsch's (F.) Biblical Commentary on the Prophecies of Isaiah, large cr. 8vo. 7/6 cl.  
Gospel of the Kingdom (The), by the "Minister of a Country Parish," cr. 8vo. 2/6 cl.  
Sermon Bible (The): Vol. 9, Acts vii.—1 Corinthians xvi., cr. 8vo. 7/6 cl.

## Fine Art.

- Redgrave's (G. R.) History of Water-Colour Painting in England, cr. 8vo. 5/ cl.  
Somerville's (W.) An Extract from the Chase, illustrated in Pen-and-Ink Sketches by G. M. Scarlett, 21/ net, cl.

## Poetry.

- Neil's (J.) The Bridal Song, 4to. 5/ cl. in box.  
History and Biography.  
Oman's (C. W. C.) The Byzantine Empire, cr. 8vo. 5/ cl.

## Geography and Travel.

- Stables's (G.) Cruise of the Land Yacht Wanderer, Popular Edition, large cr. 8vo. 5/ cl.

## Philology.

- Happé's (L. A.) 100 Passages for Translation at Sight into French or German: Part I, English, cr. 8vo. 2/ cl.

## Science.

- Cooke's (T.) Dissection Guides, 8vo. 10/6 cl.  
Guthmann's (O.) Blasting, a Handbook for the Use of Engineers, &c., demy 8vo. 10/6 cl.  
Ormerod's (J. A.) Diseases of the Nervous System, 8/6 cl.  
Osler's (W.) Principles and Practice of Medicine, 24/ cl.  
Richardson's (A. T.) Graduated Mathematical Exercises for Home Work, without Answers, 12mo. 3/ cl.  
White's (W. H.) Materia Medica, Pharmacy, &c., 12mo. 7/6

## General Literature.

- Allen's (J. L.) Flute and Violin, and other Kentucky Tales, 2/ Autobiography of an English Gamekeeper (John Wilkins, of Stanstead, Essex), edited by A. H. Byng, &c., 8vo. 8/6  
Bangs's (J. K.) Tiddlywink Tales, illustrated, cr. 8vo. 2/6  
Braddon's (Miss) Gerard, or the World, the Flesh, and the Devil, cr. 8vo. 2/6 cl.  
Catherwood's (M. H.) The Lady of Fort St. John, 12mo. 6/ cl.  
Clarke's (H. S.) A Little Flutter: Stage, Story, and Stanza, 2/ King's (Capt. C.) Sunset Pass, or Running the Gauntlet through Apache Land, cr. 8vo. 3/6 cl.  
Outdoor Games and Recreations for Boys, by Dr. W. G. Grace, &c., imperial 16mo., 8/ cl.  
Phillpotts's (E.) A Tiger's Cub, cr. 8vo. 3/6 cl.  
St. Aubyn's (A.) The Junior Dean, a Novel, cr. 8vo. 3/6 cl.  
Vane's (H.) Elton Hazlewood, a Memoir, cr. 8vo. 3/6 cl.  
Younger Sister (A), by the Author of 'The Atelier du Lys,' 6/

## FOREIGN.

## Theology.

- Hase (K. v.): Denkschriften zum katholischen Kirchenstreite, 6m.  
Hase (K. v.): Gesammelte Werke, Vol. 10, Part 1, 5m.  
Hase (K. v.): Theologische Erzählungen, 5m.  
Patzig (E.): Johannes Antiochenus u. Johannes Malalas, 1m. 50.

## Fine Art and Archaeology.

- Förster (H.): Die Sieger in den olympischen Spielen, 1m.  
Kletz (G.): Agonistische Studien: I. Der Diskoswurf bei den Griechen u. seine künstler. Motive, 2m. 50.  
Willisch (E.): Die altkorinthische Thonindustrie, 6m.

## History and Biography.

- Carl Friedrich's v. Baden brieflicher Verkehr m. Mirabeau u. Du Pont, bearb. v. C. Knies, 2 vols. 25m.  
Chassin (C. L.): La Préparation de la Guerre de Vendée, 1789-1793, 3 vols. 30fr.  
Larrey (Baron): Madame Mère, 2 vols. 15fr.  
Thureau-Dangin (P.): Histoire de la Monarchie de Juillet, Vols. 6 and 7, 16fr.

## Geography.

- Péroz (É.): Au Soudan Français, 7fr. 50.

## Philology.

- Fuhr (K.): Die Metrik d. westgermanischen Allitterationsverses, 3m. 60.  
Hatzidakis (G. N.): Einleitung in die neugriechische Grammatik, 10m.  
Heinzel (R.): Das Gedicht vom König Orendel, 1m. 80.  
Reichel (C.): Die mittellenglische Romanze Sir Fyrrumbras, 1m. 50.  
Scartazzini (G. A.): Dante-Handbuch, 9m.  
Schulze (W.): Questiones Epice, 12m.

## Science.

- Ewald (J. R.): Physiologische Untersuchungen üb. das Endorgan d. Nervus octavus, 18m.  
Gärtner (A.): Leitfaden der Hygiene, 7m.  
Hamann (O.): Entwicklungslehre u. Darwinismus, 8m.

## General Literature.

- Cim (A.): Bonne Amie, 3fr. 50.  
Houdard (A.): Premiers Principes de l'Économie, 4fr. Josette, 3fr. 50.  
Neukomm (E.) et D'Estrées (P.): Les Hohenzollern, 3fr. 50.  
Suttner (B. v.): An der Riviera, Roman, 2 vols. 8m.

## DEDICATION OF A FORTHCOMING PLAY.

## I.

BETWEEN the sea-cliffs and the sea there sleeps  
A garden walled about with woodland, fair  
As dreams that die or days that memory keeps  
Alive in holier light and lovelier air  
Than clothed them round long since and blessed  
them there  
With less benignant blessing, set less fast  
For seal on spirit and sense, than time has cast  
For all time on the dead and deathless past.

## II.

Beneath the trellised flowers the flowers that shine  
And lighten all the lustrous length of way  
From terrace up to terrace bear me sign  
And keep me record how no word could say  
What perfect pleasure of how pure a day  
A child's remembrance or a child's delight  
Drank deep in dreams of, or in present sight  
Exulted as the sunrise in its might.

## III.

The shadowed lawns, the shadowing pines, the ways  
That wind and wander through a world of flowers,  
The radiant orchard where the glad sun's gaze  
Dwells, and makes most of all his happiest hours,  
The field that laughs beneath the cliff that towers,  
The splendour of the slumber that enthalls  
With sunbright peace the world within their walls,  
Are symbols yet of years that love recalls.

## IV.

But scarce the sovereign symbol of the sea,  
That clasps about the loveliest land alive  
With loveliness more wonderful, may be  
Fit sign to show what radiant dreams survive  
Of suns that set not with the years that drive  
Like mists before the blast of dawn, but still  
Through clouds and gusts of change that chafe and chill  
Lift up the light that mocks their wrathful will:

## V.

A light unshaken of the wind of time,  
That laughs upon the thunder and the threat  
Of years that thicken and of clouds that climb  
To put the stars out that they see not set,  
And bid sweet memory's rapturous faith forget.  
But not the lightning shafts of change can slay  
The life of light that dies not with the day,  
The glad live past that cannot pass away.

## VI.

The many-coloured joys of dawn and noon  
That lit with love a child's life and a boy's,  
And kept a man's in concord and in tune  
With lifelong music of memorial joys  
Where thought held life and dream in equipoise,  
Even now make child and boy and man seem one,  
And days that dawned beneath the last year's sun  
As days that even ere childhood died were done.

## VII.

The sun to sport in and the cliffs to scale,  
The sea to clasp and wrestle with, till breath  
For rapture more than weariness would fail,  
All-golden gifts of dawn, whose record saith  
That time nor change may turn their life to death,

Live not in loving thought alone, though there  
The life they live be lovelier than they were  
When clothed in present light and actual air.

## VIII.

Sun, moon, and stars behold the land and sea  
No less than ever lovely, bright as hope  
Could hover, or as happiness can be:  
Fair as of old the lawns to sunward slope,  
The fields to seaward slant and close and ope:  
But where of old from strong and sleepless wells  
The exulting fountains fed their shapely shells,  
Where light once dwelt in water, dust now dwells.

## IX.

The springs of earth may slacken, and the sun  
Find no more laughing lustre to relume  
Where once the sunlight and the spring seemed  
one;  
But not on heart or soul may time or doom  
Cast aught of drought or lower with aught of  
gloom  
If past and future, hope and memory, be  
Ringed round about with love, fast bound and  
free,  
As all the world is girdled with the sea.

A. C. SWINBURNE.

## MISS A. B. EDWARDS.

IN the midst of fame, friends, and fortune,  
surrounded by everything to make her happy—  
as it was hoped, with many years of intellectual  
activity before her—Amelia Blandford Edwards  
has passed away at the age of fifty-nine.

It is not my intention to say one word of criticism upon the literary and archaeological achievements of my first cousin, staunch friend, and brilliant literary confrère; her work in the field of fiction has stood the test of time, her merits as an Egyptologist are now universally acknowledged—it is pleasant to know that the cordial recognition of the *Athenæum* a few weeks ago was one of the last things read to her—but I think many who only knew Miss Edwards as the author of 'Barbara's History' or 'Pharaohs, Fellahs, and Explorers' will like these reminiscences from one who has been on sisterly terms with her throughout the greater part of her life. The present writer was a child in the nursery when she first knew her cousin Amelia, then a tall girl in her teens.

Born in London, the only child of adoring parents, she was carefully educated, and may be said to have begun her career as a novelist when other children are spelling out 'Goody Two Shoes.' When only nine years old she happened to see a prize offered for a temperance story in a penny paper. Fired with ambition, the eager child set to work, wrote her story, dispatched the MS., and to her great joy, and the tremendous pride and astonishment of her parents, carried off the palm.

But, although English literature was from childhood to middle life her absorbing study and pursuit, music in early years had taken such hold of her that at one time it seemed as if Amelia B. Edwards would rather distinguish herself in that field than authorship. I well remember the time when she used to devote eight hours a day to pianoforte practice, and for some years she was one of the most zealous pupils of the late Mrs. Mounsey Bartholomew. For drawing also she possessed marked talent, though I am unaware that she ever received a drawing lesson in her life. Indeed, excepting in the matter of music, few distinguished persons have been less indebted to teachers; she always said that she could teach herself anything better than others could teach her, and as an Egyptologist she was entirely self-taught.

Before the appearance of 'Barbara's History' she had published several stories; the popularity acquired by that charming story at once secured her position as a novelist. From that period till the appearance of 'Lord Brackenbury' she had alike publishers and public at her feet. Few novelists could secure such prices, and she was frequently invited to write



stories long after she had taken up Egyptology for once and for all. No writer ever possessed greater respect for literature. In easy circumstances, perhaps she was less tempted than most to write for money; but be this as it may, she ever, alike in trifles or important works, did her very best.

A happy chance led her into the field of her latest and most brilliant successes. It was quite by accident that she visited Egypt some years since, the results of her journey being now well before the world. No need here to dwell on her exertions as honorary secretary of the Egypt Exploration Fund, or her numerous contributions to Egyptian archaeology. As was lately pointed out in the columns of the *Athenæum*, she is the first lady who has attained distinction as an Egyptologist. There can be little doubt that the highly successful lecturing tour in America three years ago had something to do with the general break up of Miss Edwards's health. During the journey she unfortunately fell down and broke her wrist. Unwilling to disappoint her audience, she lectured the same evening, with her arm in a sling, and for some time felt no ill effects from the effort. She was, however, never the same again. A journey to Italy last year proved beneficial, but it was evident to all those who knew her well that she had never wholly recovered from the shock. She died of bronchitis at Weston-super-Mare on Good Friday, having been attended through many months' illness by her devoted friend and fellow traveller in America, Miss Kate Bradbury.

Miss Edwards threw heart and soul into her work, and never dabbled in politics or philanthropy. She was a passionate lover of birds, and was a member of the Anti-Vivisection Society. Of generous, genial temperament, a brilliant talker, a staunch friend, a fine critic—above all, thoroughly mistress of any subject she took in hand—Amelia Blandford Edwards is alike a loss to her friends, to society, and to literature, her name one of which all English-speaking women may be justly proud.

M. BETHAM-EDWARDS.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second part of a list of the names which it is intended to insert under the letter N in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Nevill, George, 3rd Baron of Abergavenny, 1471\*-1535  
Nevill, Grey, eccentric, 1723  
Nevill, John de, Warden of Forests, 1243  
Nevill, Sir John de, baron, 1388  
Nevill, John, Marquis of Montagu, 1471  
Nevill, John, 3rd Baron Latimer, 1542  
Nevill, Ralph de, baron, 1367  
Nevill, Ralph de, 1st Earl of Westmoreland, 1425  
Nevill, Ralph, 4th Earl of Westmoreland, 1549  
Nevill, Richard, Earl of Salisbury, 1400-1460  
Nevill, Richard, Earl of Warwick, "The King-Maker," 1428-1471  
Nevill, Richard, 2nd Baron Latimer, 1530  
Nevill, Robert de, baron, 1282  
Nevill, William, Earl of Kent, 1463  
Neville, William, poet, fl. 1513  
Neville, Alan de, judge, 1190  
Neville, Alexander, Archbishop of York, 1394  
Neville, Alexander, poet, 1544-1614  
Neville, Sir Christopher, rebel, 1569\*  
Neville, Edmund, conspirator, fl. 1580  
Neville, Edmund, Jesuit, 1606-1648  
Neville, Edward, Jesuit, 1709  
Neville, Geoffrey de, judge, 1235  
Neville, George, Archbishop of York, 1476  
Neville, George, divine, 1567\*  
Neville, Sir Henry, ambassador, 1615  
Neville, Sir Humphrey, insurgent, 1470  
Neville, John, Lord Neville, 1461  
Neville, Jollan de, judge, 1234\*  
Neville, Laurence, Bishop of Ferns, 1503  
Neville, Ralph de, Bishop of Chichester, 1244  
Neville, Richard Griffin, 3rd Lord-Braybrooke, 1783-1888

Neville, Richard Neville Aldworth, statesman, 1717-1793  
Neville, Robert, Bishop of Durham, 1457  
Neville, Robert de, judge, 1229\*  
Neville, Sir Thomas, Speaker of House of Commons, fl. 1515  
Neville, Thomas, Dean of Canterbury, 1615  
Neville, William, Lollard leader, fl. 1400  
Nevin, Downpatrick, Irish Presbyterian divine, fl. 1724  
Nevinson, Charles Dalston, physician, 1773-1846  
Nevison, William, highwayman, 1685  
Nevoy, Sir David, Scottish judge, 1683  
Nevydd, Welsh saint, fl. fifth century  
Nevydd, Hardd, Welsh chieftain, fl. 1150  
Nevynson, Christopher, lawyer, 1551  
Nevynson, Stephen, canon of Canterbury, 1580  
Newall, Robert Stirling, optician and engineer, 1889  
Newbald, Geoffrey de, judge, 1276  
Newbery, Francis, bookseller, 1743-1818  
Newbery, John, bookseller, 1713-1767  
Newbery, Ralph, printer, 1563  
Newbery or Newberie, Thomas, writer for children, fl. 1563  
Newbold, Thomas J., traveller and economic writer, 1850  
Newburgh, Henry de, Earl of Warwick, 1123  
Newcomb, Thomas, poet, 1675\*-1766  
Newcombe, Thomas, printer, 1627-1681  
Newcome, Peter, topographer, 1797  
Newcome, Richard, Bishop of St. Asaph, 1769  
Newcome, William, Archbishop of Armagh, 1729-1800  
Newcomen, Matthew, Nonconformist writer, 1668\*  
Newcomen, Thomas, mechanician, 1729  
Newcourt, Richard, draughtsman, fl. 1650  
Newcourt, Richard, antiquary, 1716  
Newdegate, Charles, politician, 1816-1887  
Newdigate, John, scholar, 1559  
Newdigate, Sir Richard, judge, 1602-1678  
Newdigate, Sir Roger, Bart., founder of the Newdigate Prize, 1719-1806  
Newell, Robert Hasell, miscellaneous writer, 1852  
Newenham, Sir Edward, Irish politician, 1732-1814  
Newenham, Frederick, painter, 1807-1859  
Newenham, Thomas de, Lord Keeper, 1386  
Newenham, Thomas, economist, fl. 1803  
Newerk, Henry de, Archbishop of York, 1299  
Newland, Abraham, Bank of England cashier, 1730-1807  
Newland, John, antiquary, 1515  
Newlin, Robert, President C.C.C., Oxford, 1688  
Newlin, Thomas, divine, 1687-1743  
Newman, Alfred, architectural draughtsman, 1827-1866  
Newman, Edward, naturalist, 1815-1876  
Newman, Francis, New England statesman, 1660  
Newman, Jeremiah Whitaker, physician and author, 1759-1839  
Newman, John, architect, 1787-1859  
Newman, John Henry, cardinal, 1801-1890  
Newman, Samuel, Independent divine, 1600-1663  
Newman, Thomas, printer, 1587\*  
Newman, Thomas, divine, 1610  
Newman, Thomas, divine, 1692-1758  
Newmarch, Henry de, baron, fl. 1066  
Newmarch, William, economist and statistician, 1820-1882  
Newmarket, Adam de, judge, 1219\*  
Newport, Andrew, Royalist, fl. 1655  
Newport, Christopher, navigator, 1565-1617  
Newport, Francis, 1st Earl of Bradford, 1620-1708  
Newport, George, naturalist, 1803-1854  
Newport, Sir John, politician, 1756-1843  
Newport, Maurice, Jesuit, 1611-1687  
Newport, Richard, Bishop of London, 1318  
Newport, Richard, Baron Newport, 1650  
Newport, Sir Thomas, Bajulus of Rhodes, fl. 1517  
Newsam, Bartholomew, clockmaker to Queen Elizabeth, fl. 1590  
Newstead, Christopher, divine, 1597\*-1662  
Newte, John, writer, 1716  
Newton, Sir Adam, Dean of Durham, 1630  
Newton, Alfred Pizzey, landscape painter, 1830-1883  
Newton, Benjamin, divine, 1677-1735  
Newton, Christopher, Lord Delvin, 1544-1602  
Newton, Francis, divine, 1572  
Newton, Francis Milner, painter, 1720-1794  
Newton, George, Presbyterian divine, 1601\*-1681  
Newton, Sir George, field-marshal, 1757-1848  
Newton, Gilbert Stuart, painter, 1795-1835  
Newton, afterwards Puckerings, Sir Henry, Paymaster-General to Charles II., 1700  
Newton, Sir Henry, British envoy in Tuscany, 1715  
Newton, Sir Isaac, natural philosopher, 1642-1727  
Newton, James, engraver, b. 1743  
Newton, James, herbalist, 1750  
Newton, John, D.D., mathematician, 1622-1678  
Newton, John, friend of Cowper, 1725-1807  
Newton, Mary Severn, artist, 1833-1866  
Newton, Ninian, printer, fl. 1585  
Newton, Richard, judge, fl. 1424-1449  
Newton, Richard, D.D., Principal of Hart Hall, Oxford, 1676\*-1753  
Newton, Richard, caricaturist, 1777-1798  
Newton, Samuel, diarist, 1629-1718  
Newton, Theodore, divine and poet, 1563  
Newton, Thomas, physician and author, 1607  
Newton, Thomas, Bishop of Bristol, 1704-1782  
Newton, William, the Peak minstrel, fl. 1788  
Newton, William, architect, 1790  
Newton, Sir William John, miniaturist, 1785-1869  
Neylan, Daniel, Bishop of Kildare, 1603  
Nial, Aod or Hugh, Irish leader, 16th century  
Nial, king of Ireland, 405  
Nial Glundubh, king of Ireland, 919  
Nias, Sir Joseph, admiral, 1794\*-1879  
Niblett, Stephen, Warden of All Souls', 1776  
Nicholes, Alexander, writer, fl. 1620  
Nichols, Richard, poet, fl. 1610  
Nichol, Sir John, Dean of the Arches, 1759-1838  
Nichol, John Pringle, astronomer, 1804-1859  
Nichola, or Nicola, Lewis, soldier, 1717-1807  
Nicholas, Prior of Worcester, 1124  
Nicholas, Bishop of Down, 1304  
Nicholas ab Gwrgaut, Bishop of Llandaff, 1183  
Nicholas de Walsingham, writer, fl. 1193  
Nicholas de Fernelham, medical writer, 1241  
Nicholas de Guilford, poet, fl. 1250  
Nicholas of Ely, Keeper of Great Seal, fl. 1258  
Nicholas of Waterford, Lord Justice of Ireland, fl. 1337

Nicholas of Lynn, Carmelite, fl. 1386  
Nicholas de Burgo, Divinity Lecturer at Oxford, fl. 1522-1537  
Nicholas, —, colonel, capturer of New Amsterdam, fl. 1664  
Nicholas, Abraham, writing master, 1692-1744  
Nicholas, Sir Edward, Secretary of State, 1593-1669  
Nicholas, Henry, father of the Family of Love, fl. 1580  
Nicholas, John Lydiard, traveller, fl. 1816  
Nicholas, Robert, judge, 1660\*  
Nicholas, Thomas, translator, fl. 1590  
Nicholas, Thomas, antiquary, 1820-1879  
Nicholay, Sir William, colonial governor, 1842  
Nicholl, John, traveller and author, fl. 1607  
Nicholl, Sir John, politician, 1756-1830\*  
Nicholl, Whitlock, physician and scholar, 1786  
Nicholls, Edward, captain of the Dolphin, fl. 1617  
Nicholls, Frank, physician to George II., 1699-1779  
Nicholls, Sir George, Poor Law reformer, 1781-1865  
Nicholls, Josias, Puritan, fl. 1565  
Nicholls, Norton, virtuoso, 1738-1806  
Nicholls, Sutton, engraver, fl. 1725  
Nichols, Sir Augustine, judge, 1559-1616  
Nichols, Degory, divine, fl. 1501  
Nichols, Francis, American general, 1737-1812  
Nichols, George, jurist, fl. 1509  
Nichols, James, printer, 1785-1861  
Nichols, Sir Jasper, Commander-in-Chief, India, 1780\*-1849  
Nichols or Nicholson, John, Protestant martyr, 1538. See Lambert, John.  
Nichols or Nicolls, John, controversialist, fl. 1580  
Nichols, John, printer and author, 1745-1826  
Nichols, John Bowyer, printer, 1779-1863  
Nichols, John Gough, printer and antiquary, 1806-1873  
Nichols, Joseph, painter, fl. 1738  
Nichols, Philip, theologian, fl. 1558  
Nichols, Philip, divine, fl. 1592  
Nichols or Nicols, Thomas, lapidary, fl. 1655  
Nichols, William, D.D., divine and author, 1664-1712  
Nichols, William, writer, fl. 1717  
Nichols, William Luke, archaeologist, 1802-1889

(To be continued.)

#### F. VON BODENSTEDT.

GERMAN literature is not at the present day so rich that it can afford to lose a poet whose verses have run through some one hundred and twenty editions, and been translated into thirteen languages, and the death of Bodendstedt makes a sensible gap in the scanty number of German men of letters who are known outside their own country. Born at Peine, in Hanover, when George III. was still the nominal king of Hanover and England, Bodendstedt was a boy when the revolution in Paris led to troubles in Germany, and he saw the sky red with the flames of Brunswick. In 1841 he obtained a tutorship to the sons of Prince M. Galitzin, and his first publication was a volume of translations from Kosloff, Pushkin, and Lermontoff; subsequently he became a teacher at the Gymnasium at Tiflis, and there first heard a Persian singer excite the enthusiasm of Georgian and Armenian readers. In company with Dr. George Rosen, the celebrated philologist, he took lessons from the Mirza Schaffy whose name he afterwards made familiar throughout the Western world; and through Dr. Rosen's intervention, Cotta of Stuttgart published his first book of importance, 'Die poetische Ukraine.' At Tiflis he also made the acquaintance of the late Danby Seymour, and in 1859, when he visited England, Seymour introduced him to Lord John Russell and other persons of note.

By this time he had become famous through the appearance in 1851 of his masterpiece, 'Die Gedichte des Mirza Schaffy.' When he endeavoured—in his 'Gedichte,' published two years later, and in 'Aus der Heimath und Fremde'—to get rid of the Oriental dress adopted in his famous work, he by no means achieved equal popularity. In 1854 he was invited to Munich by King Maximilian of Bavaria, and after the death of that monarch he was for a few years director of the Court Theatre at Meiningen. At Munich he produced his historical tragedy 'Demetrius,' and a new and enlarged edition of his translations of Pushkin. In 1879 Bodendstedt visited America, and two years subsequently brought out an account of his travels. In 1882 he issued a translation of Omar Khayyam. More than one volume of original verse from his pen appeared during the eighties, and some two years ago he published his autobiography, which we reviewed in May, 1890. His last work, a narrative poem entitled 'Theodora,' appeared only a few weeks ago.



## Literary Gossip.

MISS RHODA BROUGHTON has nearly finished a new novel, which will probably begin to appear serially in *Temple Bar* in the autumn.

THE proprietors of the *Daily Telegraph* are, it is understood, contemplating the permanent enlargement of their journal. The change, if decided upon, will probably take place at the beginning of next year, or perhaps somewhat sooner.

ALTHOUGH Mr. Whympers' volumes appeared during the last weeks of Mr. Murray's life, he was too weak and ill to give his attention to them, and actually the last work of which he personally superintended the publication was that of Mr. Villiers Stuart, of Dromana, 'Adventures among the Equatorial Forests and Rivers of South America,' which we reviewed last Saturday. He revised many of the proof-sheets, and made several annotations with his own hand upon them.

THE great rarity of copies of the first edition of Gray's 'Elegy' makes it at all times worthy of note when one occurs for sale. That two copies should be found in one catalogue is, we should think, almost unprecedented. Such is, nevertheless, the case, and Messrs. Sotheby, Wilkinson & Hodge will sell them on May 16th. The first is described as a fine copy and bound by Riviere; the second Messrs. Sotheby discovered in a volume of tracts of the last century consigned to them with other books.

THE May number of the *Expositor* will contain a reply by Prof. Driver to some critics of his 'Introduction to the Old Testament'; and a paper by Prof. Sanday summing up his conclusions on the Fourth Gospel.

THE May number of *Literary Opinion* will contain 'Personal Reminiscences of Walt Whitman,' by Mrs. Joseph Pennell; also an essay entitled 'Towards the Sun,' by Mrs. Lynn Linton, and two sonnets by Miss Christina Rossetti.

THE Folk-lore Society is organizing local committees in the several counties and districts of the United Kingdom for the gathering in of the local folk-lore, consisting of the various items recorded in local histories and other publications, and of the yet unrecorded items preserved by the peasantry. Leicestershire and Norfolk are the two counties which have begun the good work, the former under the guidance of Mr. Billson, the latter under Mr. Gerish. The organizing committee of the Society are arranging to extend the plan to other counties, and have already printed one part of their proposed series of county folk-lore. This part relates to Gloucestershire, and is edited by Mr. E. Sidney Hartland. Miss Dendy is engaged upon Warwickshire on the same lines, Mr. Emslie on Middlesex, and other counties are being allocated.

A PRIZE of 50*l.* has been offered by the Council of the Peace and Arbitration Association for the best "model chapter" on peace and war, such as might be incorporated in elementary school readers.

A NEW monthly review is announced for publication, which is to have for its object the placing of authors' manuscripts where

Mrs. Micawber desired her husband to place his paper, "on the market." The promoters do not explain how the end is to be accomplished.

JUDGE O'CONNOR MORRIS, who is already favourably known as a writer on military topics, is writing a life of the great Napoleon for Messrs. Putnam's "Heroes of the Nations" series.

A POEM by William Pitt will appear in the forthcoming number of the *National Review*, a reflective piece, written on the occasion of a visit to Coombe Wood. The original MS. was given by the author to the first Earl of Harrowby.

MR. GATFIELD'S promised 'Guide to Printed Books and Manuscripts relating to English and Foreign Heraldry and Genealogy' is nearly finished, and will be ready for issue early in May. The work has been largely augmented while passing through the press, and contains now about 20,000 titles and other references, consisting of nearly 650 closely printed pages. Only 300 copies are being printed.

PROF. DICKSON, of the University of Glasgow, writes to us calling attention to the fact that in Glasgow the tercentenary of Comenius was celebrated by a commemorative address given by Dr. Ross, of the Church of Scotland Training College; and an article on Comenius appeared in the *Glasgow Herald*, from the pen of Dr. Hutchison, of the Glasgow High School.

PROF. NÖLDEKE is about to publish a series of popular articles on Oriental matters entitled 'Orientalische Skizzen,' in which he will treat of the Koran, Islam, the Khalif Mansûr, Jacob the Copper-smith, Syrian Saints, Bar-Hebræus the Great, and Theodore of Abyssinia. An English translation of the work will appear at the end of the summer.

MISS MARGARET THOMAS has just completed a cabinet bust of Richard Jefferies, after the original recently unveiled in Salisbury Cathedral by Bishop Wordsworth.

THE Historical Society of Canton Berne proposes to issue a catalogue, with notes and illustrations, of all the castles and ruins of castles within the canton. The secretary, Dr. Wolfgang von Mülinen, has sent a circular to the members asking whether any castles or forts stood in their neighbourhood; the exact spot where they stood; their present condition; and begging for a drawing or photograph, if possible.

M. STERCHI, the president of the "Biographical Commission" of the Berne Historical Society, has issued a new circular to the members of the society and other friends of the history of the Swiss fatherland, asking for further contributions towards its 'Sammlung Bernischer Biographien,' which was begun nine years ago. Only thirteen "Hefte" of the collection have as yet been published, through exhaustion of the funds at the command of the committee.

A CORRESPONDENT informs us that Mr. A. C. Carrington, of Bakewell, has finished transcribing and cataloguing a number of valuable charters discovered some two years ago.

THE lamented decease of Dr. Allon deserves notice in these columns because of his long and able conduct of the *British*

*Quarterly Review*, otherwise he was not a large contributor to literature, and his modestly allowed few even of his sermons to appear in print. The deaths are also announced of Mr. Roswell Smith, manager of the Century Publishing Company of New York; of M. H. de Kock, son of the famous novelist, and himself the author of many novels and theatrical pieces; and of M. Raoul Frary, a well-known journalist and author of 'La Question du Latin,' a brochure that made a considerable stir in France.

THE annual report of the Booksellers' Provident Institution shows a state of prosperity, but it is a pity more assistants do not take advantage of it. The death of Mr. Murray occurred too recently to be recorded, but another great loss, that of Mr. W. H. Smith, is mentioned.

THERE are not many Parliamentary Papers likely to be of interest to our readers this week. Perhaps the only one worth naming is a Report on the Finances of Turkey and the Administration of the Ottoman Public Debt (2*d.*).

## SCIENCE

*Bibliotheca Accipitraria: a Catalogue of Books, Ancient and Modern, relating to Falconry.* With Notes, Glossary, and Vocabulary. By James Edmund Harting. (Quaritch.)

EVEN those who were already acquainted with Mr. Harting's contributions to the literature of falconry—especially his introduction to the Elizabethan 'Perfecte Booke for Keeping of Sparhawkes and Goshawkes'—can hardly have been prepared for the extensiveness of the present scholarly work. It is not a mere list of books relating to a pursuit which has passed its zenith, but a *catalogue raisonné*, which, though primarily the result of twenty years' research in the library, also betokens long acquaintance in the field with a classic sport and its present upholders. The practice of falconry—even as now restricted in the British Islands—may, perhaps, appeal more nearly to the author's tastes than the hunting up of rare treatises, though that also has its charms; but the preference, if such exist, is never shown, and the remarks upon hawking are made subsidiary to the literature which they are meant to illustrate.

There is authority for believing that falconry was known in China before 2200 B.C., and was even practised in Europe at least three centuries prior to the Christian era. Considering that it continued to be the pastime—and to some extent the game-provider—of the upper classes, until gradually superseded by the use of fowling-pieces, the literature relating to so popular a subject might be looked upon as somewhat scanty; for even in Schlegel's comprehensive list appended to his celebrated 'Traité de Fauconnerie,' concluded in 1853, only 135 treatises on hawking were enumerated. This number has, however, been increased by Mr. Harting to 378, in nineteen different languages, the titles of all being transcribed *verbatim et literatim*, with notes upon the various editions, translations, and appropriations (often unacknowledged, for the old writers were great



"conveyers"), and with many cross-references which reflect great credit upon the industry of the author. His remarks show that the majority of these books have been seen and carefully examined, while allusions are made incidentally to a considerable number of MSS., and the libraries in which they exist. These MSS. have not been catalogued here:—in the first place, because those in English have already been mentioned in the introduction to the treatise on the sparrow-hawk to which we have alluded; and, secondly, because a list of those in other languages would involve a great expenditure of time in making a tour of continental libraries.

Although there can be little question that falconry originated in the East, and gradually travelled westward, yet, strange to say, one of the first allusions to it comes from England. This occurs in a letter addressed by King Ethelbert to Boniface, Bishop of Mayence (who died A.D. 755), asking for two falcons fit to fly at the crane, there being few suitable for this quarry in Kent. Several of the later Saxon kings were also partial to hawking, though the early Normans seem to have preferred the chase; but it was undoubtedly the intercourse with the East, resulting from the crusades, which gave a new impulse to falconry. The first to make a mark in the literature of the subject was the Emperor Frederick II. of Germany, King of Jerusalem and Sicily (died A.D. 1250), who brought expert falconers with their hawks from Syria and Arabia, and composed '*De Arte Venandi cum Avibus*,' the earliest treatise which appeared in the West. Mr. Harting observes that

"to master this is to acquire a liberal education in the art of hawking. It is extremely easy to read, and with the aid of the polyglot vocabulary at the end of the '*Bibliotheca Accipitraria*,' would furnish a Latin classic which, to the majority of schoolboys, would prove of far greater interest than the works of many Latin authors placed in their hands at the present day."

Frederick was the first to introduce into Europe the use of the hood, and at pp. 168 and 170 of Mr. Harting's book reproductions are given of the Italian miniatures to the MS. (which were prepared by Prince Manfred), showing the process of training hawks. The emperor's treatise was not printed until 1596, when it was incorporated with the works of Albertus Magnus. To Germany belongs the honour of producing the first printed book on falconry in any language (*circa* 1472); but, apart from translations, most of the earlier German works are more curious than useful, if we except Eberhard Tapp's very rare treatise, published at Cologne in 1542. After Germany in chronological order comes Italy, with Brunetto Latini's '*Il Tesoro*' (Trevisa, 1474), composed in Paris and originally written in French. In the latter language the first printed book on hunting and hawking is '*Le Livre du Roy Modus et de la Roynne Ratio*,' produced at Chambéry in 1486. The same year saw the appearance of the celebrated '*Boke of St. Albans*,' by Juliana Barnes, the earliest specimen extant of English printing, though not the first treatise relating to falconry in our language, for it is a compilation from earlier MSS.

In the Middle Ages Spain produced several works of high practical value; but these were not printed for many centuries after they were written. Foremost among them stands the code of regulations for the chase known as '*Los Paramientos para la Caza*,' said to have been promulgated by Sancho VI. (El Sabio), King of Navarre, in 1180, though this date has been questioned. The original parchment is still preserved in the archives of Pamplona, where it was transcribed by M. Castellon d'Aspet, who published an annotated translation in 1874. '*Le Livre des Déduits de Chasse*' of Gaston Phœbus, Comte de Foix, dated 1321, exhibits considerable acquaintance with the above Spanish treatise, owing, doubtless, to the fact that Gaston had married the sister of Carlos II. of Navarre, and was in the habit of visiting Pamplona. In Don Sancho's code mention is made of the hawks then used in Navarre; and we come upon the record—remarkable at first sight—that the fine for the detention or theft of a trained goshawk was higher than in the case of a falcon. Probably this greater esteem for the short-winged hawk was owing to the wooded and mountainous nature of the country, which rendered the goshawk a more useful bird than the long-winged, high-soaring peregrine. Next in order is the '*Libro de la Caza*' of the Prince Don Juan Manuel (*circa* 1325), edited by Don José Gutierrez de la Vega in 1879, a very interesting work, written in pure Castilian. A longer treatise was compiled in 1386 by Don Pedro Lopez de Ayala during his captivity in the castle of Oviedes, in Portugal, after the battle of Aljubarrota, where he was taken prisoner. This work was published at Madrid in 1869, with notes by the Duque de Alburquerque and an introduction by Don Pascual de Gayangos, one of the most curious chapters treating of the operation known to English falconers as "imping," *i.e.*, repairing broken flight-feathers. A rare and important book is the '*Arte de Ballesteria y Monteria*,' by Martinez de Espinar (1644), who shows a wide knowledge of falcons and their habitats, although there is a confusion between Ireland and Iceland, due, perhaps, to the printer. It is evident from the author's remarks that in those days there was considerable intercourse southward with Morocco and Algeria as regards falconry; while from the north the falconers of the Netherlands visited Madrid annually with their hawks, as pointed out by M. Galeslout (*cf.* No. 198 of this work). But we must not devote too large a proportion of our space to Spain, and will only notice one more work—a sermon by Fray Andrés Ferrer de Valdecebro, of the Order of Preachers, who likens the peregrine to the soul striving towards heaven, and the heron to fasting; the moral being that "fasting raises the soul to heaven with a light and rapid flight," whereas the truth is that the unfortunate heron in nowise fasts, but simply jettisons his cargo to lighten himself when pursued. And this reminds us that Mr. Harting has reproduced (pp. 124-126) Calderon's bold description of heron-hawking from '*El mayor Encanto Amor*,' with D. F. MacCarthy's translation into rhymed verse, unrivalled in the English language for spirit and strict fidelity combined.

In French—apart from literary curiosities, such as the allegorical '*Livre du Faucon*' (1486-92?)—the first work of importance after '*Le Roy Modus*,' already mentioned, is Tardif's '*Livre de l'Art de Fauconnerie*' (1492), which is, however, chiefly a translation from the Latin text (since lost) of '*Le Roi Dancus*,' a mythical monarch of Armenia. Charles d'Arcussia's '*Fauconnerie*' (1598) is of genuine merit; while, passing to modern times, the works of the Baron de Noirmont, M. P. Amédée Pichot, and others show that the interest in the sport is reviving. It should be remarked that although the Netherlands have always been distinguished for falconers and for the capture of hawks on passage—especially in Brabant—yet the records come under the head of French literature, owing to the language in which they were written. Schlegel was a Saxon, but he became a professor in a Dutch university, and he wrote in French! Want of space compels us to pass over treatises of more or less interest in Italian and Greek.

Returning to England, the first work to be noticed is an improvement on the '*Boke of St. Albans*,' already mentioned, styled '*The Gentleman's Academie*,' by Gervase Markham (1595), which subsequently went through many editions and modifications. Twenty years earlier, however, George Turberville, a member of the old Dorsetshire family with which Mr. Thomas Hardy has recently familiarized us, issued a work in which he borrowed freely, with acknowledgment, from French and Italian writers. Far more original are '*Falconry*,' or, the '*Faulcon's Lure and Cure*' (1615), and another work of three years later, both by Symon Latham, pupil of Henry Sadler, of Everley, Wilts, who was the son of Sir Ralph Sadler, grand falconer to Queen Elizabeth. Sir Ralph had charge of Mary, Queen of Scots, when imprisoned in the castle of Tutbury, and got into trouble for allowing her to roam too far when taking her out hawking. A coloured plate of this worthy—of whom Lloyd says, "Little was his body, but great his soul; the more vigorous the more contracted"—forms the frontispiece to Mr. Harting's work. But we have digressed from Symon Latham, who was probably uncle of the centenarian Lewis Latham, one of the thirty-three falconers to Charles I.; and of this Latham there is also a portrait (p. 22) from a painting in the possession of a descendant in Maryland. Sir Anthony Weldon's curious little work '*The Court and Character of King James*' gives the facts concerning the much perverted story of the extravagance of the king's master falconer, who is always said to have given 1,000*l.* for a single cast of falcons,

"the truth being that Sir Thomas Monson spent 1,000*l.* before he succeeded in getting a cast of jerfalcon fit for flying at the kite, and this he might well have done, seeing that he would have to defray the cost of expeditions to Norway or Iceland for them."

We must now pass on rapidly to the early part of the present century, marked by the appearance of Col. Thornton's two sporting tours, of which a *résumé* is given, though the best account of this celebrated falconer and all-round sportsman is reserved for the last chapter, "Notes on the Illustrations." In addition to Thornton's por-



trait, after the picture in Lord Rosebery's possession, there is (p. 256) a figure of the historical silver-gilt urn presented to the colonel in 1781 by the members of the Falconers' Club, in testimony of the sport afforded in kite-hawking at Alconbury Hill. Besides the plates which we have already mentioned, there are, amongst others, the portrait of Robert Cheseman, falconer to Henry VIII., from the Hans Holbein at the Hague; of James I. as a youth, and also after his accession to the throne of England; of Edward Clough Newcome, of Hockwold, Norfolk, one of the chief among modern votaries of the sport; of Fleming of Barochan, Renfrewshire; and of Peter Ballantine, the last of the old Scotch falconers. On recent literature, by Salvin and Brodrick, Freeman, Col. Delmé-Radcliffe, and others, including Mr. Harting, we have not space to dwell, nor can we even glance at the revival of falconry in Russia, or its progress in the East—in Arabia, India, China, and Japan. For full details on these and many other points our readers must be referred to this handsome and well-printed work, which also contains an excellent glossary, a vocabulary of technical terms in five languages, and a complete index.

*Zoological Record for 1890.* (Gurney & Jackson.)—This is, we understand, the last volume of the *Zoological Record* which will appear under Mr. Beddard's editorship. As we have had for some years past to call attention to the laxity with which he has performed the functions of his office, we ought now to congratulate him on being rid of responsibilities which were, no doubt, most irksome. At any rate, on this occasion there is no need to point out matters which should have received more attention. It was mistaken policy to allow Dr. Bowdler Sharpe, who takes up again the records of birds, *vice* Mr. A. H. Evans resigned, to rearrange completely the order in which the numerous groups of birds are dealt with. Neither the ornithologist nor the general zoologist can easily find his way in the present ornithological maze, and the rapidity with which, in these days, new classifications of birds are composed compels us to pray that Dr. Sharpe's successor, when he comes, may not be an author of a classification. Mr. Minchin, the new recorder of echinoderms and sponges, wants more guidance than he has had; but he is by far the most promising of recent additions to the staff of the *Record*, and we wish him every success in the future.

#### GEOGRAPHICAL NOTES.

ONE of the most interesting papers in the April number of the *Proceedings* of the Royal Geographical Society is the obituary notice of Mr. H. W. Bates, F.R.S., the interest of which is enhanced by the varied nature of the incidents and comments contributed by different pens. Mr. F. Bates, brother of the deceased, narrates his school life and early scientific pursuits, and Mr. E. Clodd adds some pleasant personal reminiscences; the Baron de Santa Anna Nery and Sir Joseph Hooker speak of his work on the Amazons; while Mr. W. L. Distant, an old friend and well-known entomologist, gives a careful review of his labours in natural history, and more especially in entomology. Finally, Mr. Clements R. Markham and Mr. Francis Galton record the invaluable work which Bates did for the Royal Geographical Society during the eight-and-twenty years of his tenure of the office of assistant-secretary, and which, combined with his genial character and deserved

popularity, has caused his loss to be so widely and deeply regretted.

Another notable article in the same number is Capt. Younghusband's excellently written paper on his recent explorations in the Pamirs, read before the Society on the 8th of February. This paper is illustrated by the best (albeit small) map of that region that we have yet seen.

Last summer an expedition under M. W. Radloff visited the ruins of Kara-Balgassun, which were explored by the Siberian traveller N. Yadrintzev in 1889, and which the inscriptions there unearthed tended to identify with the city of Karakorum, or ancient capital of the Mongolian empire mentioned by Marco Polo. The inscriptions which have now come to light are said to prove incontestably that this was the site of Chingiz Khan's residence. A thorough exploration of the valley of the Orkhon was also made, and the ruins of a huge monastery on the right bank of the Khorukha were surveyed. Besides a rich archaeological harvest, route surveys were made, and materials for a geological map were obtained as well as an extensive collection of the flora of the district.

The Committee of the Palestine Exploration Fund have arranged for a course of lectures on various points connected with the work and objects of the society, to be given in the lecture room of the Royal Medical Hall, 20, Hanover Square, on the afternoons of May 3rd, 10th, 17th, and 31st, June 7th, 21st, and 28th. The Archbishop of Canterbury will take the chair at the first lecture, when Sir Charles W. Wilson will lecture on 'Jerusalem.' At the second, when Mr. F. D. Mocatta will be in the chair, Major Conder will take for his subject 'The Future of Palestine.' Sir E. A. H. Lechmere, M.P., will preside at the third lecture, the 'Natural History of Palestine,' by Canon Tristram. At the fourth, Mr. Glaisher will preside, and Mr. Besant lecture on 'Twenty-seven Years' Work.' The June lecturers will be Dr. W. Wright, on 'The Hittites up to Date'; Mr. Flinders Petrie, on 'The Story of a "Tell"'; and Canon Dalton, on 'The Modern Traveller in Palestine.'

#### ANTHROPOLOGICAL NOTES.

M. ERNEST CHANTRE has recently communicated to the Society of Anthropology of Lyons two important papers: one entitled 'Anthropological Researches upon the Aïssores or Chaldean Emigrants in Armenia,' and the other 'The Tats of the Lower Valley of the Koura.' The people to whom the name of Aïssores has been given by the Armenians settled in Armenia about 1830, and are most numerous at Tiflis. They exercise in towns the occupations of porters, especially of water-bearers, and their women that of laundresses. In the villages they rarely acquire land of their own, and their earnings are precarious. They speak a dialect of the ancient Syriac. They have a great number of superstitious beliefs. Their Christianity continues to be of a Nestorian type. Anthropometric measurements have been obtained of twenty-two men and five women of the tribe. The cephalic index is 89.5, and in this and other morphological characters they are closely allied with the Armenians, the Kurds, and the Lazes of Batoum. In other respects than the cephalic index they show considerable affinity to the Jews of Akhaltzik (under 86), indicating that wide differences of language and religion may exist together with near resemblance of physical type. The Tats inhabit the country bordering on the Caspian Sea, between Derbent and the mouths of the Koura, to the number of nearly 100,000. They live under deplorable hygienic conditions, and are still half savage. The author took anthropometric measurements of thirty-eight individuals between twenty and thirty years of age, of whom four were females. The cephalic index among the fishermen of Djevat averaged 77.33; that

among the porters of Salyan, 79.5; that among the villagers of Norachaine, 80.1—indicating dolichocephaly, modified by crossings with a brachycephalic people. The women gave an index as high as 81.86. The high average of Norachaine is reached by the inclusion of three individuals of exceptionally large transverse diameter of head.

The list of original contributions to anthropology made by local societies in the United Kingdom, contained in the Report of the Corresponding Societies Committee of the British Association presented at Cardiff, includes forty entries, rising from the thirty-five of last year, and establishing a mean of three years when the forty-five of the previous year are included. The Dumfriesshire and Galloway Natural History and Antiquarian Society alone furnishes seven papers out of the forty, referring to local prehistoric and Roman antiquities and folk-lore. The Isle of Man Natural History and Antiquarian Society follows with five papers, four of which related to local flint implements, burial mounds, and antiquities, and the fifth to the origin of the Shoshoni Indians. The Essex Field Club, the Leicester Literary and Philosophical Society, and the Manchester Geographical Society have three each. Those for Essex are two by Mr. F. C. J. Spurrell on the camp at Danbury, and on those at Shoeburyness and Benfleet, and one by Mr. F. W. Reader on punctured pottery found at Fryerning; Leicester deals with the more abstract subjects of culture, the study of philosophy, and the value of the poetic spirit to the scientific worker; and Manchester travels far afield, receiving communications from Mr. J. Theodore Bent on the Armenians in Asia Minor, from Mr. R. E. Dennett on the manners and customs of the native Congo people, and from Mr. T. H. Lewis on the stone monuments of North-Western Iowa and South-Western Minnesota. Two anthropological papers each were published by the Dorset Natural History and Antiquarian Field Club (local), the Philosophical Society of Glasgow (Teutonic antiquities and the ethnology of Asia Minor), and the Belfast Naturalists' Field Club (the gold antiquities of Ireland, and ancient grave slabs found near Dundonald, county Down). The ten societies which each published one anthropological paper are in Hertfordshire, Kent, Bath, Marlborough, Penzance, Staffordshire, Liverpool, Rochdale, Cardiff, and Belfast (Natural History and Philosophical Society)—an enumeration which may serve to show that all parts of the country are awake to the value of anthropological observation and desirous to add to our knowledge.

#### SOCIETIES.

LINNEAN.—April 7.—Prof. Stewart, President, in the chair.—Prof. D'Arcy Thompson and Mr. W. Somerville were admitted Fellows.—Mr. S. Moore exhibited and made remarks upon some samples of Maté, or Paraguayan tea, recently brought by him from South America.—Mr. J. T. Valentine exhibited a skin of Grey's zebra, recently brought from Somaliland by Mr. H. D. Merewether, who had purchased it from a caravan arriving from the southern Dolbahanta country to the south-east of Berbera. Although it corresponded in the character and disposition of the stripes with the type specimen from Shoa and with a skin in the British Museum from Berbera (*P.Z.S.*, 1890, p. 413), it differed in the stripes being brown upon a pale sandy or rufescent ground, instead of black upon a white ground. It was suggested that this might be the desert form, the type specimen representing the mountain form. Mr. Valentine also exhibited horns of Swayne's bartebeest and Clarke's antelope (both recently described species), which, like the zebra skin, had been lately brought from Somaliland by Mr. Merewether.—Mr. W. S. D'Urban exhibited specimens of the shell-slug *Testacella maugei* from Devonshire.—A paper was then read by Mr. D. Morris 'On the Phenomena concerned in the Production of Forked and Branched Palms,' the conclusions arrived at being the following: (1) Branching is habitual in certain species of Hyphæne, occasional in others, and occasional also in the genera *Areca*, *Rhopalostyles*, *Dictyosperma*, *Oreodoxa*, *Leopoldinia*, *Phoenix*, &c. (2) Branching in many cases results from injury to



or destruction of the terminal bud, causing the development of axillary or adventitious buds below the apex; these buds when lengthened out produce branches. (3) In some cases, as in *Nannorhops ritchiana* and *Phenix sylvestris*, branching is caused by the replacement of flowering buds by branch buds. In such cases the branches are usually short and are arranged alternately along the stem. The terminal bud is apparently neither injured nor destroyed.—A paper by Mr. A. W. Waters, 'On the Glandlike Bodies in the Bryozoa,' was, in the absence of the author, read by Mr. W. P. Sladen.

**MATHEMATICAL.**—April 14.—Prof. Greenhill, President, in the chair.—Mr. A. L. Dixon was elected an ordinary Member, and the following foreign mathematicians were elected Honorary Members: Messrs. Poincaré, Hertz, Schwarz, Mittag-Leffler, Beltrami, and W. Gibbs.—The following communications were made: 'Second Note on a Quaternary Group of 51,840 Linear Substitutions,' by Dr. Morrice, —and 'Note on the Skew Surfaces applicable upon a Given Skew Surface,' by Prof. Cayley.—Mr. Kempe made an impromptu communication on 'Regular Graphs.'

**NEW SHAKSPEARE.**—April 8.—Dr. Furnivall, Director, in the chair.—Miss G. Latham read a paper 'On some of Shakspeare's Metaphors, and his Use of Them,' showing how, beginning from those of 'Love's Labour's Lost,' which were artificial, wordy, and used for decorative purposes, he grew to use them to show character, situation, and feeling; and how, by making them terser and more flexible, he bent them to follow the course of thought and passion, becoming simpler, homelier, and at the same time stronger.

**PHYSICAL.**—April 8.—Dr. J. H. Gladstone, past President, in the chair.—Mr. C. T. Mitchell was elected a Member.—Mr. W. Baily read a paper 'On the Construction of a Colour Map.'—A paper 'On a Mnemonic Table for changing from Electrostatic to Practical and C.G.S. Electro-magnetic Units' was read by Mr. W. Gleed.—A paper 'On the Law of Colour in Relation to Chemical Constitution,' by Mr. W. Akroyd, was read by Mr. Blakesley.

**ARISTOTELIAN.**—April 4.—Mr. S. H. Hodgson, President, in the chair.—Mr. C. C. J. Webb read a paper 'On Scotus Erigena "De Divisione Naturæ,"' A short account of the author's life and historical position, and some remarks upon the principal sources of his doctrine—"Dionysius the Areopagite," St. Gregory of Nyssa, and St. Maximus—introduced a summary of the contents of the work under review. Attention was then called to Erigena's rationalism, mysticism, and universalism, and it was suggested that to describe him as a Pantheist was to some extent misleading. After some reference to the subsequent fortunes of the book 'De Divisione Naturæ,' the paper closed with a comparison of Erigena's teaching with that of Schopenhauer, whom he, like many other mediæval mystics, had directly influenced.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Aristotelian, 8.—Prof. W. James's 'Treatment of Self,' Mr. G. D. Hicks.  
—Surveyors' Institution, 8.—'Leases to Limited Liability Companies,' Mr. E. G. Wheeler.  
Tues. Royal Institution, 3.—'The Sculpturing of Britain: its Later Stages,' Prof. T. G. Bonney.  
—Statistical, 7.—'Inquiry into the Statistics of the Production and Consumption of Milk and Milk Products in Great Britain,' Mr. R. H. Row.  
—Civil Engineers, 8.—'Electric Light Measuring Instruments,' Mr. J. Swinburne.  
—Society of Arts, 8.—'Australia: its Progress and Resources,' Sir E. Braddon.  
—Anthropological Institute, 8.—'Social and Religious Ideas of the Chinese as illustrated in the Ideographic Characters of the Language,' Prof. E. K. Douglas; 'Mythology and Psychology of the Ancient Egyptians,' Mr. J. Oxford, jun.  
Wed. Entomological, 7.  
—Geological, 8.—'Geology of the Northern Etbai or Eastern Desert of Egypt, with an Account of the Emerald Mines,' Mr. E. A. Floyer; 'Rise and Fall of Lake Tanganyika,' Mr. A. Carson.  
—Society of Arts, 8.—'Egyptian Agriculture,' Prof. R. Wallace.  
Thurs. Royal Institution, 3.—'The Chemistry of Gases,' Prof. Dewar.  
—Society of Arts, 4.—'Reorganization of Agricultural Credit in India,' Sir W. Wedderburn.  
—Royal, 4.  
—Electrical Engineers, 8.—'Notes on the Light of the Electric Arc,' Mr. A. P. Trotter.  
—Society of Antiquaries, 8.—'Note on a Small Head of Egyptian Glass,' Mr. W. Rome; 'Relative Positions of certain Hills and Stone Circles in England and Wales,' Mr. A. L. Lewis; 'Archæological Survey of Cumberland and Westmoreland,' Chancellor Ferguson.  
Fri. Civil Engineers, 7.—'The Steam-Hammer and its Relation to the Hydraulic Forging-Press,' Mr. A. McDonnell.  
—Japan Society, 8.—'Ju-jitsu, the Ancient Art of Self-Defence by Slight of Body,' Mr. T. Shidachi.  
—Royal Institution, 9.—'The Physiology of Dreams,' Dr. B. W. Richardson.  
Sat. Royal Institution, 3.—'J. S. Bach's Chamber Music,' Mr. E. Dannreuther.

#### Science Gossip.

The general meeting of the Institution of Mechanical Engineers will be held on the evenings of Thursday, May 5th, and Friday, May

6th, at the Institution of Civil Engineers. The chair will be taken by the President, Dr. William Anderson, F.R.S., who will deliver his inaugural address.

GERMAN papers announce that the Royal Society of Science at Göttingen will publish the works of the late Prof. Wilhelm Weber, the distinguished physicist, who, together with Gauss, invented the electro-magnetic telegraph. Prof. Weber, it will be remembered, was one of the famous Seven who were deposed on account of their refusal to acknowledge the Constitution arbitrarily promulgated by the Duke of Cumberland on his accession to the throne of Hanover.

THE Swiss papers record the death of the venerable geologist and botanist Prof. Joseph Bonanomi. No man had so exhaustive a knowledge of the flora of the Jura. He published several geological works. He was one of the founders of the Jura Railway, and for some years edited the *Courrier de Jura* and the technical journal *La Locomotive*. He took a leading part in the development of the musical societies in the Jura villages.

PROF. ANNIBALE DE GASPARIS, Director of the Observatory at Naples, who, we regret to learn, died on the 21st ult., was born at Bugnara, in the province of Aquila, on the 9th of November, 1819. He first went to Naples in 1838 for the purpose of studying mathematics and astronomy there, and received an appointment as assistant at the Capodimonte Observatory (operations at which commenced in the very year in which he was born) in 1842. On the death of Prof. Capocci, in 1864, De Gasparis was appointed his successor, and held the office until his death. He was the discoverer of nine of the earlier-known small planets, commencing with Hygieia in 1849, and finishing with Beatrix in 1865, and afterwards devoted much time to the determination of the orbits of binary stars. His subsequent investigations, which are very numerous, appeared in the *Atti della R. Accademia delle Scienze Fisiche e Matematiche di Napoli*, the *Astronomische Nachrichten*, and other periodicals. He was elected an Associate of the Royal Astronomical Society of London in 1850. During the last few years of his life his health had been failing.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

*Historical Record of Medals and Honorary Distinctions conferred on the British Navy, Army, and Auxiliary Forces.* By George Tancred. (Spink.)

THIS is an illustrated volume of 483 pages, smartly bound, and dedicated by permission to the Queen. On receiving an addition to the already extensive literature of war medals, we hoped that it had fallen to Capt. Tancred's lot to provide us with a complete corpus of military and naval decorations, accompanied by a commentary that would render it acceptable not only to collectors and relic-hunters, but also to students of history. We regret that a close examination of the work tends to disappoint these expectations. Capt. Tancred has, indeed, handled and noted a large number of specimens, he has gathered much curious information, and in describing medals and decorations belonging to our own time or near it he is evidently at home; but on the whole—and especially in the earlier portions—the work strikes us as having been prepared in a perfunctory manner. In his

preface the author apologizes for defects in the book by saying that it was begun only for his private use: the material has been collected, he says, "from such multifarious sources that in many cases I have entirely forgotten whence and from whom much of my information was derived." A very serious shortcoming is the absence of any kind of index. Under the heading of "Authors Consulted" he has made no attempt—such as would have been very useful—at a bibliography of this branch of medallic literature, but only a rough list, including such entries as "*Graphic*," "*The Times*," "Grueber, British Museum, Coins and Medals," "Thornton, India." The introductory sketch is singularly feeble and inadequate, and confidence is not inspired by the statement that the first military decoration was "a gold medal of Tetricus, the Roman general who became Emperor in A.D. 228."

In the first chapter are described the orders of knighthood, and in the seven succeeding chapters the principal military and naval medals from the time of Elizabeth to the present day. Specimens connected with campaigns in India and the East and certain other medals are reserved for the later sections of the book. A catalogue is appended of the valuable collection of Col. Murray, of Polmaise.

In chap. ii. the author has not been able to throw any further light on the obscure history of the "Armada Medals." He has not mentioned a series of supposed naval rewards described in the 'Medallic Illustrations.' In the reign of Elizabeth's successor Capt. Tancred finds an instance of a gold medal and chain being awarded for naval services, but has, unfortunately, omitted to state his authority. The oval "ark in flood" medal, which has a loop for suspension, is asserted (p. 25) to be a decoration "for distinguished sea-officers." This is possibly the case, though the editors of the 'Medallic Illustrations' think that it was merely "a complimentary present to court favourites." In the reign of Charles I. we find the record of an undoubted military decoration. Robert Welch, for his services at Edgehill, was knighted, and presented with a gold medal specially made for him by the king's command. The volume contains no detailed description of this medal, though it was long ago well described in the *Numismatic Chronicle* (vol. xv., 1853). Capt. Tancred remarks that he has seen "what is said to be a facsimile of the medal." The original medal is, indeed, not known to exist, though a drawing of it is preserved in the Heralds' College, and has been engraved in the *Numismatic Chronicle*. The reverse shows the royal standard that Welch recaptured from the enemy. In 1643 Charles instituted a badge for those who did good service in a forlorn hope. We may point out that the invention of these silver badges was due to Thomas Bushell, farmer of the Welsh lead mines and an ardent Royalist (Ellis, 'Original Letters,' 2nd ser., iii. 309).

Under the Commonwealth were issued the famous Dunbar and Blake medals, of both of which the author gives an adequate account. It is well known that four gold medals, with gold chains attached, were conferred on Blake, Monk, Penn, and Lawson. "Penn's medal and chain," writes Capt. Tancred, "were in the possession of Mr.



Stewart, of Aldenham Abbey, near Watford, and in the late Capt. John Hamilton's collection there was another... sold at Sotheby's on 1 May, 1882." To this statement it should be added that Penn's medal is now the property of Col. William Stuart, of Tempsford Hall, Beds, and that the Hamilton specimen was purchased by the authorities of Blake's own college—Wadham. The die of the reverse is preserved in the British Museum. In 1650 a medal was struck by order of the Parliament for Capt. Wyard and his men for "service don against six ships" (Irish frigates). A better description of this medal than that given by Capt. Tancred will be found in the 'Medallie Illustrations,' vol. i. p. 390.

Capt. Tancred's account of the medals of Charles II. and James II. is incomplete. The "Dominion of the Sea" medal is not mentioned. In describing the "Naval Reward, 1665-67," it would have been interesting to note that one variety was given to persons below the rank of captain. Such medallie recognition of the services of men as well as of officers has until our own days been sufficiently rare. There is no description of an interesting medal presented in 1687 to Capt. William Phipps for recovering the treasure lost with a Spanish ship in the West Indies. This medal (which exists in gold and silver in the British Museum) shows on the reverse the ship's boats fishing up the treasure, and has the motto "Semper tibi pendeat hamus." The La Hogue medal (1692) and the medal for the storming of Touboucan (1700) are well described. On p. 36 a memorial badge of William III. is stated to be the medal presented to Jeremiah Scott for services at the battle of the Boyne. Capt. Tancred here follows Mr. Grueber's 'Guide to English Medals,' but has not noticed that in a later work ('Medallie Illustrations,' vol. ii. p. 220) this writer and his co-editor, Mr. Franks, show good reasons for refusing to accept this as Scott's presentation badge.

Under "George I." Capt. Tancred refers to "a handsome medal" struck to commemorate the revival of the order of the Bath, but omits to describe it. Specimens in gold, silver, and bronze are in the British Museum. Among the descriptions supplied of "Orange" medals an account of "The Badge of the Order of Blue and Orange" (1727) should have found a place. The "Culloden" medal is fairly described, but the name of the artist, Yeo, is omitted, as is also that of Küchler on the Nile medal described on p. 62.

In chaps. xii. and xiii. the author deals with regimental medals, and with the rude but interesting badges of the early volunteer movement from 1798 onwards. These chapters seem to be fairly exhaustive, though amplifications could here and there be made. Thus a fuller account of the medal of the Tyrone Regiment (p. 381) might be gathered from Dr. Frazer's 'Medallists of Ireland' (p. 452). It may be worth while to note also that there is a silver proof of John Skinner's medal (p. 314) in the British Museum, and that the gold medal conferred on Edward Touzel for extinguishing a fire in the powder magazine at St. Heliers is likewise preserved in our national collection (Wroth, 'Index to English Personal Medals,' p. 31).

To the medals of the Victorian age Capt. Tancred may be accepted as a guide with much more confidence than to those of the earlier and (as far as the antiquary and historian are concerned) more interesting periods. The illustrations of the work consist of several plates successfully reproducing in colours the ribbons worn with medals, and of other plates, and woodcuts inserted in the text. In quality the engravings at times leave something to be desired, and we miss reproductions of several important medals. On the whole, however, Capt. Tancred has illustrated his book liberally, and in this respect has rendered it useful for reference.

*South Indian Inscriptions: Tamil and Sanskrit.* Edited and translated by E. Hultzsch, Ph.D. Vol. I. (Madras, Government Press; London, Kegan Paul & Co.)—The excellence of the results that may be obtained in India in the great unexplored fields of literature and archaeological science, when Government employs a scholar to do scholarly work, and not merely to struggle for a few hours of leisure from the midst of official routine, is shown by the admirable volume before us. Its editor is a specialist on Indian epigraphy of several years' standing, and is now employed in the Archaeological Survey of India as epigraphist, a post which we are glad to see revived. Amongst the most important additions to our historical knowledge of ancient India—which, of course, it is the main office of the epigraphist to supply—are the important new particulars gained regarding the Pallava and the Chālukya dynasties. These are tabulated on pp. 11, 25, and especially 32. The Tamil inscriptions are generally of less historical importance than those in Sanskrit, but many of them are of considerable value. Thus advocates of Indian marriage-reform may be interested to find that as early as A.D. 1425 attempts were made to correct certain abuses. In this year a number of Brahmans from several parts of India met and agreed to discountenance the practice of purchasing girls in marriage. No facsimiles accompany the volume.

#### NEW PRINTS.

MR. LEFÈVRE is less fortunate than usual in an etching he has published by Mr. C. O. Murray, from a picture by Mr. H. Colls, representing on a considerable scale the Thames when nearly covered with snow and broken ice during 'The Great Frost of 1890-91.' Of this work of Mr. Colls, which is effective, broad, and solid, rather than finished or brilliant, we have an artist's proof from the publisher. It does justice to the picture, and will serve as a memento of a miserable time, and, although we have seen better work by Mr. Murray, it possesses no small measure of his vigour and ability.

From the Autotype Company we have received an autogravure from a painting by Mr. E. Douglas, representing a young girl, who is neither beautiful nor graceful, leading a calf with one hand while she carries a metal can or vase in the other. We are not quite sure why it is called 'A Daughter of a Channel Island,' and we trust the damsel may improve in face, figure, and intelligence as she grows older. As an autogravure it is excellent, and successfully renders the effect of the half-lighted figure standing against the lighter sky.

It is not to be doubted that the legal profession, distinguished as it is for profound love for its chiefs on the bench, may rush to buy of Messrs. Henry Graves & Co. "artist's proofs," such as we are indebted to the publishers for, of a print taken from Sir Arthur Clay's picture, which we ately commended to our readers'

attention as entitled 'The Court of Criminal Appeal,' and comprising capital portraits of Mr. Justice Smith, Mr. Justice Day, Baron Pollock, Chief Justice Coleridge, and Sir Arthur Charles, with Mr. Davis their clerk, grouped at the seat of judgment and wearing their robes. Sir A. Clay paints with masculine firmness and precision, and in a solid and accomplished manner; his likenesses are excellent, and all the faces are expressive and faithful. Artistically speaking, we have no doubt that, when the painter has enlarged his experience so far as to study Rembrandt's and Reynolds's methods of dealing with the colours and tones of costumes and complexions, he will achieve considerable success in respect to the chiaroscuro of his designs, an element of incomparable importance when mezzotint is concerned. Titian will teach Sir Arthur how to arrange in masses the colours of the robes of the judges and the white of their ermine. In this point these elements are, so to say, "all over the place," so that the six figures make five distinct groups, which, so far as the coloration, tonality, and chiaroscuro of the composition go, have little relationship to each other, or homogeneity, or massiveness of any kind.

#### THE 'ST. ANNE' OF LEONARDO DA VINCI.

IN an article on the 'St. Anne' of Leonardo da Vinci, printed in the *Chronique des Arts* of December 5th, M. Eugène Müntz takes me to task for relying on the testimony of Padre Resta and of other writers of the seventeenth and eighteenth centuries. In my monograph on this subject, read to the Royal Society of Literature in 1882, I took some pains to guard myself against the charge of relying on Resta. I expressly stated that my first impulse was to reject altogether his account of the cartoon of 'St. Anne,' but in the course of my inquiry I necessarily arrived at the conclusion that the account given by Vasari, till recently accepted without question, was hopelessly wrong in several particulars, of which I will here refer to one only, the others being of minor importance. Vasari speaks of one cartoon only, mixing up two compositions; whereas I proved that Leonardo executed two cartoons—that in the Diploma Gallery of our Royal Academy, and a second, from which the picture in the Louvre, by whomsoever painted, was executed. Resta, on the other hand, mentions two cartoons: one, which he calls a first sketch, then in the possession of the Arconati family, whence I traced it to the Diploma Gallery; and a second, "carried further"—the design, as he sufficiently indicates, being that of the Louvre picture. I was, therefore, compelled to admit that Vasari was wrong and Resta right. I do not gather that M. Müntz disputes my conclusions, which, on the contrary, he supports by the testimony of a contemporary letter, not published when I wrote. With regard to Resta, I think it would be most misleading to apply to the connoisseurship of his day the present standard. I have already shown that contemporary connoisseurs held both Resta and his collection in high esteem. This is sufficient for my purpose; indeed, I should not have referred to the subject were it not that I desire to give some particulars of a work which was once in Resta's possession.

In my monograph I stated that I had some reason to think that the cartoon known as "the Plattenberg cartoon" had passed through Resta's hands. My surmise had this foundation only, that Count Plattenberg was, about the middle of the eighteenth century, the German Emperor's minister at Rome, where he made a collection of works of art ('A Set of Prints,' &c., of the Houghton Gallery, namely, J. Boydell, 1778).

The story of our knowledge of the Plattenberg cartoon is curious. It was first mentioned by Dr. Waagen, who, writing in 1839, stated, on the authority of a friend, that there was a



cartoon of the Louvre design in the possession of the Plattenberg family in Westphalia ('Kunstwerke und Künstler in Paris'). Nothing further was published about this cartoon, but Mr. Henry Wallis was good enough to make inquiry for me in 1869 or 1870, and found that such a cartoon, stated to be Leonardo's, did really exist, having been removed by Count Nicholas Esterhazy from Nordkirchen, in Westphalia, to Vienna. I failed in all attempts to learn more till lately, when Mr. Gardner, the antiquary—well known not only for his unique collection, but for the ready courtesy with which he places both it and his varied knowledge at the service of inquirers—informed me that he had a photograph of the Plattenberg cartoon. Inspection of this photograph at once proved the correctness of my conjecture that the cartoon is that which was formerly Resta's. Writing to a friend under date February 22nd, 1696, Resta speaks of an inscription in praise of Leonardo which he has composed, with the view of having it written on the gilded shutters (*sportelli dorati*) of his cartoon ('Raccolta di Lettere,' &c., viii. 349). The photograph shows the cartoon, with an inscription in capital letters cut in the panels of the two shutters, which are, of course, standing open. It is as follows:—

## LEONARDUS VINCIUS.

Natus sub ann MCCCLXVII. Verrocchii discipulus ab anno MCCCLXXXI. Academia Mediolanensis institutor ab anno MCCCLXXXVII. Ad annum fatalem Sfordiadis Dominis MD. Florentiam repetit ad annum MDXIII.\* inde Romam Bononiam iterumque Florentiam. Ad annum MDXVII. Parisios ad Christianiss. Regem Franciscum I. ubi supra scriptorum fidem annos XXV. superstes donec Armenino teste audita fama Judicii M. A. Bonarotæ eoque ad Christm. redacto post ann. Dom. MDXLII. in regio gremio ecclesiæ sacrament. rite recteque mun. expiravit annum ætatis suæ agens LXXV. Quem vinci nescium angularem lapidem auræ præfulgentem ætati natura posuit ars studiumq. perfecit. Hujus pictura altera Parisiis extabat in palatio Card. de Richiglieu† altera adhuc Mediolani in sacario B. Virg. ad S. Celsum.‡ Hanc Vincii mentem imitatus Raphael Urbinas [here is introduced a sketch] cujus picturam Paulus Falconerius servat Romæ.

This *elogio* is marked as indubitably Resta's by the reference to Armenini, reliance on whose statement that Leonardo was still alive in 1542 wholly upset Resta's chronology of Leonardo. The sketch introduced is of Raphael's picture now in the Museo del Prado at Madrid, No. 364, known as 'Sacra Familia del Cordero' (engraved in Woltmann und Woermann, 'Geschichte der Malerei,' p. 635). I was interested to find that in claiming the design of this picture as an adaptation of that of the Louvre 'St. Anne,' I was preceded by Resta. The statement that Raphael's picture was in 1696 in the possession of the Falconieri family at Rome gives a new fact in its history.

The design of the cartoon is exactly that of the Louvre picture. Mr. Gardner informs me that the figures are of life size, done in black crayon, heightened with white. The cartoon is throughout very highly finished, except that the left arm of St. Anne (the other is not seen) is merely sketched. The faces are of the greatest beauty, that of the Virgin especially being of surpassing loveliness, the entire figure having a grace, refinement, and delicacy which appear to me to be beyond the reach of even the greatest of Leonardo's scholars.

By whomsoever executed, the cartoon is undoubtedly of the highest interest in the history of art. It is greatly to be hoped that the question of its authenticity, so strangely neglected hitherto, will at last engage the attention of those who can speak with authority.

ALFRED MARKS.

\* The numerals III. show marks which look like an attempt at erasure.

† The picture now in the Louvre.

‡ Afterwards in the Leuchtenberg Gallery in Munich, now in St. Petersburg.

## Fine-Art Gossip.

THE private view of the Royal Academy Exhibition takes place next Friday, the 29th inst. The public will be admitted on the following Monday.

THE Society of Painters in Water Colours has appointed to-day (Saturday) for the private view of its one hundred and seventeenth exhibition, which will be opened to the public on Monday next. The private view of the New Gallery also occurs to-day; the public opening will be on Monday next.

THE Society of Lady Artists appointed yesterday and to-day (Saturday) for the private views of its exhibition, which will be opened to the public on Monday next.

In addition to the pictures we have lately mentioned as having been temporarily placed in the Octagon Room of the National Gallery, Room XIX. of that institution has since received a painting, No. 1351, bequeathed by Sir Oscar Clayton, and the work of George Morland. It is entitled 'A Village Inn,' and represents a man on a grey horse, at the door of the house, holding in one hand a glass of beer while he chats with the comely hostess, near whom are two children. The time is sunset.

MR. C. H. READ, assistant in Mr. Franks's department in the British Museum, has been promoted to be Assistant Keeper of Mediæval Antiquities and Ethnology.

FOR the present we have simply to record that Mr. T. Brock and Mr. E. J. Poynter have been successful in the contest for the honour of designing the coins which are to take the places of Sir E. Boehm's unfortunate productions. The Queen's portrait, which will appear on the obverses of all the pieces, has been entrusted to Mr. Brock, as well as the design which he submitted for the reverse of the new florin. Mr. Poynter has been successful with the designs he prepared for other reverses, which do not, we believe, include the whole sequence of coins.

MR. WILLIAM CHAFFERS, the well-known writer on ceramics and plate, their marks and monograms, died on the 16th inst., aged eighty, at West Hampstead, where, since quitting Willesden Lane, he had long resided. His first publication known to us, except minor contributions to journals and papers of the archaeological societies with which he was connected, is 'A Chronological List of London Trade Marks,' 1860; then, 1863, came 'Hall Marks on Gold and Silver Plate,' with tables of date-letters, a capital work, which has been more than once revised and republished with corrections of errors, unavoidable, perhaps, in such a case, but not comforting to those who, perforce, had relied on the original version. 'Marks and Monograms on Pottery and Porcelain' first appeared in 1863, and has gone through, we think, seven editions, with constant revision, additions, and corrections; 'The Ceramic Gallery,' two volumes, 1871, and again 1887; 'Gilda Aurifabrorum' and 'L'Orfèvrerie Française,' 1883; 'The Collector's Handbook of Pottery and Porcelain,' with 3,000 Marks, nearly 10,000 copies of which were, it is said, sold; and, in conjunction with M. P. Burty, 'Chefs-d'Œuvre of the Industrial Arts,' 1869. Although his conclusions on certain points were more than once freely attacked, there cannot be a doubt that he for a long time, and rightly, held the highest place in this country as an authority on the history of plate, and, in a somewhat inferior degree, on the history of ceramic manufactures. He was much and often employed whenever 'pots and plate' were collected for exhibition, including the Museum of Ornamental Art, part of the 'Manchester Art Treasures,' 1857; Leeds, 1868; Dublin, 1872; and various minor gatherings of the same sort.

At the Japanese Gallery, No. 28, New Bond Street, a concluding series of 146 pictures of

Japan by Mr. J. Varley, and sixty-one drawings by the Japanese artist Watanabe Seitei, will be open to the public to-day (Saturday). At the Royal Arcade Gallery, 28, Old Bond Street, 'Gleanings by Woodland and Wave,' in pictures, drawings, and etchings by Miss C. M. Nichols, may be seen until May 27th next.

ALL who knew him or his work will be sorry to hear of the death of Mr. R. J. Johnson, of Newcastle, which took place after a long illness at Tunbridge Wells on Easter Monday. He was, perhaps, the only architect practising out of London in our time to whom his brethren generally would allow a place in quite the first rank of the profession, although his singular modesty prevented him from taking so conspicuous a position before the public as he deserved.

SIR JOHN MILLAIS's contributions to the Royal Academy Exhibition are worthy of his reputation, and most charming in themselves. Following up the success which has attended his snow-pieces, the painter has tried to surpass them. We do not think he is likely to do so; still 'Blow, blow! thou Winter Wind,' will be an important element in the show at Burlington House this season. It is not inferior to 'Murthly Castle' and its companion studies of wintry scenes. The new work depicts a road passing along a sloping bank, part of a rather steep hillside, flanked on one hand by trees, through whose branches the wind is sweeping, and at their feet is a dry stone wall. The nearly level country on our left, the sky of whitish silver, the greyish clouds that hide the lower half of it, and its horizon flushed in orange, make fine colour, and as to tone are admirably in harmony with the dark foliage of the pines and their ruddy stems, and the many-tinted ferns and herbage. The general effect is as brilliant as it is harmonious. The whole is brought into keeping by the foreground being in half shadow, and by the solidity of the figure of a woman seated on a bank in front and huddling a baby within her dark grey shawl. It is to be supposed, we presume, that the man in the mid-distance of the road has deserted the woman, and that it is he to whose ingratitude the motto of the picture refers, and who is more unkind than the winter wind itself. A complete contrast to this picture is supplied by a charming view, during St. Martin's summer, of a still pool amid trees. Beyond it lies a meadow in the richest of autumn verdure, and the sky is full of light. The pool is studded with water lilies, and strewn with leaves of the beeches, ashes, and oaks which grow on either bank. A kingfisher, whose plumage is of the intensest azure and red, is perched on a bough near the front, and his presence indicates the silence and solitude of the scene, while his name suits the title of the picture, which is 'Halcyon Weather.' 'The little Speedwell's Darling Blue' borrows its motto from 'In Memoriam,' and is a charmingly demure and delicate picture of a little girl, whose curly brown hair is bound by a white tillet, and whose dress is also white, seated in a meadow under the spreading branches of a tree in its freshest spring attire, and holding some speedwells. Their brilliant enamel-like blueness assort perfectly with the pure white of her dress and the rose and pearly hues of her complexion. Technically speaking, these passages of colour are most lovely. From the point of view of the public the charm of the picture lies in the innocent beauty of the face and its childlike intensity of expression. It is probable Sir John may send a picture to the New Gallery, and a portrait or two to one or the other of the approaching exhibitions in Regent Street and Piccadilly.

MR. ALMA TADEMA's contribution to the Academy, although on a small canvas, is one of the most brilliant we owe to him. It is called 'A Kiss.' We are supposed to be standing on



a lofty terrace of white marble, approached from the lake by a flight of steps which is invisible to us, because it is below the terrace. A lady has just landed from a boat. A child dressed in white precedes her, and is tenderly welcomed by a young girl, doubtless her elder sister. Very pretty and natural indeed is the way in which the child, half reluctantly, half indifferently, yields her cheek to her sister's kiss, while her attention is directed to our left where something attracts her notice. The lady holds two strigils, and her fresh and rosy skin and her child's are more ruddy than that of the girl, and show the pair have been bathing. The silvery greys, the bluish and lavender tints in the draperies, with their complements of warmer colours, harmonize marvellously with the pearly white and softened azure of the lake seen below and behind the figures. Its nearer half is softened by the transparent shadow of lofty hills behind our standpoint. The remoter half is in clear light and exquisitely graded in a thousand tints as far as the opposite shore, where, in the extreme distance, lofty mountains, partly clad in snow, close the view, while their rugged peaks touch the sunny clouds floating in the pale blue sky. The shore in the mid-distance, and towards our left, is a marvel of minute painting, and we can trace the lines of its little bays and tiny promontories and study the contours of its cliffs, hills, and shallow dales, so that it is easy to follow the course of a road, which ascends or descends or bends to right or left as it approaches the villas embosomed among the hills, one amid rows of cypresses, another more in the open, and a third upon a ridge, where its white walls catch the light of the sun. In a space less than an inch wide by, say, four inches long a whole district is thus exactly delineated, and yet nothing interferes with the breadth of the picture as a whole. The white marble of the terrace, dashed with warm grey and bluish veins, has all the lucidity, wealth of colour, and breadth which distinguish the artist's pictures. On an elevated pedestal at the angle of the steps a tripod of dark bronze, intended when lighted to serve as a beacon to belated voyagers on the lake, stands distinct against the sky. On the outside of the parapet, which our position enables us to see, is a long inscription in bronze letters (which, although shown in very sharply vanishing perspective, are so exquisitely drawn that they may be read) stating that the Emperor Severus had some time previously rebuilt this landing-place in marble, the wooden original having been burnt. Looking down the side of this inscribed tablet, the spectator notices a group of naked bathers standing on the shore, and, just beyond them, others swimming.

PROF. MILANI, Director of the Etruscan Museum at Florence, has begun a campaign of excavations in the ancient Etruscan city of Talamo (now called Talamone), in the Tuscan Maremma, near Orbetello. Some years ago remains of a terra-cotta frieze belonging to a temple, and like that of the Etruscan temple of Luna, came to light in this locality, and the object of the present exploration is to lay bare what remains of the temple with its figured frieze, and also to examine the necropolis.

IN cutting away the granite on Mount Sorrel Hill the workmen have come upon a well, measuring 7 ft. by 5 ft. and over 30 ft. deep, containing Roman remains. The objects found were: the remains of a bucket with bronze bands and handle, which have been taken to Cambridge for examination; one perfect vase of common black Roman pottery, with large fragments of three others; several animal remains, as large parts of three skulls of *Bos longifrons*, two almost perfect skulls of the pig, a fine antler (unfortunately broken into several pieces), which has been identified as that of the elk, and many antlers of the red deer, some showing marks of cutting.

THE Exposition Th. Ribot will be opened on the 3rd prox. at the École des Beaux-Arts, Paris.

*La Chronique des Arts* announces the publication of the memoirs of Delacroix, comprising notes made by him from day to day from 1822 to 1863, and speaking of many of the painter's contemporaries.

THE deaths are announced of MM. C. A. É. Thomas, aged thirty-six, a capable landscape and flower painter of Paris; F. A. Bridoux, aged sixty-nine, an engraver in copper, who won a Prix de Rome in 1834; and Herr Heinrich Matter, sculptor, of Vienna.

## MUSIC

*The Letters of a Leipzig Cantor.* Edited by Dr. Alfred Schöne and Ferdinand Hiller. Translated and arranged by A. D. Coleridge. 2 vols. (Novello, Ewer & Co.)

THE Leipzig Cantor referred to in the title of these volumes is Moritz Hauptmann, whose experience extended over a period in musical history interesting to thoughtful observers as that in which the modern romantic school gradually, but surely, forced its way through the trammels of the classicists. Hauptmann gained his high repute mainly, if not entirely, as a teacher, and the bent of his mind was, therefore, to some extent in the academical direction; but he was far from being a pedant, for he professed strong admiration for Schumann, Chopin, and even Berlioz, and his estimate of Mendelssohn and Spohr, at that time regarded as musical deities in England, was at once liberal and discriminating.

The letters here published bear few traces of the learned theorist who wrote 'Die Natur der Harmonie und Metrik' or the 'Erläuterung zu der Kunst der Fuge von J. S. Bach.' They contain, as stated in the preface, "random thoughts," and it is unquestionable that the idea of their publication never crossed the writer's mind. For the same reason it is difficult to perceive why a large proportion of the correspondence should have been put into print. It is scarcely doing honour to the memory of a notable musician, and it is paying a sorry compliment to intended readers, to give permanent record to such statements as this:—

"This morning I sent you off the opera, then I attended a rehearsal of 'Figaro,' and gave three lessons; I have dined, I have supped, I have written a scrap of my new opera. What a lot of things man can do!"

We have a great deal of the same kind of commonplace-book tittle-tattle; but it is almost worth wading through for the sake of the many thoughtful observations contained in the letters. They are for the most part written to Franz Hauser, for several years a notable singer and Director of the Munich Conservatorium; but there are others addressed to Otto Jahn, Spohr, Julius Rietz, &c., and the second volume concludes with extracts from hitherto unpublished correspondence, containing a number of those pithy, critical remarks and aphorisms which afford the best justification for the publication of the letters. A few extracts will suffice to indicate the general nature of Hauptmann's mind in its critical mood. Referring to those who objected to Spohr's sacred compositions while accepting them as abstract music, he says:—

"Are we to lock up Art in one drawer and Religion in another? If Spohr does his best as an artist, his music will be as religious as it can be."

Though eminently conservative as a musician, he has the courage to write thus concerning oratorio fugues:—

"Modern Counterpoint is an abomination to me—notably, the Fugues of these days; they are like periwigs on a modern costume. I talked with Mendelssohn himself about the B flat major Fugue in 'St. Paul,' and he said that people always looked out for a regular Fugue in Oratorios, and if it were omitted, they would think it was because he could not do it. I would far rather he had proved his knowledge in some other place. We have more than enough of Fugues in Oratorios; it's a mere concession to fashion that had best be avoided."

Again, although entertaining no great admiration for Italian opera, he says:—

"These Italian rascals are endowed in a very high degree with the true instinct of Art—they don't piece their music together, the whole is a direct inspiration."

On the subject of Wagner Hauptmann is furious, and he must be added to the large company of false prophets. Of 'Tannhäuser' he says: "It won't live; the music has no substance in it." And a little further:—

"I doubt if one of Wagner's compositions will survive him; he showers handfuls of pepper over the thinnest broth, and makes people believe that they are swallowing good strong soup. It burns and bites, but there is no nourishment in it."

Mr. Coleridge has accomplished his task well, and has supplied a copious index, a catalogue of Hauptmann's compositions, and a list of his pupils. Among the last we find such names as Ferdinand David, Franz, Kiel, Horsley, Naumann, Joachim, Hans von Bülow, Kuhlau, Kalliwoda, Berger, J. F. Barnett, Walter Bache, Wilhelmj, F. H. Cowen, and many others who have gained distinction in music.

## Musical Gossip.

THE regular series of Crystal Palace concerts came to an end last Saturday with a quiet programme, Easter Eve being, of course, an unsuitable date for the production of an important novelty. The orchestral items were Beethoven's 'Pastoral' Symphony; Mr. Thomas Wingham's charming Concert Overture in F, No. 4; and Wagner's 'Walkürenritt.' M. Duloup, a Dutch violinist, made a favourable if not a striking impression in Max Bruch's Concerto in G minor, No. 1, thanks to an agreeable tone and neat execution. We understand that his real name is Wolff, but that he Gallicized it in order not to be mistaken for his fellow artist M. Johannes Wolff. The vocalists were Madame Bella Monti, a soprano with a powerful but not very pleasant voice, and Mr. William Ludwig.

THE Good Friday concerts of sacred music, which were unusually numerous this year, scarcely call for notice in this place. At the Albert Hall performance of the 'Messiah' Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond were the principal vocalists. Handel's oratorio was also performed on an extensive scale at the Shoreditch Tabernacle and the Mile-End Assembly Hall. The last named was the first concert of the annual festival held under the direction of Mr. G. Day Winter. 'The Redemption' followed on Saturday, and 'Israel in Egypt' on Monday.

RUBINSTEIN has completed his new sacred opera on the subject of Moses. It is in eight



acts or tableaux, and will occupy two evenings in performance.

## CONCERTS, &amp;c., NEXT WEEK.

- MON. Stock Exchange Amateur Orchestral Society's Concert, 8, St. James's Hall.  
 TUES. Her Heinrich Luttar's Pianoforte Recital, 3, St. James's Hall.  
 — 'Easter Morn,' new Oratorio by Mr. W. Arundel Orchard, 8, Bloomsbury Hall.  
 — Mr. David Thomas's Concert, 8, Steinway Hall.  
 — Mr. A. D. Cammeyer's Concert, 8.30, Princes' Hall.  
 WED. Philharmonic Concert, 8, St. James's Hall.  
 THURS. Madame Frickenhaus's Pianoforte Recital, 3, St. James's Hall.  
 — Miss Hope Temple's Concert, 3, Princes' Hall.  
 — Finsbury Choral Association, 'The Revenge' and 'The Golden Legend,' 8, Holloway Hall.  
 — Warwick Street Orphanage Concert, 8, St. James's Hall.  
 SAT. Mr. Percy Notcutt's Concert, 3, St. James's Hall.  
 — Westminster Orchestral Society's Chamber Concert, 8, Westminster Town Hall.  
 — Strolling Players' Concert, 8.30, St. James's Hall.

## DRAMA

## THE WEEK.

GLOBE.—'The Tin Box,' a Farical Comedy. By George Manville Fenn.

PRINCESS'S.—'The Life we Live,' a Drama. By Fenton Mackay and Denbigh.

GLOBE.—Afternoon Representation: 'Beata,' a Play in Three Acts. By Austin Fryers.

AVENUE.—'A Doll's House,' Drama in Three Acts. By Henrik Ibsen.

ANYTHING less shapely, symmetrical, or effective than the farical comedy to which Mr. Manville Fenn has given the name of 'The Tin Box' could scarcely be devised. That Mr. Fenn possesses invention his novels prove, and his capacity, with the aid of a collaborator, to give dramatic form to his ideas is also established. Neither invention nor dramatic possibility is discoverable in 'The Tin Box,' the crudeness and ineptitude of which surpass belief. To add to the difficulties of the audience, there is scarcely a character in whom it is possible to feel the slightest interest. The heroine has some pleasing gifts, but is a little nincompoop. Her husband is a mixture of Othello and Jack Sheppard; her unmarried sisters, on whose behalf she compromises herself, are two mean-spirited little wretches, as spiteful as silly in their natural characters, but capable, for purposes of self-interest, of shamming sentiment. Appropriate lovers for these creatures are provided in two military noodles, whose proceedings are as incomprehensible as the charge of larceny which is fixed upon them. These characters, with the addition of a rich widow, who changes the disposition of her property as often as she changes her dress, a ponderous solicitor, his usual confidential clerk, and a disagreeable detective, play a constant game of hide and seek, the scene being a lawyer's office, which everybody enters and quits at pleasure. The manner in which this room is used as sitting-room as well as business room suggests that Mr. Fenn may have taken the idea of his play from some French or German source. A French piece, however, quite so naïve as this we cannot recall. One innovation may be chronicled. Into a piece professedly farical Mr. Fenn has introduced a crime usually reserved for melodrama. Supposing, not without cause, that a will to which he has affixed his name as witness will operate to his disadvantage, the hero, a married law student, steals the tin box he supposes to contain it, with a view of substituting for it a document more favourable to his interests. The tin box he carries off does not contain the will in question, which the testator has previously removed. The criminal intention remains, and constitutes rather difficult matter to be dealt with in farical comedy. Of the actors,

many of them capable, who took part in the interpretation, one only had an opportunity of distinguishing herself. By a piece of earnest acting, sincere and effective, if scarcely in place in this class of work, Miss Annie Hughes won a round of enthusiastic applause.

Like most modern English melodramas, the piece unhappily named 'The Life we Live,' which constitutes the latest novelty at the Princess's, seems a mere compilation of scenes, characters, and incidents from previous plays. It meddles somewhat with Socialism and strikes, and so claims to be a picture of modern times; it places in contrast a rural scene with the smell of genuine hay coming across the footlights and a view of the firing of a mill; and it presents a spot in Manchester supposedly recognizable. The conditions, however, that convert an amiable, if somewhat bibulous youth into a soldier, a deserter, a convict, and a mob-leader have nothing new or redeeming; the characters have done duty before, and the dialogue is commonplace. Mr. Warner plays the hero in his most dashing style, and Mr. Bedford as a leader in a strike displays genuine power. Mrs. Bouicault, the delightful Moya of 'The Shaughraun,' and Eily O'Connor of 'The Colleen Bawn,' appeared in a short scene. The whole was to the taste of a holiday audience.

In his attempt to supply what may be considered a prelude to the 'Rosmersholm' of Ibsen the author of 'Beata' has caught the trick of his master. He has not the literary quality of the Norwegian dramatist, and he is more melodramatic. A measure of the atmosphere of 'Rosmersholm' is, however, preserved, the characters are the same, and the suggestion of caricature does not often present itself. More than one strong situation is reached, and what might be a thrilling conclusion is obtained and sacrificed. So far as concerns explaining the presence of Rebecca West in the house of the Rosmers and the abandonment of his faith on the part of its master, the piece may be accepted as conceivable. Somewhat prosaic is the explanation of the white horse of the Rosmers; and the manner in which Rebecca conquers her rival, and drives her from the place she legitimately occupies to commit suicide in the mill-race, is at once repellent and inadequate. A fine position is obtained when Beata, starting for her proposed self-destruction, is watched with eager excitement by Rebecca while "the poorcraven" Rosmer is picking up silly the scattered pages of his silly article, in ignorance of all that is going on around him. His own subsequent suicide is an ineffectual attempt to win him sympathy, and is wholly gratuitous, since readers of 'Rosmersholm' must needs suppose it to have been ineffective. Mr. Leonard Outram played Rosmer fairly, Miss Frances Ivor was acceptable as Beata, and Miss S. Vaughan good as a domestic. Miss Estelle Burney misread, we venture to think, the character of Rebecca West, who should be plausible, insinuating, and deadly, rather than vociferous and melodramatic.

In the revival of 'A Doll's House' at the Avenue Miss Janet Achurch resumes her character of Nora Helmer. Her performance is still remarkable, and in the last act is excellent. In the first act Nora is only

just too kittenish, in the third she is impressive, resolute, and good. In the second, however, a terrible falling off is perceptible. In the strain after intensity, which she never reaches, she forfeits all her former pathos. If Miss Achurch is to fulfil her promise she must forget all she has learnt in Australia—screams, grimaces, exaggeration, hysteria—and return to her former girlish freshness and pathos. Miss Marion Lea plays excellently as Mrs. Linden, and Mr. Charrington shows Torvald Helmer as nearly human as such a personage can well be rendered.

## PRE-SHAKSPEAREAN LONDON SHAKSPEARES.

THERE is some interest even in minor details of predecessors bearing the same name as England's great poet. Therefore it may be worth noting a few facts, drawn from manuscript sources, especially since doubts have been thrown upon Shakspeare's veracity in regard to one reason for granting his father a coat of arms in 1596. Both drafts of the grant stated that "his parents and late antecessors were advanced by King Henry VII. for valiant services," "parents" being used probably in the French sense of "relatives," rather than in the modern English meaning.

Very few registers now exist dating from Thomas Cromwell's Injunction of October 11th, 1538, that "Register books be kept of weddings, christenings, and burials, and for safe keeping thereof, the parish to finde a chest with two lockes and two keyes." Among the few, however, is that of St. Margaret's, Westminster, and one of its earliest "burials" is that of "William Shakspeare, 30th April, 1539." A comparatively modern hand has added the foolish note, "Query. If this be the poet or not?" This William Shakspeare might have been a poet, as he might have been anything else. But no records have turned up as yet regarding his life, and nothing about his death but that he was buried in Westminster. That makes it possible that he may have been in some way connected with the Court,\* and may have been father or brother of that Roger Shakspeare, Yeoman of the Chamber to King Edward VI., who, on June 9th, 1552, shared with his fellows Abraham Longwel and Thomas Best a forfeit of 36l. 10s. (see 'State Papers, Domestic Series, Edward VI.,' vol. xiv., Public Record Office). He may also—for the name was not common—have been father to "Thomas Shaxpere, formerly minister of Colebray, in the parish of St. Mildred's, in the ward of Bread Street, London," who on the 1st of September, 2 Edward VI., received a patent for "one hundred shillings per annum of legal money of England." The patent was signed "Duke" (see 'Auditor's Patent Books,' vol. vi., 1538-1553, Public Record Office). The will of this Sir Thomas Shakspeare, clerk, was entered at Somerset House, 22nd of August, 1559 (see 40 Chaynay). The chief legacies are the following:—

"I, Sir Thomas Shakspeare, Clark, in full possession of, &c.....give to Anne Wyllson, her dettes being paid, 10l. to begin the world again. To Tomasina Cooke my sister 5l. To my sister Grace, wife of Richard Storeton, 5l. To my sister Jone Shakspeare 5l. To Sir Albon Dolman my best gowne and my books, to praie for my soul. To the poore of St. Bartholomew my fether-bed. To Sir William Berry of Pynner 6/8, or my second gowne. And the residue of my goods, after my legacies be paid, to the poor."

John Mersh the elder of London, mercer, was appointed executor, and William Hustwayte overseer. The will was proved by these men on the 29th of August, 1559, so that it must have been made on the deathbed of the old priest. He was evidently one of the pensioned

\* In 23 Henry VIII. (1537) Thomas, Richard, and William Shakspeare were mentioned as in the king's service, says French in 'Genealogica Shakspeareana.'



priests of the dispossessed Church, and that he remained Roman Catholic seems to be proved in his request to his fellow priest Sir Albon Dolman "to pray for his soul." It seems so, but this is not certain, for Henry VIII. makes the same request in his will, after throwing off the yoke and creed of the Roman Church.

Though there is no absolute proof, there seems every probability that our Sir Thomas Shakspere was the Sir Thomas Schaftespere who is mentioned in the will of Joan Jons, relict of John Jons, otherwise Morgan, late of Bristol, brewer. Among other bequests she leaves "To my Curate Sir Thomas Schaftespere ..... uni collitigi de veluet cum laqueo cerico." This Sir Thomas Schaftespere was one of the witnesses to Joan Jons's will, which was proved on Friday, December 17th, 17 Henry VIII., in Bristol, having been previously proved at Lambeth.

The same "curate" is mentioned in several Bristol wills registered at Somerset House, and his name is variously spelt Schaftespere, Shaftesper, and Shakesper (see notes or abstracts of the wills contained in the volume entitled 'The Great Orphan Book and Book of Wills in the Council House at Bristol,' by the Rev. J. P. Wadley, Rector of Naunton Beauchamp, 1886). A translation to London would be all the more possible to him if he had friends there of any interest or power. Of his three sisters, one was single and still bore the name Jone Shackspere. The variations in the name give only stronger proof of the extreme uncertainty of spelling, which, based upon the phonetic principles of the time, depended upon the hearer's rendering of the colloquial pronunciation of proper names. If these various entries really represented the same man, he must have been about eighty at the time of his death. Another of the name appears in the accounts of the Treasurer of the Chamber (Public Record Office), "Payd to Thomas Shakespeare, Messenger, 60/, 12th December, 1572." Nothing further regarding him has as yet turned up. But scattered fragments of facts may, by various workers, be pieced together into the mosaic of history, and thus prove the importance of recording trifles.

CHARLOTTE CARMICHAEL STOPES.

#### Dramatic Gossip.

'JULIUS CÆSAR,' which has not been seen in London since the appearance of the Saxe-Meiningen company, has been produced at the Olympic, with Mr. Edmund Tearle, by whom the theatre is temporarily managed, as Brutus, and various actors, better known, possibly, in the country than in London, in the remaining characters.

MR. PINERO's laughable comedy 'The Magistrate,' first produced at the Court Theatre, has been revived at Terry's, where it seems likely enough to have a success. The interpretation now afforded it is weaker than that it previously received. Mr. Terry, as Mr. Posket, colours the part more highly than his predecessor Mr. Cecil; Miss Fanny Brough is more natural, but less amusing, than Mrs. John Wood as Mrs. Posket. The acting of Messrs. Esmond, De Lange, and Gilbert Trent deserves commendation. Mr. Mackintosh as Col. Lukyn is characteristically unequal.

MR. CHARRINGTON has a long lease of the Avenue. He will not confine himself to Ibsen, but will produce any new plays, whatever their character, that may commend themselves to his judgment.

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Contents for MAY:—The MAN WITH NO GRIT: a Complete Story. By Lynn Cyril D'Oyle.—A CHILD POET: WALT WHITMAN. By Pauline W. Roose.—IMITATORS and PLAGIARISTS. By W. H. Davenport Adams.—GONDOLIERS' SONGS. By L. Alex. Smith.—The PROPER DIET for HOT WEATHER. By Dr. N. E. Yorke Davies.—LORD TENNYSON'S NEW PLAY. By Justin H. McCarthy, M.P.—MARGARET of NAVARRE. By Sylvanus Urban.



# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3366.

SATURDAY, APRIL 30, 1892.

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**SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.**—ANTIQUITIES, PICTURES, and SCULPTURE. OPEN FREE from 11 to 5 on Tuesdays, Wednesdays, Thursdays, and Fridays, in May, June, July, and August.—Cards for Private days and for Students to be obtained from the Curator, at the Museum.

**ROYAL ACADEMY OF ARTS.**—The EXHIBITION WILL OPEN ON MONDAY, the 2nd May.—Admission (from 8 a.m. to 7 p.m., except on first day, when it opens at 10 a.m.), 1s. Catalogues, 1s. and 1s. 6d. Season Tickets, 5s.

**ROYAL INSTITUTION OF GREAT BRITAIN,** Albemarle-street, Piccadilly, W.  
E. DANNREUTHER, Esq., will THIS DAY (SATURDAY), April 30, at Three o'clock, begin a Course of Four Lectures on J. S. Bach's "Chamber Music." With many Musical Illustrations. Subscription to this Course, Half-a-Guinea. To all the Courses in the Season, Two Guineas.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION,**

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The ANNIVERSARY DINNER will take place at the Whitehall Rooms, the Hôtel Métropole, on SATURDAY, May 7, at Half-past Six o'clock.  
The Right Hon. Sir CHARLES BOWEN, Lord Justice of Appeal, in the Chair.  
Dinner Tickets, including Wines, One Guinea.  
Donations will be received and thankfully acknowledged by Sir JOHN EVERETT MILLAIS, Bart., R.A., Hon. Secretary.  
ALFRED WATERHOUSE, R.A., Treasurer.  
DOUGLAS H. GORDON, Secretary.  
19, St. James's-street, S.W.

**ROYAL LITERARY FUND.**

The HUNDRED-and-SECOND ANNIVERSARY DINNER of the Corporation will take place in the Victoria Hall, Criterion Restaurant, Piccadilly, on WEDNESDAY, May 11th, at Half-past 6 for 7 o'clock precisely.

The LORD KELVIN, P.R.S., in the Chair.  
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Stewards and Members wishing to attend the Dinner are requested to notify their wish as soon as possible to the Secretary.  
7, Adelphi-terrace, W.C. A. LLEWELYN ROBERTS, Secretary.

**VICTORIA INSTITUTE.**—Meeting, MONDAY, May 2nd, at 8 o'clock. Sir CHARLES WILSON, K.C.B. F.R.S., &c. ("On the Past and Present Water Supply of Jerusalem; with a Description of that of Palestine in Early Times.")  
S. Adelphi-terrace, Charing Cross. F. PETRIE, Hon. Sec.

**THE SHORTHAND SOCIETY.**—Monthly Meeting, TUESDAY, May 3rd, at Anderson's Hotel, Fleet-street, E.C. at 8 p.m. Paper by Mr. G. EST, "Shorthand Principles worthy of General acceptance."—For admission apply to W. HEATHER, Assistant Hon. Sec., 190, Ebury-street, S.W.

**FOLK-LORE SOCIETY.**—The NEXT EVENING MEETING of the Folk-lore Society will be on WEDNESDAY, May 11th, at 22, Albemarle-street, Piccadilly, at 8 p.m. when a Paper on "Armenian Folk-lore" will be read by Professor TCHERAZ.  
F. A. MILNE, Secretary,  
11, Old-square, Lincoln's Inn, W.C.

**A COURSE OF SIX LECTURES upon ITALIAN PAINTERS** (Leonardo da Vinci, Raphael, Michelangelo, Titian) will be given in MAY and JUNE, by Miss ELLEN FARNELL in the West-End. For Syllabus address letters to Miss E. FARNELL, Ashbridge House, Windsor-terrace, Hampstead.

**KING'S COLLEGE, LONDON.**

A COURSE OF TEN LECTURES in ETHICS will be given by Professor CALDECOTT, M.A., on WEDNESDAY EVENINGS, at 6 o'clock, beginning on May 4.—Fee, One Guinea.

**UNIVERSITY COLLEGE, London.**—BARLOW LECTURES.—Professor FARINELLI will give TWELVE LECTURES on Dante's "Paradiso," beginning MAY 3rd. The Lectures will be given (in Italian) on TUESDAYS and FRIDAYS, at 3 o'clock, and will be open to the Public without payment or tickets.  
J. M. HORSBURGH, Secretary.

**THE HIBBERT LECTURE, 1892.**—A Course of NINE LECTURES on "The Origin and Growth of Religion, as illustrated by the Religion of the Ancient Hebrews," will be delivered by Mr. CLAUDE G. MONTEFIORE, M.A., at the PORTMAN ROOMS, BAKER-STREET (Dorset-street entrance), on the following days, viz.:—Wednesday, 11th, Friday, 13th, Wednesday, 18th, Friday, 20th, Wednesday, 25th, Friday, 27th, and Monday, 30th May; and Thursday, 2nd, and Friday, 3rd June, at 5 p.m. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NONGARD, 14, Henrietta-street, Covent-garden, W.C., not later than May 2nd, and as soon as possible after that date. Tickets will be issued to as many persons as the Hall will accommodate.  
The same Course of Lectures will also be delivered by Mr. MONTEFIORE at 90, HIGH-STREET, OXFORD, on each of the following days, viz.:—Monday, 8th, Tuesday, 10th, Monday, 16th, Tuesday, 17th, Monday, 23rd, Tuesday, 24th, and Monday, 30th May; and Tuesday, 7th, and Wednesday, 8th June, at 5 p.m. Admission to the Oxford Course will be free, without Ticket.  
PERCY LAWFORD, Secretary to the Hibbert Trustees.

**GEOMETRY OF STATISTICS.**—A Final Course of Lectures on this subject, dealing principally with the Representation of Statistics by Maps and Surfaces, will be given by KARL PEARSON, M.A. (Gresham Professor of Geometry), at Gresham College, Basinghall-street, on TUESDAY, May 2nd, WEDNESDAY, May 4th, THURSDAY, May 6th, and FRIDAY, May 6th. The Lectures, which will be accompanied by Lime-light Illustrations, commence at 6 p.m., and are free to the public.

**BY-WAYS OF LITERATURE.**—Miss ELIZABETH LEE will deliver THREE LECTURES at the Marlborough Rooms, Regent-street, W., on MAY 12, 19, and 26, at 3.30 p.m. Lecture I, Mistress Dorothy Osborne. Lecture 2, Women and Novels in Tudor Times. Lecture 3, Some Seventeenth Century Literary Women.—Tickets for the Series, 10s. 6d. each, may be obtained of Miss Lee, 70, Talgarth-road, West Kensington.

**UNIVERSITY EXTENSION SOCIETY.** CHELSEA CENTRE.

**FLORENTINE HISTORY.**—A Course of FIVE LECTURES will be given by S. R. GARDINER, LL.D., Fellow of All Souls' College, Oxford, at Chelsea Town Hall, on alternate THURSDAYS, at 3 p.m., beginning May 5th.—Fee for the Course, 10s. Teachers Half-price. Single Lectures, 5s. Tickets may be had at the doors.

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**PARIS.**—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

**OLD PLAYING CARDS.**—Collectors and others are invited to CONTRIBUTE EXAMPLES of Old or Curious Playing Cards, or matters relating to their Manufacture in England, to an EXHIBITION which will be held during the SUMMER, in the CITY of LONDON, by the WORSHIPFUL COMPANY of MAKERS of PLAYING CARDS.—Communications to be sent to W. HAYES, Esq., Guildhall, E.C.

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**WESTMINSTER SCHOOL.**—An EXAMINATION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will be held in JULY NEXT.—For full particulars apply to the HEAD MASTER, 19, Dean's-yard, Westminster.

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**MOUNT VIEW, HAMPTSTEAD.**—Mrs. BAYNES has transferred the direction of her School to her daughter, Miss HELEN E. BAYNES (formerly Scholar of Somerville Hall, Oxford). The SUMMER TERM will begin on THURSDAY, May 5th. Reference kindly allowed to Mrs. Benson, Lambeth Palace; J. Ruskin, LL.D. Brantwood, Coniston; Professor Campbell, St. Andrews, N.B., and others.

**SOCIETY of ARTS PRACTICAL EXAMINATIONS** in VOCAL and INSTRUMENTAL MUSIC.

Examiner.—Sir JOHN STAINER, Mus. Doc.  
The Examination for 1892 will commence on the 9th JUNE. Medals and Certificates will be awarded.  
Full particulars may be obtained on application.  
The List will be CLOSED on 23rd May.  
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[illegible]



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*The choice and important Library of Printed Books and magnificently illuminated Manuscripts of the late EDWIN HENRY LAWRENCE, Esq., F.S.A.*

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their Rooms, 13, Wellington-street, Strand, W.C., on MONDAY, May 9, and Three Following Days, at 1 o'clock precisely (by order of the Executors), the choice and important LIBRARY of the late EDWIN HENRY LAWRENCE, Esq., comprising many extremely rare Printed Books, an extraordinary Collection of magnificently illuminated Manuscripts, and most important Autographs.

Among the Printed Books are Blake's Songs of Innocence—Books of Common Prayer and Breeches Bible of 1607, a magnificent specimen of contemporary Embroidered Bindings—Burnet's Own Times, 6 vols., Large Paper, tastefully illustrated—Burton's Anatomy of Melancholy, First Edition—Charles I. Works, in 2 vols. folio, the copy formerly belonging to Charles II. in Morocco, with his arms in gold on sides—Clarendon's History of the Rebellion, 3 vols. in 4, Large Paper, very tastefully illustrated—Coryate's Crudities, First Edition—Donne's Poems, Isaac Walton's copy, with his autograph—Queen Elizabeth's Prayer-Book and her Prayers in Private, the excessively rare edition, printed in 1553—Enchiridion Sarsburienae, 1553—Gould's Birds of Great Britain—Grant's Grace Linque Speculum, the edition copy to W. Cecil, Lord Burleigh—Heures a Lusage de Rome, Three Editions, printed on vellum—Horse, printed on vellum—Manuale Sarsburienae, 1553—Melancholion's Loca Communis, with autograph sentences written by M. Luther and P. Melancthon—Missale Sarsburienae, printed in 1555—Missale Romanum, in magnificent Italian binding—Plauti Comedie, Queen Elizabeth's copy—Primer of Henry VIII.—numerous rare Books of Songs.

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May be viewed two days prior. Catalogues may be had, price One Shilling each.

*The valuable Collection of Autograph Letters formed by the late EDWIN HENRY LAWRENCE, Esq., F.S.A.*

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 12, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of AUTOGRAPH LETTERS formed by the late EDWIN HENRY LAWRENCE, Esq., including the highly important and interesting Letter from the Earl of Strafford to his wife, dated Tower of London, February 4, 1640, telling her of the charge, and that "His Majesty will pardon all without hurting my fortune"—Oliver Cromwell's Signature to an Order—Letter of Robert Burns—Queen Elizabeth to Henry IV.—D. Garrick respecting the Bickerstaff Affair—Archbishop Laud to Lord Nelson (two), Dean Swift, Annual Lord How order of the Earl of Sandwich, Duke of Wellington, Wordsworth—Harriet Wilson, to Lord Byron—Autograph of Allan Ramsay's Tea-Table Miscellany and of W. H. Ainsworth's Boswell—18 Autograph Letters of G. Cruikshank—a very important Collection of Letters from Kings of Spain, with their Signatures.

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**MESSRS. HODGSON will SELL by AUCTION,** at their Rooms, 115, Chancery-lane, W.C., on TUESDAY, May 3, and Three Following Days, at 1 o'clock, MISCELLANEOUS and STANDARD MODERN WORKS, including Bohn's Illustrated, Classical, Antiquarian, and other Libraries, 157 vols.—Strickland's Queens of England and Scotland, 20 vols.—The Diaries of Evelyn, Pepys, and Madame d'Arbigny, 15 vols.—Prof. Wilson's Works, 12 vols.—De Quincey's Works, 14 vols.—Carlyle's Works, 37 vols.—Brougham's Works, 11 vols.—Burke's Works, 16 vols.—The Writings of Scott, Shelley, Coleridge, Lamb, Hood, Lord Lytton, Sewall, Almsworth, Thackeray, Kingsley, Keats, Rogers, Morris, Collins, Yonke, George Eliot, Dickens, Marryat, Lover, Smollett, Fielding, Sterne, Defoe, Swift, Goldsmith, Shakespeare, Burns, Byron, and other Esteemed Authors—Albums of Choice Photographs of English and Foreign Scenery—Monthly and Quarterly Miscopical Journal and other Scientific Serials—Prynne's Histrio-Matrix, 1633—Heywood's The Actor's Vindication—Old Plays, Poems, Tracts, &c.

To be viewed, and Catalogues had.

*Valuable and Extensive Antiquarian Library and other Collections.*

**MESSRS. HODGSON will SELL by AUCTION,** at their Rooms, 115, Chancery-lane, W.C., EARLY in MAY, a valuable and extensive ANTIQUARIAN LIBRARY and other COLLECTIONS, comprising an Assemblage of Ancient and Modern Works relating to the Time of the Commonwealth—Historical and Biographical Works relating to Charles I. and Charles II.—Topographical and Antiquarian Books relating to Yorkshire and the Contiguous Counties—Surtees Society, Dialect Society, and Folk-Lore Society's Publications—Works on Scotland and Ireland—Scottish and Irish acts, State Papers, Record Publications, Interesting Tracts, Old Poetry, &c.

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*The Collection of Miniatures, Porcelain, and Decorative Objects of the late E. H. LAWRENCE, Esq., F.S.A.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 4, and Following Day, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of MINIATURES, PORCELAIN, and DECORATIVE OBJECTS of EDWIN H. LAWRENCE, Esq., F.S.A., deceased, late of 84, Holland Park, including the Pocket-Book and upwards of 20 Miniatures by S. Cooper, and Works of L. Oliver, R. Cosway, R.A., and other celebrated Miniaturists, many of which were exhibited at South Kensington and the Burlington Fine-Arts Club—Old Chelsea, Derby, Dresden, and other European and Oriental Porcelain—and Faience Wedgwood Medallion Portraits—Limoges Enamels—Decorative Objects—and Furniture.

*Fine Cigars, the Property of Sir HENRY TICH-BORNE, Bart.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 5, at 1 o'clock precisely, upwards of 20,000 CHATELAIN CIGARS, the Property of Sir HENRY TICHBORNE, Bart., of Tichborne Park, Alresford, Hants, comprising Larrañaga, Villar y Villar, Partagas, La Corona, Cabanyas, and Cigars of other well-known Brands all in the Original Boxes, also 500 Cigars, the Property of J. D. ALEXANDER, Esq., of 18, Montagu-street, W., and 1,800 Cigars, the Property of F. E. HUDSON, Esq., of Hove, Brighton.

Samples may be had on paying for the same, and Catalogues at Messrs. CHRISTIE, MANSON & Woods' Offices, 8, King-street, St. James's-square, S.W.

*The Collection of Ancient and Modern Pictures and Water-Colour Drawings of the late E. H. LAWRENCE, Esq., F.S.A.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 6, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of ANCIENT and MODERN PICTURES and WATER-COLOUR DRAWINGS of EDWIN H. LAWRENCE, Esq., F.S.A., deceased, late of 84, Holland Park, many of which were exhibited at Burlington House, including the Virgin and Child, by L. da Vinci, Interior of Dordrecht Cathedral, by A. Cuyp—The Charlatan, by P. Wouwermans—An Interior, by P. de Hooghe—Boers Playing Tric Trac, by A. Ostade—A Landscape, with Cottage, by J. Ruysdael—and Works of Avercamp, Brecklenkamp, A. Mignon, Wynants, E. Schalken, Slingelandt, D. Teniers, Van der Werff, E. Van der Neer.

Also Yarmouth Harbour, by J. Crome—Queen Adelaide Disembarking at Southampton, by J. M. W. Turner, R.A.—and Examples of T. S. Cooper, R.A., T. Cresswell, R.A., E. J. Niemann, J. Stark, G. Morland, &c. The Drawings include five very fine Works of W. Hunt, from the Bernal Collection exhibited at Burlington House, and Examples of D. Roberts, R.A., W. L. Leitch, A. Herbert, &c.

*The Collection of Pictures and Sculpture of the late Right Hon. LORD CHEYLSMORE.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 7, at 1 o'clock precisely (by order of the Executors), the highly important COLLECTION of MODERN PICTURES and SCULPTURE, formed by the late Right Hon. LORD CHEYLSMORE, comprising an unrivalled Collection of the Works of Sir Edwin Landseer, R.A., including the celebrated chef-d'œuvre, The Monarch of the Glen, from the late Lord's Lonsborough's Collection, The Shrew Tamed, Flood in the Highlands, Lady Godiva's Prayer, Waiting for the Ferry, The Highland Cabin, The Lion and the Lamb, On Trust, No More Hunting till the Weather Breaks, The Offering, The Trickster, The Sentinel, The Watch, Highland Lassie, several of which were bought direct from the painter, and others bought at the artist's sale—Sheep Gathering in Sky, and Travellers attacked by Wolves, by E. Ansell, R.A.—Pomer Sands, one of the first works of W. Collins, R.A.—The Gilloot Collection—Sunday in the Back Woods, the celebrated engraved work of T. Faed, R.A.—Redtime, The Model, and Black and Blue Eyes, by W. P. Frith, R.A.—The Sphinx, Close of the Moslem's Day of Toil, The Bedouin's Evening Prayer, Rehoboth at the Well, and three other fine Works of E. Goodall, R.A.—An Elegy, by Sir F. Leighton, P.R.A.—The Earring, by E. Long, R.A.—La Siesta, by J. Phillip, R.A., and R. Ansell, R.A.—Interiors of St. Mark's, Venice, and St. Jean, Caen, by D. Roberts, R.A.—St. Michael's Mount, by C. Stanfield, R.A.—The Daughter of a King, by M. W. P. R.A.—The Present to the Lady of the Village, by T. Webster, R.A.—Also the Execution of Lady Jane Grey, the celebrated chef-d'œuvre of Paul de la Roche, engraved by Mercuri, from the San Donato Collection. The Sculpture comprises a Vestal, by Canova—Innocence, by R. Monti—A Child with Hen and Chickens, by Vela—Bust of Ceres, by Hiram Powers, &c.

*Portraits of celebrated Racehorses and Brood Mares of the late RICHARD WATT, Esq., of Bishop Burton.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, May 9, at 1 o'clock precisely (by order of the Representative of the late Miss WATT), PORTRAITS of FIFTEEN celebrated RACEHORSES and BROOD MARES, by Stubbs, Clifton, Thomson, Dalby, Herring, Ferneley, and H. Hall, owned by the late RICHARD WATT, Esq., of Bishop Burton.

*Objects of Art and Old French Decorative Furniture, lately the Property of Messrs. MURRIETA, removed from No. 4, Carlton House-terrace.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 11, and Following Day, at 1 o'clock precisely (without reserve), a valuable COLLECTION of OBJECTS of ART and Old French Decorative Furniture, lately the Property of Messrs. MURRIETA, and removed from No. 4, Carlton House-terrace, comprising Marquetrie and Parquetrie Cabinets, Commodes, and Tables—Carved and Gilt Pier Tables and Pier Glasses—Louis XV. Suites of Fauteuils in Carved and Gilt Frames, and Sofas covered with Old Beauvais Tapestry—Curtains of rich Genoa Velvet, and Furniture covered with the same material—Ormolu Clocks and Candelabra, Candlesticks and Wall Lights of the time of Louis XIV., XV., and XVI.—French Bronzes—Old Nankin and Enamelled Chinese Porcelain—Old Japan Porcelain—Chinese and Japanese Cloisonné Enamels—Japan Lacquer—Persian and Chinese Ware—Old English and other European Porcelain and Faience—Oriental Carpets and Fabrics—fine Panels of Old Gobelin Tapestry, and a Pair of Panels of Old Brussels Tapestry—Marble Statues—Cippolino Marble Vases—and Columns, &c.

*The Second Portion of the MURRIETA Collection.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 14, and on MONDAY, May 16, at 1 o'clock precisely, without reserve, the SECOND PORTION of the extensive and valuable COLLECTION of ANCIENT and MODERN PICTURES and WATER-COLOUR DRAWINGS, lately the Property of the Messrs. MURRIETA. The Pictures of the Modern Continental School include two fine Works of Auguste Bonheur—Sheep in a Landscape, by Rosa Bonheur—Going to Market, by W. Bougereau—a fine Work by P. J. Clays—three important Works of L. Deutsch—The Almshouse, and three other Works of E. Frere—A Suckling Squirrel, and two other Works of M. Fortuny—The Toy Boat, by J. Israels—four Works of C. Jacques—Plumages (engraved by Cousins), and four other Works of Hugues Merle—three Winter Scenes, by L. Munthe—Going to Market, and three other Works by C. Troyon—and Works of

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J. Billel	Julius Dupre	M. Maris
C. Bisschop	J. Domingo	A. Mauve
A. Braith	Leon Escosura	F. Pradilla
Julius Breton	H. Harpignies	P. Rajon
J. L. Brown	L. Jimenez	F. Roybet
Henriette Browne	E. Lamberet	and others.
W. Britin		

The Drawings of the Foreign School include The Mazarin Library (etched by Bolyin)—An Arquebussier, and fourteen other Drawings by M. Fortuny—Going to the Horse Fair and Sheep near Fontainebleau, by Rosa Bonheur—The Toy Boat, by J. Israels—Jante in the Gardens at Florence, by J. L. Gerome—and Drawings by

J. L. Brown	J. Gelibert	L. Rossi
E. Detaille	L. Jimenez	A. Simonetti
E. Frere	A. Mauve	and others.
P. J. Gabriel	F. Pradilla	

Also Drawings by

T. Collier	T. B. Hardy	J. Varley
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P. de Wint	T. M. Richardson	H. B. Willis
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Among the Pictures by the Old Masters are The Dauphin (Louis XVII.) and The Young Widow, by J. B. Greuze (both Engraved by Cousins)—The Long-Legged portraits by Vandeyck, from the Collection of the Duc de Orleans—a Sea Piece, by Van der Capelle—Men-of-War on a Rough Sea, and two other Works of W. Van de Velde—View of the Grand Canal, with the Palazzo Bernado, by Canaletto—A Hoat Procession in Venice, and two other fine Works by Guardi—and Works of Claude, Meissonier, and Angelbach, J. Ruysdael, P. Wouwermans, F. Snijders, P. de Vos, and others.

*In the High Court of Justice.—GLADWELL v. GLADWELL.*  
—By order of the Court of Chancery.—Absolute Sale, without reserve.

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION,** at their House, 47, Leicester-square, W.C., on MONDAY, May 2, and Nine Following Days, at 1 o'clock precisely, the whole of the FINE-ART STOCK of Messrs. GLADWELL, BROTHERS, of Gracechurch-street, comprising fine Proof Engravings and Choice Modern Etchings, including the choicest Works of Sir Edwin Landseer, Sir Frederick Leighton, Sir J. E. Millais, J. M. W. Turner, J. F. Herring, M. L. Bruet, H. Baines, Corot, Sir Joshua Reynolds, Walmley, Haig, L. Huillier, Herkomer, Rosa Bonheur, Alma Tadema, E. Long, &c.; also Drawings and Paintings, Framed and Unframed, together with the Print Cases, Fixtures, and Effects.

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*Library of the late Dr. CURRAN, removed from Hammer smith, and other Private Properties.*

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION,** at their House, 47, Leicester-square, W.C., on WEDNESDAY, May 20, and Two Following Days, at ten minutes past 1 o'clock precisely, the LIBRARY of the late Dr. CURRAN, removed from Hammersmith, and other Private Properties, comprising The Humourist, 4 vols. coloured plates by G. Cruikshank—Turner's England and Wales, Largest Paper, plates in two states—Roberts's Holy Land, 6 vols.—George Eliot's Adam Bede, 3 vols. first edition, cloth, mounted—Molière, Œuvres, plates by Moreau, 1778—Restif-de-la-Bretonne, Les Contemporaines, 42 vols.—Shakespeare, 44 vols. with 10,000 Illustrations—Forster's Life of Dickens, extensively illustrated, 6 vols.—Horse on Vellum, with Miniatures—Autograph Letter of James II.—Old Document, bearing signature of Queen Elizabeth—Magna Charta, MS. on Vellum of the thirteenth century—Special Collection of Don Quixote in almost every European Language, &c.

Catalogues may be had; if by post, on receipt of two stamps.

*MONDAY NEXT.—Modern Optical Stock.*

**MR. J. C. STEVENS will SELL by AUCTION,** at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, May 2, at half-past 12 o'clock precisely, the MODERN OPTICAL STOCK (by order of Mr. FREDK. WESTLEY, late of 27, Old Bond-street), without the least reserve, comprising Gold and Silver Spectacles, Eyeglasses—Opera and Field Glasses—Anovoid, Wheel, and Pediment Barometers—Thermometers—Telescopes—Reading Glasses—Multiplying and Distorting Mirrors—Yachting and other Compasses—Trial Glasses—Coddington and other Lenses—Showcases, &c.

On view the Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

*FRIDAY NEXT.—Telescopes, Microscopes, Photographic Apparatus, &c.*

**MR. J. C. STEVENS will SELL by AUCTION,** at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, May 6, at half-past 12 o'clock precisely, several valuable MICROSCOPES, by well-known makers—several fine Telescopes, including a 6-inch Refractor—Opera and Field Glasses—Electrical and Galvanic Appliances; also Cameras and Lenses, Stands, Printing Frames, Chemicals, and other Photographic Apparatus—Books—Pictures—Jewellery—and Miscellaneous Property.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.



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FRIDAY NEXT.—Valuable Lathes, Chucks, Tools, Shop Fittings, &c.

MR. J. C. STEVENS will include in his SALE by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, May 6, several valuable LATHES, including a 6-inch Ornamental and a 7-inch centre, both with overhead motion, &c.—a quantity of very expensive Chucks, Drills, Tools, Cutters, &c.—Showcases—Cabinets of Tools—Shop Fittings, &c.  
On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

MONDAY, May 9.—British and Foreign Bird Skins—valuable Ornithological Library, &c.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY, May 9, at half-past 12 o'clock precisely, the COLLECTION of BRITISH and FOREIGN BIRD SKINS, formed by Colonel HOWARD IRBY and Captain SAVILE REID, including rare Species from the British Islands, Spain, Morocco, Canary Islands, Bermuda, Nova Scotia, &c. (amongst others, Fallow's Sand Grouse from Scotland, Bittern from Hants, Fringilla tœdæa, Columba bollii, Phœdox flavirostris, with Young and Eggs—Case of Stuffed Ruffs from Norfolk—Savi's Warblers and Eggs from Southern Spain, Aquila «dalberti», &c.); to which are added some valuable Eggs. Also a number of the best and most important Ornithological Works, including complete Sets of the Ibis, Nuttall's Bulletin, Auk, Zoologist, &c.—Sharpe's Kingfishers, Shelley's Ginnyside, Dresser's Meropids, Legge's Birds of Ceylon, Booth's Rough Notes, &c.—all in fine condition, and with few exceptions bound by R. H. Porter, of Princes-street, Cavendish-square.

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SATURDAY, APRIL 30, 1892.

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## LITERATURE

*Travels amongst the Great Andes of the Equator, with Supplementary Appendix.* By Edward Whymper. 2 vols. With Maps and Illustrations. (Murray.)  
*How to Use the Aneroid Barometer.* (Same author and publisher.)

EVER since Mr. Whymper returned—eleven years ago—with the honour of having made the first ascent of Chimborazo and of other Andean mountains, the public have been expecting the details of that adventurous journey, the outlines of which were published in the *Proceedings* of the Royal Geographical Society for 1881. The delay might have been detrimental to a book treating of a progressive country; but in Ecuador there are few changes beyond those of the president, or "man in possession," and his supporters. The roads to the capital remain in the same condition as when the Spaniard Ulloa condemned them, while the account given by his French associate La Condamine of the difficulties experienced in building the pyramids to mark the ends of the celebrated measured base line reads, as Mr. Whymper observes, "like a narration of operations which have just been conducted, rather than a relation of things which happened a century and a half ago." True, there is now a short railway—with a very irregular train service—from the river Guayas to Chimbo; but, inasmuch as cargo-mules cannot readily be obtained at the latter place, most of the trade with the interior (according to Mr. Alfred St. John's consular report for 1891) still follows the old track to the foot of Chimborazo, whence a paved road, the freak of an irresponsible despot, leads to Quito, and is traversed by an omnibus once a week! With these exceptions, the appearance of the country has undergone but little alteration, save where a gash in its surface—several miles long, as at Ibarra—marks the sepulchre of the thousands who were swallowed up in the great earthquake of 1868. Mr. Whymper's narrative has, therefore, lost nothing of its freshness by the delay in publication, while, by taking his time, he has been able to avail himself of the assistance of such experts as the late H. W. Bates, Drs. David Sharp and the late Francis Day, the Revs. H. S. Gorham, A. E. Eaton, and T. R. R. Stebbing, Messrs. Olliff, Jacoby, Cameron, Godman,

Salvin, Distant, Miers, and Boulenger, and Prof. T. G. Bonney. These gentlemen have worked out portions of his zoological and mineralogical collections, the details of which—too technical for the general reader—are given (with illustrations) in the supplementary appendix, thus adding materially to the scientific importance of this elaborate work. Even in the principal volume, however, Mr. Whymper shows that he is not a mere climber of mountains, but a student of nature in all its forms; and when we consider the hardships he underwent in pursuit of the main objects of his expedition, we must admire the energy of a man who picks off lichens at 18,000 ft., drops from his mule into the mud to secure a beetle, hunts for Coleoptera among the stones of Chimborazo, makes a note (and a specimen) of "a scorpion coming down hill," and even persuades a Mestizo *tambo*-keeper to become a collector.

From the author's previous reputation for mountaineering the popular idea would probably be that he visited Ecuador in the hope of reaching the hitherto untrodden summits of Chimborazo and other giants of the Andes; but in his introduction Mr. Whymper neatly places matters in a more scientific light. He says:—

"It will be within the knowledge of most of those who take up this book that it has long been much debated whether human life can be sustained at great altitudes above the level of the sea in such a manner as will permit of the accomplishment of useful work....As the main object of the journey was to observe the effects of low pressure, and to attain the greatest possible height in order to experience it, Chimborazo naturally claimed the first attention, on account of its absolute elevation above the sea; and I proposed to encamp upon this mountain, at gradually increasing heights, with the ultimate aim of reaching the summit."

With this view he landed at Guayaquil early in December, 1879, accompanied by the well-known guide Jean Antoine Carrel (of Val Tournanche) and his cousin Louis, the party making their way as quickly as possible by steamer to Bodegas de Babahoyo, where the land journey to Quito begins. The *camino real*, or "royal road," gradually ascending over ridges of slippery soil alternating with furrows of liquid mud, became a mere rut on the steep sides of mountains which were almost invisible in the prevailing mist, until on the third day the pass of Tambo-gobierno, 10,417 ft., was reached, and the steaming Pacific slopes were left behind. The view to the eastward was a revelation. Until their arrival at this spot the travellers had not been able to see as much as a mile in any direction, but now it appeared that, instead of the western slopes of Chimborazo descending to the plain "without any positive break," as had been expected from Spruce's account, the deep valley of the river Chimbo intervened; and Mr. Whymper devotes several pages to showing that the range now crossed—which he calls the Pacific range of Ecuador—is completely independent of Chimborazo, as proved by his two subsequent ascents. He states that this coast range has an ascertained length from north to south of sixty-five miles ("some forty miles" in the *Pr. R. Geog. Soc.*, 1881, p. 454), and is in breadth eighteen to twenty miles; while to the north the general elevation increases,

a number of the summits being 13,000–14,000 ft. above sea-level, and some, he believes, closely approaching 15,000 ft. He is justly severe in his remarks respecting the inadequacy of the maps of Ecuador then procurable, and the erroneous impressions conveyed by cartographers who lay down two parallel lines of mountains called respectively Cordilleras and Andes; for, as he observes, "there is no such thing as one great valley in the interior of Ecuador." But although the ridges in that country, and also in Peru, are neither strictly parallel nor continuous, but are, on the contrary, sometimes separated by wide "basins" or connected by "knots" (*nudos*), we do not see how these facts are to be adequately expressed on the small scale allotted in most of our atlases to the vast continent of South America. At present such conventional representations are good enough for the average Briton, who believes that breakfast cocoa (*cacao*), the staple export of Ecuador, is produced from the cocoa-nut, while well-informed people with a thirst for maps up to date will consult the German 'Stieler's Hand-Atlas.'

Headquarters were fixed at Guaranda (8,530 ft.), opposite Chimborazo; and as the "royal road" to Quito crosses the Arenál (14,000 ft.) on the spurs of that mountain, it was certain that loaded mules could be taken a little higher. In fact, they were forced through with difficulty to the second camp (16,664 ft.), a point at which Mr. Whymper and the two Carrels were simultaneously prostrated by mountain-sickness, lasting for twenty-four hours with the two guides, and for a longer period with Mr. Whymper. When this attack had passed away, no recurrence of the aggravated symptoms was noticed, though in other ascents lassitude was frequently experienced, sometimes accompanied by headache. This shows that the human frame can become accustomed to low pressure and even to exertion under it; in fact, a Mr. Perring, who had joined the expedition at Guayaquil, and who had frequently crossed the Arenál when acting as a government courier, was not in the least affected, although of an enfeebled constitution. Mr. Whymper thinks that he may have derived some benefit from taking chlorate of potash, but, on the other hand, Jean Antoine Carrel, who obstinately refused all remedies, was the first to recover. As soon as possible he and his cousin were sent on to prospect for a new base of operations. The third camp was pitched at 17,285 ft., and on January 4th, 1880, the summit (20,498 ft.) was attained, after wearisome wading through soft snow. Little or no view was obtainable, and as a very dangerous spot had to be passed in the hour and a quarter of daylight that remained, the conquerors fled downwards for their lives, after taking observations with the mercurial and two aneroid barometers. During the needful repose on the next day glimpses were obtained of Sangai, an active, but little-known volcano about forty miles away, and said to be connected with Cotopaxi—the two mountains acting as safety-valves to one another. Subsequently the ice cliffs under the summits of Chimborazo were photographed at an elevation of 18,500 ft.; and, as far as Mr. Whymper could make out, it was about



this point that Humboldt and Boussingault stopped. He expresses his inability to conceive how these travellers could have stated that there were no glaciers on Chimborazo, for on this, as well as on other mountains subsequently ascended, the glaciers were stupendous. Bad weather set in, and as Louis Carrel proved to be incapacitated by frost-bites from further work, the party descended to the "royal road" and miserable *tambo* of Chuquipoquio. Its owner was said to be the representative of one of the oldest families of Ecuador, and would have been, if titles had not been abolished, Marqués de Chimborazo; but this "possible marquis," as Mr. Whympers styles him, appears to have been a drunken swindler, who caused the author to be locked up until an extortionate bill was paid under protest. However, some months later Mr. Whympers revisited the place, lectured the people upon the iniquities of their ways, and emphasized his remarks in a manner which, he trusts, "left such an abiding impression as will render it less likely in the future that an Englishman will be robbed in the neighbourhood." A further descent brought the party to Ambato, which lies in a wide "basin"; an ascent to Latacunga followed; and after the usual ups and downs quarters were found in another "basin"—that of Machachi. This was a charming spot, full of animal life, and Mr. Whympers appears to have made himself popular with the semi-civilized people, whom he induced to aid him in collecting. We will quote his own words, as they convey a good idea of his way of getting on with the natives:—

"In these pursuits I was much assisted by the *tambo*-keeper, who interested himself in furthering our work. He introduced me to *Cyclopium cyclopum*, the only fish in the interior—a high-bred fish, with a string of names that a duke might envy; and was the means of procuring the first Amphipod collected in Ecuador. 'Señor Antonio,' I said to him one day, 'Mr. James Orton, M.A., Professor of Natural History in Vassar College, New York, observes that the only crustacean found in the interior "is a small cray-fish abounding in the filthy, stagnant waters about Quito." Now couldn't you raise a crab or a shrimp, or something of that kind, for it is very sad to think that there are no crustaceans in Ecuador.' The good man did not know whether I was speaking in jest or in earnest, so I set to work with my pencil to enlighten him, and invented forms which it would be difficult to assign to any existing genera. Antonio Racines still looked perplexed, as well he might; but at last his face brightened, and he held up a forefinger and beckoned, 'Come with me.' He led me to a little ditch about half a mile outside the village, with stagnant water, and amongst the weeds I got my first crustacean, which has been identified by the Rev. T. R. R. Stebbing as *Hyaella inermis*."

Rambles in the lanes of Machachi only lasted until Louis Carrel was fit for work, when Illiniza was set down for assault; but there the mountaineers were foiled, owing to the prevalence of mist coupled with storms of thunder, snow, hail, and rain, while, in addition to these difficulties, the summit was composed of walls of ice 200 ft. high, crowned by snow cornices forming a mushroom-like cap. Some months later, while Mr. Whympers was laid up at Quito, "Jean Antoine came in from Machachi, reporting that he and his cousin had

ascended Illiniza from the north, in witness whereof he presented samples of the highest rock"; and that is all we are told. Cotopaxi came next—an ideal volcano, which in 1877 projected a black column of ash some 18,000 ft. into the air (darkening Quito at noon and covering ships on the Pacific nearly two hundred miles away), overflowed its vast crater, sent down melted glaciers in streams which swept away everything in their course, and deposited solid blocks of ice eight and ten leagues off. The first camp was at 15,139 ft., while the second was so near the summit that a visit was easily made from it to the edge of the crater after nightfall. Fire was distinctly seen below; but it is steam that plays the leading part in the operations of Cotopaxi. On the second ascent of Chimborazo, on July 3rd, 1880, a remarkable eruption of Cotopaxi was witnessed, the air being darkened and photography impeded by showers of fine ash wafted sixty miles. After Cotopaxi came the turn of Sincholagua, a very handsome mountain, with a sharp peak, round which the lightning played continuously, making the ice-axes hiss, as the elder Carrel performed the customary ceremony of knocking off the giant's head. The next visit was to Quito, upon which, with the amount of new ground to be noticed, we will not dwell. Eastward the magnificent mountain block of Antisana presented strong attractions, with the possibility of an extensive view in the direction of the Pastaza and other rivers flowing into the Amazons; but there again the prevailing mist hid everything. Then Cayambe was ascended, the fourth in Ecuador as regards elevation (19,186 ft.) and the largest in mass; the stupendous ravine of Guallabamba being visited on the way—a profound earthquake fissure, through which the river of that name finds its way into the river Esmeraldas, and so to the Pacific. A little-known and much lower mountain, Saraguro, deserves mention for the trouble experienced on the road to it; for when the divide was reached whence the streams flow to the Atlantic, the whole country proved to be like a saturated sponge, while tall reeds in dense masses could only be passed through by spreading out the hands as in the act of swimming; and although the edges of the leaves cut like razors, yet the stems had to be grasped to save the travellers from sinking into the boggy soil. The President of the Royal Geographical Society said that Mr. Whympers's account of his adventures on these marshy heights "was more like Milton's description of Satan's journey through Chaos than anything else he had ever read."

A remarkably interesting feature of the expedition was a visit to the province of Imbabura (the most thickly populated in Ecuador) and to the town of Ibarra, the scene of the great earthquake to which we have already alluded. There a fine collection was made, especially of stone implements and pottery; but the discussion of these would carry us too far, and our notice has already exceeded the usual length. It is hardly necessary to praise the illustrations; extracts have given some idea of Mr. Whympers's humorous style; and, while the whole work is a record of indomitable perseverance, a pleasing characteristic

is the way in which the share of the two guides is mentioned. This is emphatically the book of the season as regards travel, and few seasons have produced anything of the kind in which so much novelty and accuracy were combined.

A feature of the expedition was the care taken in the comparison of the readings of the mercurial and aneroid barometers. The former, under the charge of the elder Carrel, were relied upon for estimating altitudes, for the seven picked aneroids taken to the mountains differed so much that even the *means* were almost useless. It was several years before the explanation of this puzzle was arrived at, and the results of Mr. Whympers's investigations (partly reprinted from the supplementary appendix) are now given in pamphlet form for the use of travellers.

*The History of St. Dominic, Founder of the Friars Preachers.* By Augusta Theodosia Drane. (Longmans & Co.)

As a contribution to hagiography Miss Drane's work deserves commendation. She has read and sifted all the known lives of St. Dominic, and she writes in an enthusiastic spirit which suits the subject. Her object is to edify, and with that object nothing could be more irritating than perpetual criticism, much more derision, of the supernatural elements recorded in the saint's life. In one instance, Milman says, "a lady of extreme beauty wished to leave her monastery, and resisted all the preacher's arguments. She blew her nose, it remained in the handkerchief. Horror-stricken, she implored the prayers of Dominic: at his intercession the nose resumed its place. The lady remained in the convent."

Such a mode of statement Miss Drane rightly feels to be out of place. She glides decorously over the "grotesque accident," and leaves the edifying impression which the original story was intended to convey, though to modern ears, told at length, it can suggest nothing but the ludicrous. This is strictly the historical method. The general question of the credibility of mediæval miracles is one thing; and of this so liberal and at the same time so Protestant a writer as Dr. Arnold said:—

"If it appears from satisfactory evidence that they were wrought actually, we shall believe them, and believe them with joy; only as it is in most cases impossible to admit the trustworthiness of the evidence, our minds must remain at most in a state of suspense, and I do not know why it is necessary to come to any positive decision."

The question may be argued on general grounds or on the particular evidence. But to thrust the negative view forward in each case, in order to hold it up to ridicule, is not only to violate good taste, but to pervert the historical meaning of the story, be it true or false. Miss Drane has done right in avoiding this fault. She has furnished what from an artistic as well as from an historical point of view was to be desired, a picture of St. Dominic's life as it was portrayed by his immediate followers. She may accept as fact a great deal which others would explain away; but she does this with her eyes open. For her purpose it was unnecessary to stop every minute to suggest possible explanations of the supernatural,



possible causes of error. In one case we think she has been injudicious. In discussing the supposed institution of the Rosary by St. Dominic she goes elaborately and candidly through the evidence. We think her reasoning, to say the least, inconclusive; but on critical grounds we must protest against her bringing in the dictum of Pope Leo XIII. at the end: "Rome has spoken, the cause is decided, and in presence of the authoritative decisions of so long a line of august Pontiffs, all captious criticism must henceforth be put to silence" (p. 137). If this be so, we are driven to ask, why bring forward this carefully marshalled array of evidence? and further, from the author's point of view, how many of these Papal utterances were in fact delivered *ex cathedra*? for on this condition, as is well known, the finality of the decision depends. Benedict XIII., according to Miss Drane's own statement, merely directed, "being then seated in the Chair of St. Peter," that the matter of certain lessons "narrating the history of the devotion" should be submitted for examination to the Congregation of Rites; and she admits that the Bollandist Father Cuyper was "not satisfied with the evidence" on this head.

In giving a summary narrative of the Albigensian Crusade, Miss Drane, while properly explaining that to endow the saint with the modern virtue of religious toleration would be an anachronism, departs from most of her predecessors in regarding his share in the business as a very small one. Here she is certainly right; but she spends needless labour in discussing whether St. Dominic held the office of Inquisitor, since it is abundantly clear that the functions which he is supposed to have exercised differed in kind from those of the later Inquisitor, and that those which he actually exercised were, as Mr. Lea has pointed out, of quite a subordinate character. He only gave absolution "subject to the pleasure of Legate Arnaud, from whom his authority was derived." Miss Drane remarks that the fact of the saint's presence on the famous occasion on which the legate is said to have used the "memorable words," "*Cedite, cedite, novit Dominus qui sunt ejus*," is "more than doubtful"; and as to the words themselves she adds the reservation "whether truly or falsely reported": but in giving the Latin quotation (not quite correctly) she would have done well to have acted on a hint once thrown out by Lord Acton, and observed that her informant guards the statement with the preface "*Fertur dixisse*"; so that the words which are popularly accepted as typical of the crusading spirit in Toulouse are merely a report, stated as a report by Cæsarius of Heisterbach. Miss Drane's account of the crusade is not entirely satisfactory. She knows the lives of St. Dominic thoroughly; but for the rest she is content to compile, and does not always go to the right sources. Otherwise she would never have said that "a term was put to" Raymund VII.'s "tyranny in 1226, when all the nobles of the disputed provinces, as by a common impulse, made their voluntary submission to the French crown" (p. 188). This "voluntary submission" was made in face of the arrival of Louis VIII. with a vast army to enforce his claims, and it was by no means

made by all. Immediately after the king's withdrawal, Raymund recovered part of his dominions; and the final cession of territory did not take place until the peace of 1229.

We are sorry that Miss Drane has not devoted more pains to the constitutional characteristics of the order founded by St. Dominic. She knows, of course, that he was himself an Augustinian canon, and she knows that the decree of the Lateran Council of 1215 was precise in its enactment "*ne quis de cetero novam religionem inveniat*." But she is not quite clear as to how St. Dominic was able to found a new order without contravening that decree. The points of agreement between the rule of the Friars Preachers and that of the Præmonstratensian branch of the Canons Regular are, it is true, commented on; there is "a very striking similarity between them." But we are told also that the founder borrowed from the rule of the Cistercian monks as well. This involves a difficult constitutional problem, and we prefer to hold, with one of the most learned modern Dominicans, Father Denifle—with whose work the author does not seem to be acquainted—that the Order of the Friars Preachers is directly and exclusively descended from that of the Austin Canons; the additions and alterations in the constitutions are simply those required by the changed purpose of the new Order. Its foundation was confirmed by Honorius III. as an "order of canons," and many years afterwards, when St. Dominic was canonized, he was described as a "canon of the Order of Preachers." The friars at first wore the Augustinian habit, and indeed still wear it, only they have exchanged the surplice for the scapular. The order differed from that of the Austin Canons in so far as profession in it did not bind the friar to a fixed religious house, and no manual work was enjoined. This latter peculiarity implied of necessity dependence upon alms, so that it is impossible to assent to Mr. Lea's proposition that "poverty formed no part of the original design." If it was not expressly laid down, it followed necessarily from the conditions under which the brethren were to live. It was only at the very beginning, as Miss Drane points out, that St. Dominic, reluctantly and for reasons of prudence, retained the property given to his community by Fulk of Toulouse.

We have dwelt upon the constitutional position of the Order of Friars Preachers because it is little known to English readers, who are apt to infer from the revolutionary success of the order that it must have had a revolutionary origin. We wish, therefore, that Miss Drane had laid more stress upon the connexion with the Præmonstratensian rule, and had stated the case with greater precision. She would have done well also to have submitted her work to some one better conversant than she appears to be with the general history of the Middle Ages, who might have saved her from some serious mistakes. For instance, she informs us (p. 68, note 2) that

"Henry II. of England, when resolved on establishing the reign of social order throughout his dominions, found no better means of doing so than by copying this institution of the Church [the truce of God]. He proclaimed what he called 'the king's peace,' and the

officers he appointed to enforce it were known as 'justices of the peace,' phrases still in use in our own day,"

as though the one were not much earlier, the other much later, than Henry's time. On p. 307 the king's nickname "Court-Mantel" is taken from him and given to his son Henry. To speak of a meeting taking place "either in Metz or in Germany" (p. 192) indicates a certain vagueness in the writer's mind. There are a good many names misspelled, particularly in the foot-notes; and we may remark that the date of Honorius III.'s confirmation of the order is assigned to a wrong day (the 23rd instead of the 22nd of December) on p. 170. But these blemishes do not much affect the value of a book which appeals to religious readers rather than to professed students, but from which the latter may learn much concerning the modes of thought and feeling which pervaded the religious world of St. Dominic's time—facts that they would probably have sought in vain in a more "modern" and critical biography.

*Imperial Defence.* By the Right Hon. Sir C. Wentworth Dilke, Bart., and Spenser Wilkinson. (Macmillan & Co.)

SIR CHARLES DILKE is well known as one of the few civilians who have made a serious study of the military resources not only of England, but also of foreign nations. Mr. Spenser Wilkinson has also made his mark in the same branch of knowledge, and he has been a zealous and clever officer of volunteers. Consequently, though neither of them is a professional soldier, the opinions and criticisms of the authors of this monograph are entitled to respectful attention. Their book is divided into an introduction and six chapters. In the introduction the views of the sentimental "peace at any price" party are carefully analyzed and ably refuted, and the first two chapters are devoted to the navy. The arguments adduced in favour of looking on the navy as our principal force are not new, but they are set forth clearly and logically, and illustrated by possible cases:—

"The British Empire, in short, is the possession of the sea.....Cut off from the sea, not one of our colonies, not one of our dependencies could prosper. From it they, like ourselves, derive their nourishment and their strength..... Great Britain, indeed, and the more healthy among her colonies might continue to exist, but it would be as separate nations, unconnected with one another."

The passably probable cases of a maritime contest are, in the opinion of the authors, reduced to three, viz., war with France about Egypt, Siam, or Newfoundland; a contest with Russia for the possession of India; or a combination of the two. They then, recognizing a truth which does not seem to be always realized—viz., that England, which, with her colonies and dependencies, is the most powerful empire that the world has ever seen, would without them be but a second-rate state—pertinently ask: "What is the power with which, in case of conflict, our enemy would have to contend? Is it Great Britain, or is it the British Empire?" Admitting the paramount importance of this question, they confess their inability to answer it, sadly confessing that the British



Empire at the present moment is "rather a sentiment than a practical institution."

Chapter ii., which discusses the operations advisable and the force necessary to obtain the command of the sea in the event of a war with France, our strongest naval competitor, is well worth attentive reading, but we may content ourselves with saying that the general impression left on our minds is that a considerable increase to our navy is needed. One point has never before been so forcibly urged as it is in this chapter, viz., the necessity of having independent communication by electric cable with our colonies and dependencies.

The two chapters devoted to India are of the highest interest. The geography of the possible theatres of operations in the event of a Russian invasion is dealt with fully and clearly. The possibility of an aggressive movement in order to cause Russia to abandon her designs on India is discussed. The conclusion arrived at is that we must abandon the idea as hopeless, and be prepared for a direct resistance:—

"The conflict must be fought out in the debatable borderlands.....It cannot be transferred to India without abandonment of large districts already under British rule, and without the inevitable loss of influence which such a step would entail."

The authors state the case as follows. The Russians on their left could advance in small successive bodies across the Pamir through Chitral and Gilgit; but this route is scarcely likely to be used save for a secondary operation. From the Russian centre there is a route through Afghan Turkestan and Kabul, and from the latter to Attock, whence it would be possible to strike at the very heart of India. From the Russian right there is the route by Pendjeh, Herat, Kandahar, Sukkur; but a Russian army reaching the latter place would be striking the air. To meet the Russian invasion our authors recommend the construction of a railway from the Derajat through the Gumal Pass to the watershed of the Indus, the extension of the Attock-Peshawur line to Kabul, and after the completion of these two lines the construction of lines from the Pisheen valley to Herat, and from the coast of Beluchistan towards the latter place:—

"The policy of counter-attack would..... require at least four army corps, besides the garrisons of India and of the frontier. The Indian armies.....could furnish two army corps for this purpose.....Two army corps would have to be drawn from Great Britain, or from Great Britain and the colonies."

So much for the policy of meeting a Russian by a British advance. If, on the other hand, a defensive policy be preferred, "whether on the Kabul-Kandahar line or on the present border, the defending forces must be kept permanently quartered near to the frontier. It would be unsafe to trust to their passage from England to Quetta in time to anticipate a Russian attack, of which the shortest possible notice would be given."

Having in the previous chapters dealt with our requirements, the authors examine the important question how far we are in a position to meet them. The result of our present system is a continual shifting of battalions, carrying with it the impossibility of forming permanent units larger than a battalion;

"consequently every battalion is kept in direct relation with the central administration at the War Office, the only permanent administrative institution, except the battalion itself.....So long as the War Office has to superintend the affairs of battalions, it cannot manage the general affairs of the army; it cannot attend to the national defence."

The remedy proposed to ensure the permanency of larger units than the battalion, to secure proper training, and to obtain decentralization is that the army at home

"should be freed from the necessity of maintaining by its reliefs the British army in India, and the garrisons of the naval stations."

To carry out this plan, the authors propose the following scheme:—The garrisons of naval stations to be handed over to the marines, and a special local army to be formed for India. Recruits for the home army to be enlisted at eighteen for ten years—three with the colours, and seven in the reserve. The Indian army to be enlisted for a long term of service, followed by pension or money gift. Men in the home army to be offered transfer from the reserve to the Indian army. In practice there are objections to the substitution of marines for the line in the colonies, one of which is the fact that many lads are induced to enlist by the prospect of seeing various parts of the world; but it is unnecessary to enlarge on this part of the scheme. The objections to a local army raised as proposed are both serious and obvious.

It is generally agreed that no British officer's education can be considered complete until he has served a few years in India. A local Indian army would, as in the past, be considered to occupy an inferior position to the Imperial army. The troops would be out of touch with the changes constantly occurring in the art of war, and experience has shown that local regiments in India are decidedly inferior in discipline to general service regiments. As to the effect on the home regiments, the result would be that only about one-third of the men would be sufficiently adult to undergo the hardships and fatigues of a campaign, and that battalions on being mobilized would be swamped with recruits, many of them strangers and rusty from want of training, or imperfect training, in the reserve. In short, the home battalions would be little better than militia.

The sixth and final chapter deals with the management of the home army. In this the sound principles are laid down that the Commander-in-Chief in peace should be the commander of the army in the field; that the Quartermaster-General—relieved of some of his functions, and having the Intelligence Department placed under him—should be the chief of the staff, retaining, however, his present title; and that all branches of supply should be managed by a Master-General of the Ordnance.

In conclusion we, while admiring the ability with which the various important subjects discussed have been handled, feel it our duty to point out that some of the suggestions savour rather of the theorist than of the practical expert. At the same time, while we cannot approve in all their details of the reforms proposed, we frankly admit that the necessity for reform is clearly established, and that if the exact shape

which it is suggested reform should take cannot entirely commend itself to experienced soldiers, all, whether soldiers or civilians, will find in the book many valuable suggestions and much food for reflection.

*Melmoth the Wanderer.* By Charles Robert Maturin. A New Edition, with Memoir and Bibliography. 3 vols. (Bentley & Son.)

A NEW edition of 'Melmoth the Wanderer' is not exactly one of those things for which there is a crying need; but it may be welcomed, all the same, as a contribution towards the curiosities of literature. Distinctly the most remarkable of the British triumvirate which, in the early part of the century, won a momentary fame as the school of horror, Maturin is much less known to the readers of to-day than either Monk Lewis or Mrs. Radcliffe. Thanks to Balzac, who did 'Melmoth' the honour of a loan in 'Melmoth Réconcilié,' Maturin has attained a certain fame in France—which, indeed, he still retains. Thus Baudelaire could allude to the "grande création satanique du révérend Maturin," and 'Melmoth' has to-day in France something of that reputation which has kept alive another English book, mostly forgotten in England, 'Vathek.' Did not Balzac, in a moment of indiscriminating enthusiasm, couple the 'Melmoth' of Maturin with the 'Don Juan' of Molière, the 'Faust' of Goethe, the 'Manfred' of Byron—"grandes images tracées par les plus grands génies de l'Europe"? It was hastily said, by a foreigner—said for effect, no doubt—but the editor of the present reprint, who has not the many excuses of Balzac, has the temerity to go, if anything, further still. For a fusion of qualities—"the naturalness and the supernaturalness of it," &c.—in the Satanic conception, "Cazotte, Goethe, Hoffmann, Byron, Calderon, even Marlowe, compared with Maturin in this respect, are inferior." Nor is this all: traces or anticipations are discovered in Maturin of Balzac, Scott, Byron, Dickens, George Eliot, and M. Paul Bourget! "Appreciation of his merits," we are told, "is almost a test of his contemporaries, while even the most worthless critics confess his genius." In other words, Maturin had his day of fame, in which even men like Scott and Byron were led into a sympathetic exaggeration. "There is one exception," adds the editor, darkly:—

"Coleridge is hostile and unjust. But the evident spleen of an unsuccessful rival renders his attack less injurious to Maturin than discreditable to himself."

That Coleridge was hostile, possibly unjust, is likely enough; but what can we think of the attitude of mind of an editor who can allude to two such men in such a way? It should be mentioned that in 1816 the Drury Lane Committee, who had, reasonably enough, rejected a play by Coleridge, accepted a monstrous production of Maturin's named 'Bertram.' The "gros bon mélodrame," as Balzac calls it, was a great success. "It is all sound and fury, signifying nothing," said Kean, who acted in it; and Kean, who knew his public, realized that that was why it succeeded. The play was printed, and ran through seven



editions, sinking finally to the condition of a chap-book, in which its horrors were to be had for sixpence. On this pretentious work Coleridge—for what reasons we need not inquire—took the trouble to write an article, or, as it was phrased, to make an attack. To this Maturin wrote a violent reply, which the good advice of Scott prevented him from publishing. It is curious at the present day to read the letter in which Scott urges upon Maturin the wisdom of silence—not because he is likely to get the worst of the battle, but, among other reasons, because

“Coleridge’s work has been little read or heard of, and has made no general impression whatever—certainly no impression unfavourable to you or your play. In the opinion of many, therefore, you will be resenting an injury of which they are unacquainted with the existence.”

The episode is both comic and instructive, though the editor of the reprint before us chooses to consider it from the point of view of 1818. Coleridge and Maturin!—Scott urging on Maturin the charity of mercy to Coleridge, as

“Coleridge has had some room to be spited at the world, and you are, I trust, to continue to be a favourite with the public!”

Poor Maturin, far from continuing to be a favourite with the public, outlived his reputation in the course of a somewhat short life. He died at the age of forty-three—characteristically enough, if the report is true that he

“had swallowed a bottle of embrocation by mistake during the night for his medicine. He took the prospect of dying perfectly calmly, and appeared disappointed that the poison did not take effect, as he had already summoned his family and made the final farewells.”

Like the hero of Baudelaire’s whimsical and delicious little tale, ‘La Fanfarlo,’ he preferred artifice to nature, especially when it was unnecessary. At the quadrille parties which it pleased him, in his character of clergyman, to give in Dublin, his wife was always obliged to rouge:—

“Though she disliked this last—for her unnecessary—practice, her husband insisted on it, and would often send her back to her room on the occasion of parties if he did not think that art had been sufficiently employed.....He never forgave any one who made puns, as he said they affected his nerves.....He liked people to be in the room when he was composing, especially if they were arguing, and his wife and one of her sisters, Mrs. Elgy or Lady Ormsby, to both of whom Maturin was much attached, would often sit with him while he was composing. In order that he should not be drawn into the conversation, he adopted the Odysseus like practice of covering his mouth with a paste composed of bread and water.”

Such is the significant gossip which we have about the personality of Maturin—gossip which brings out clearly the deliberate eccentricity which marks his work, which one sees also in the foppish, affected, and lackadaisical creature who looks at the reader from the frontispiece. “It would be impossible,” says the editor,

“to name an English author whose literary expression is so utterly disproportionate to the greatness of his genius; or, in other words, whose enormous faults of expression and construction are so far atoned for by the fineness of his conceptions.”

For such an estimate of Maturin there is no excuse. The word “genius,” indeed, is too lofty an epithet to use regarding a man of great talent, certainly, but of nothing more than erratic and melodramatic talent. ‘Melmoth the Wanderer’ is in parts very thrilling; its Elizabethan feast of horrors has a savour as of a lesser Tourneur. But it is interesting only in parts, and at its best it never comes near the effect which the great masters of the grotesque and terrible—Hoffmann, Poe, Villiers de l’Isle-Adam—have known how to produce. A freak of construction, which no artist could have been guilty of, sends us wandering from story to story in a very maze of underplots and episodes and interpolations. Six separate stories are told—all in parenthesis—and the greater part of the book is contained within inverted commas. What is fine in it is the vivid, feverish way in which, from time to time, some story of horror or mystery is forced home to one’s sensations. It is the art of the nightmare, and it has none of the supremacy in that line of the ‘Contes Drolatiques’ of Balzac. But certain scenes in the monastery and in the prisons of the Inquisition—an attempted escape, a scene where an immured wretch fights the reptiles in the darkness—are full of a certain kind of power. That escape, for instance, with its consequences, is decidedly gruesome, decidedly exciting; but compare it with Dumas, with the escape of Monte Cristo; compare it with the yet finer narrative of Casanova—the unsurpassed model of all such narratives in fiction. Where Casanova and Dumas produce their effect by a simple statement—a record of external events from which one realizes, as one could realize in no other way, all the emotions and sensations of the persons who were undergoing such experiences—Maturin seeks his effect, and produces it, but in a much lesser degree, by a sort of excited psychology, an exclamatory insistence on sensation and emotion. “Maturin,” said a writer in *Blackwood’s Magazine* in 1820,

“walks almost without rival, whether dead or living, in many of the darkest, but at the same time the most majestic, circles of romance..... He makes the lover of dark romance tremble with Mrs. Radcliffe and think with Godwin.”

For good or evil, we have outgrown the fit of trembling and the fit of consideration which Mrs. Radcliffe and Godwin gave our ancestors, and ‘Melmoth the Wanderer’ is only the object of our historical curiosity. We have, indeed, and shall always have, “lovers of dark romance.” Yesterday they read Maturin, to-day they read Mr. Rider Haggard, to-morrow they will have some one else to read. The “dark romance” is an article that very soon goes out of fashion, but that never goes out of existence.

*The Iphigeneia at Aulis of Euripides.* Edited, with Introduction and Critical and Explanatory Notes, by E. B. England, M.A. (Macmillan & Co.)

CRITICS have been engaged for 130 years in discussing the authenticity of the ‘Iphigeneia in Aulide,’ and it has been reserved for Mr. England to furnish a complete account of their few discoveries and their numerous vagaries, his own included. It has been almost established that a large portion of

the work is from the hand of Euripides, but that its production was posthumous, while it is positively demonstrated that the epilogue from v. 1510 to the end of the drama is spurious and post-classical. The prologue presents difficulties which Mr. England, following Hartung, considers all but insuperable without alteration, namely, placing the iambs, vv. 49–114, first, and bracketing -s σκιάν, v. 109, and the five following lines, and also vv. 34–42, as spurious substitutes for some lost verses; so that a third lacuna is required between vv. 48 and 117 (115).

The internal difficulties which have been found in the prologue are mainly due to the hasty captiousness of critics, who have shut their eyes against the natural view that the old attendant supposed Achilles—as well as Clytemnestra and Iphigeneia—to have been made a victim of deception. The language ascribed to the Old Man is consistent with his supposing that Iphigeneia had been actually promised in marriage to Achilles, while only Calchas, Ulysses, Menelaus, and Agamemnon were cognizant of the intended rupture of the compact. When he is informed that Achilles knows nothing about the fictitious marriage, his fears as to the risk run by his master are naturally heightened by his feeling that Achilles will inevitably discover the treacherous use which is being made of his name. Of course the first part of Agamemnon’s iambic speech, vv. 49–88, is a soliloquy, while vv. 89–114 are addressed to the attendant. Nothing could be more natural than that Agamemnon should not answer the attendant’s question immediately.

The external evidence against the authenticity of the prologue is as follows. All the extant plays of Euripides, not counting the ‘Rhesus,’ begin with iambs, while Aristotle, Aristophanes, and a scholiast bear witness to Euripides’s habit of at once announcing the circumstances of the action. However, Mr. England himself, commenting on vv. 6–11, says that Agamemnon’s “musings on the sky, the hour, and the weather serve to tell the spectators what it is important for them to know of the circumstances under which the action begins.” Is it not then straining a point to regard this prologue as devoid of “the most vital characteristic of the Euripidean prologue . . . that it at once (εὐθὺς) put the audience in a position to understand the action, motives, and condition of the *dramatis personae*”?

Mr. England just above (p. xxiii) says: “Nowhere else can be found one long iambic passage answering and answered by anapaests, and forming with the anapaests an uninterrupted conversation.” There is not much force in this contention, which rests upon the general principle that everything is spurious for which no parallel can be cited. Moreover, we have already suggested that the conversation is effectively interrupted at v. 48, and it is not unlikely that Agamemnon lapses into a short reverie after v. 114, from which he is roused by the attendant’s λέγέ καὶ σήμαιν’, κ.τ.λ. Even if it were certain that Euripides opened all his other dramas with senarii, it is quite possible that he had at last yielded to animadversions so far as to modify his prescribed method in this his latest production.



Our editor suspects the loss of some verses at the beginning of the second epeisodion, because Agamemnon shows no surprise at seeing Clytemnestra and speaks no words of greeting to her! Has he not forgotten that astonishment might easily be intimated to the spectators in dumb show, and that Agamemnon would have drawn upon himself awkward questions if he had expressed to Clytemnestra any surprise at her arrival? It is noticeable that Clytemnestra greets Agamemnon as though he were at a loss what to say; while Iphigeneia interrupts the embrace of her parents and conveniently precludes her father from giving a verbal response to his wife's salutation. This reticence on Agamemnon's part is so dramatically effective that it seems vandalism to find fault with it. Mr. England carries the alternation of approval and rejection to an amusing pitch with respect to the rhesis of Achilles, vv. 919-974. The fifty-six lines are disposed as follows:—One genuine, eight spurious, a lacuna, four genuine, three spurious, eight genuine, one spurious, two genuine, two spurious, four genuine, three spurious, four genuine, sixteen spurious. Surely the rejection of the whole speech would be more profitable than such a heroic process of winnowing. At v. 934 exception is taken to the phrase οἶκτον περιβαλὼν καταστελῶ. Surely "I will cover your disorder with a mantle of pity" is a thoroughly appropriate and poetical metaphor. The difficulty of arriving at any decision as to the authenticity of some passages of this interesting drama is increased by indications that the poet had written alternative phrases, both of which were in some cases worked in by the διδάσκαλος.

The commentary is useful and scholarly, though we cannot always assent to Mr. England's proposals. For instance, our readers can decide whether it is possible for γενδῇ συνάψας ἀντὶ παρθένου γάμον (v. 105) to mean "and I concocted a sham marriage to get" (ἀντὶ lit. 'as the price of') 'the maiden.' Surely the phrase is elliptical, "a false marriage instead of the maiden's"; with a weaker sense, perhaps, but without an unwarrantably strained construction. On vv. 1199-1201, ἐν ἴσῳ γὰρ ἦν τόδ' . . . ἡ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν, we find a difficulty needlessly created by the strange assertion that κτανεῖν "must be taken to depend on the χρῆν of v. 1196."

The most salient feature of the edition is the very full *apparatus criticus*, which embodies Mr. England's own collation of P (Palatine MS. No. 287 of the Vatican Library), and constitutes a valuable contribution to palæographic studies.

#### NOVELS OF THE WEEK.

*Light in the Offing.* By Hilary Deccan. 3 vols. (Hurst & Blackett.)

*A Wandering Star.* By Lady Fairlie Cuninghame. 3 vols. (Ward & Downey.)

*A Covenant with the Dead.* By the Author of 'A Harvest of Weeds.' 3 vols. (Griffith, Farran & Co.)

*A Valley of Shadows.* By G. Colmore. 2 vols. (Chatto & Windus.)

*Mr. Witt's Widow: a Frivolous Tale.* By Anthony Hope. (Innes.)

*Sybil Knox.* By Edward E. Hale. (Cassell & Co.)

*A Strange Trio of Artists.* By Cecil R. Cramer. (Digby, Long & Co.)

*The Rise of the Australian Wool Kings.* By James Mouat. (Sonnenschein & Co.)

*Riches or Ruin.* By the Author of 'The Prigment.' (Kegan Paul & Co.)

*"La Bella," and Others.* By Egerton Castle. (Cassell & Co.)

*My Suitors.* By Ella March. (Digby, Long & Co.)

*His Great Self.* By Marion Harland. (Warne & Co.)

'LIGHT IN THE OFFING' is a pretty and romantic tale with an Irish background, which carries the reader across five-and-forty years to the period of the great potato famine. So far as the incidents are concerned they might as well have been dated from last year. There is a mention of 1847, of famine and death, and a glimpse here and there of the starving peasantry; but no part of the plot actually turns upon, or is notably coloured by, the contemporaneous history of Ireland. The fortunes of two couples are sympathetically traced by Mr. Deccan, who is not content with heroes and heroines of an ordinary type. One of his young men had "a perfection of outline Antinous might envy"; the other "was stroke at Cambridge," and talks at Christmas of "our fellows at Henley." The girls, too, are marvels, one of beauty, the other of horsemanship. These four young people have four fathers, of whom three at least are widowers, and Mr. Deccan describes them as optimistically as their children. Capt. Chetwynd, however, father of the divine Gwenda, an old man-o'-war officer, comfortably settled as a coastguardsman, is drawn with a good deal of cleverness and quiet humour.

There is a cosmopolitan flavour in Lady Fairlie Cuninghame's novel which will be much to the taste of readers who like the cosmopolitan in fiction. The principal heroine is daughter to an Englishman of good birth, who has been detected cheating at cards, and lives the life of an outcast. She is supremely beautiful and good, and one or two of her father's old set at home come to realize the fact, while others punish her severely for her virtues and misfortunes. The author does not seem to have a high opinion of her own sex, or she does not choose to draw a model woman; still there is plenty of life and motion in 'A Wandering Star.'

A tale of mystery and complication, secret marriages and far-reaching results, unexpected nobility of character triumphing over the most awkward situations, and eventual happiness for deserving and undeserving alike, is unfolded under the title of 'A Covenant with the Dead.' The incidents are sensational, and the construction of the story involves sundry improbabilities, the chief of which is the voluntary concealment of her proper status by Lady Mirfield, and that of her boy as heir to a title and a great estate. But Clara Lemore (the name figures on the cover, though not on the title-page of the book) gives her readers a good run across country, and shows them very pretty sport.

'A Valley of Shadows' well deserves its name, for it is a tale of mystery and gloom.

This situation is a good one, and becomes really powerful at the crisis when Lucy Hatherden reveals her dark secret to the husband whose long devotion has at last won her entire love. But the characters are seldom very human, and it is only at times that they excite any real interest or sympathy in the reader, in spite of all the complications in which they play their parts. In short, 'A Valley of Shadows' is entirely a novel of incident, the sensational style of which has much in common with that of Miss Brad-don's earlier and cruder productions.

Mr. Anthony Hope's new story is, perhaps, more of a burlesque than a romance. At any rate, it is written by a humorous man, and takes a humorous view of the vast majority of situations. Mrs. Witt has a curious and chequered existence, not unconnected with a pair of shoes delineated on the outside cover of the book, with a case of petty larceny, and with an aged peer of the realm. She is a combination of various characters more or less known in fiction; but Mr. Hope has made a diverting figure out of his combination, and has filled in the corners of his canvas ingeniously enough.

Mr. Hale has bestowed titles upon his new novel with a generosity which is more lavish than helpful. For the reader of 'Sybil Knox, or Home Again: a Story of To-day,' certainly requires both assistance and encouragement in endeavouring to unravel the tangled threads of vague conversations and inconsequent actions of which so great a part of the book is composed. The American lady who leaves her Palazzo in Rome, where she has been satisfactorily established for many years, to go and plant her cabbages in the rural shades of New England, is actuated, as usual, by the highest sense of duty. Exactly what duty calls upon her to adopt this course of action is a less obvious matter. She departs lamented, and goes on her way shuddering at the thought of the trivial gossip to which her superior intelligence will be forced to lend itself in her new surroundings. Her superiority, however, ends by adapting itself very kindly to circumstances, after having discovered new obligations which afford plenty of occupation for herself and her friends for a long while. She and they also sometimes afford much matter for anxious cogitation to the conscientious reader as to what they are all struggling to say. They produce too often an uneasy impression that they are trying to be rather cleverer than they are, and the result is not exactly lucidity. By the way, it is a little hard upon Mrs. Knox that she should be made to say that "le mieux est l'ennemi du bon."

There is no special distinction in the manner or substance of 'A Strange Trio of Artists,' which is a light, mercurial, and somewhat ambitiously phrased story. As a first essay in fiction it has unmistakable promise; and it is peculiarly simple where a more experienced hand might have made it lofty and intense. A girl in love with a sublime youth discovers, or thinks she discovers, that her idol loves another:—

"'Why am I so unfortunate?' she said to herself. 'What have I ever done that I should deserve this misery? Or have my ancestors done wrong to any one? Perhaps their sins are being visited on me. I must question Grant when I get home.'"



But this is the kind of freshness which may develop into an attractive simplicity.

It is seldom that a romance is written in which real names of persons and of places, real dates and facts, are given. These add life and interest of a kind even to a flimsy tale. The best part of Mr. Mouatt's book is connected with the dealings of the earlier settlers with the aborigines. Some of the narrative and nearly all the characters are easily recognizable by any of their few remaining contemporaries. Settlers on the Loddon especially will be amused.

'Riches or Ruin' is an unpretentious little story about quite commonplace, not to say insignificant people. The loves of Harry Barkston and Grace Lancaster are in no way remarkable, and the men of business who are their respective fathers are, in themselves, even less calculated to inspire any but the mildest emotions in the reader. A situation, however, which has dramatic interest and is skilfully handled arises in the sudden temptation of Mr. Charles Barkston to commit what appears to him, under the circumstances, to be justifiable fratricide. His high-minded avoidance of this obvious way out of a difficulty, and the rewards with which virtue was crowned by Providence, are told with a conciseness which is as commendable as it is unusual in tales of this order.

Mr. Egerton Castle was quite justified in bringing together seven stirring tales of adventure and daring, and reprinting them, with a "rococo" by Mrs. Castle, in the volume which he has dedicated to Mr. Pollock. 'La Bella' is called an incident of the fencing floor, and most of these stories have something of what Mr. Castle calls the *chiquetis d'armes* about them. They are none the less exciting for that. All are grim and sensational after their kind, and they will be welcomed with a sense of refreshing pungency by readers who have been cloyed by a too long succession of insipid sweetness and familiar incident.

'My Suitors' is the fatally fluent narrative of the social troubles of a young person whom Fortune, in a blind mood, compels to devote herself to the education of youth. It is a relief to find that in a very short time the interposition of a baronet, with his hand (gules) and title, saves this sadly susceptible doctor's daughter from the unappreciative good offices of the "menials" who see little difference between herself and them. It is true that she promised one Archie to be faithful till her twenty-first birthday; but Archie's letters were intercepted and the baronet was pressing, and after all consumption clears the way for a return to the first love. The young "lady" has other offers. A clergyman is favoured by her spinster aunt. But he does not please the niece's eye:—

"A fine man!" I retorted. "He does not come up to my idea of a fine man, he is too lank and lean. He looks to me like one of Pharaoh's [sic] lean kine; and then he has such a complexion, it puts me in mind of the inside of a swede."

In spite of her education at a "college," distinguished by the residence therein of the daughters of a Lord John Holmes, who somehow is the son of an earl, we cannot think Miss Glyn did justice to her training. Certainly in the matter of grammar and

composition she is a little deficient. "Unexceptional" for *unexceptionable*, "incredulous" for *incredible*, and such-like gems of speech are far too common in her pages, and her general tone of thought as well as diction goes far to explain why governesses of a certain sort are not received on a footing of equality among their employers.

Miss Harland sets a good example by sparing no pains to give substance to her narrative. It purports to be based on the family MSS. of a distinguished ante-revolution house in Virginia, and has the unusual grace of being true on the whole to old-world modes of thought and life, and set in the effective framework of scenery as fresh as faithfully described. It is possible that even more might have been made of materials so promising, and more than probable that the book would never have been written had the writer not read her Thackeray; yet we feel grateful for a practical protest against the bonelessness of the rapid school of fiction, and respectful in our regard for an artist who can recall an old master without exciting ruinous comparison.

#### LOCAL TOPOGRAPHY.

*The Gentleman's Magazine Library.*—*English Topography.* Edited by George Laurence Gomme. (Stock.)—This is, if we are not mistaken, the thirteenth volume of Mr. Gomme's great abridgment of the old *Gentleman's Magazine*. As for many years Sylvanus Urban devoted much of his space to British topography, the subject on which Mr. Gomme has now entered will form a long series. The compact volume before us contains notes relating to but three counties—Bedfordshire, Berkshire, and Buckinghamshire. For these it seems to be nearly exhaustive. It would not be easy to over-estimate the value of a collection like this to the student of local history. But few people possess a set of the *Gentleman's Magazine*, and even for the much-to-be-envied persons who have that long series on their shelves this compilation will form a most useful key to their treasure; for the five volumes of indexes which have been published do not relate to the latter part of the series, and moreover are decidedly imperfect, judged by our more exacting modern standards. The editor points out in his short preface the great need there is for a dictionary of family monuments. In this we fully agree. Many most important inscriptions have perished through the intemperate zeal of church restorers, who could see no interest in anything which did not bear on it the stamp of mediævalism. Others are in peril. Now that all the "brasses" have been rubbed again and again, may we not hope that zeal will be developed in other directions, and that the inscriptions which range from Elizabeth to Victoria may, at least as far as their facts go, be placed beyond reach of destruction? Several of the earlier volumes of Mr. Gomme's series had a useful appendix of notes. The editor has withheld them here for want of room, and because, as he tells us, if he once began he should find it difficult to assign to himself any limit. He has, however, furnished what seem to be complete indexes of names and of subjects.

*The Registers of Colton Parish Church in Furness Fells.* Edited by the Rev. Arthur Anderson Williams and James Pennington Burns. (Kendal, Atkinson & Pollitt; London, Stock.)—We welcome gladly another parish register preserved from all chance of destruction by being committed to the printing press. A time will, we trust, soon arrive when all our old registers will be in type. As far as we can judge without collating the copy before us with the original, the editors have done their work

well. It was high time that this record should be put beyond chance of destruction, for the manuscript is in very bad condition. It is, the vicar tells his readers, "rapidly succumbing to decay and damp." The earliest entries are those of 1623, and there are vacancies between 1643 and 1673. As we have before remarked when noticing documents of a similar kind, there is very little to support the fable that the Puritans gave grotesque Hebrew names to their children.

*Northamptonshire Notes and Queries.* Part XXX. Edited by Christopher A. Markham. (Northampton, Taylor & Son; London, Stock.)—This is a well-edited local journal. The editor strictly limits his correspondents to Northamptonshire subjects, thus giving his magazine a distinct character, which is in some degree wanting in other periodicals of the same class. The editor has compiled what we believe to be a complete bibliography of the writings of Dr. Magee, the late Archbishop of York, who for many years filled the see of Peterborough. It will be of signal service to any future biographer, and still more so to those interested in the religious history of the latter part of the nineteenth century. Dr. Magee wrote no memorable book, but he was the author of a great number of pamphlets which reflect the thoughts of the hour, and are all examples of manly eloquence. Mr. T. A. Martin has contributed a very good paper on the misericords in the church of St. Mary at Gayton. They form the seats of six stalls in the chancel. How they have come to be there is a puzzle, for the church does not seem to have been in any sense collegiate. In one instance we think he has made a mistake in identification. He describes a female figure vested "in a long flowing robe, fastened at the waist with a rose brooch; her mantle held out on either side, under which four small nude figures cling to the hem of the garment as they kneel. Clouds surround her head." We have little doubt that we have here a representation of St. Ursula—a subject of which but few examples have survived, though it must have been a most popular one. The four little figures symbolize the eleven thousand virgins. Mr. Martin holds that it is a representation of the Blessed Virgin, and that the small figures symbolize the donors of the stall. He is led to this conclusion by the fact that the church is dedicated to the Blessed Virgin. This is, however, no reason for concluding that the sculpture relates to her. It has been observed that the dedications of bells are very rarely identical with that of the church, and we should expect to find the same rule followed in the ornaments with which it is adorned.

#### OUR LIBRARY TABLE.

*In Woman's Influence in the East* (Stock) Mr. John J. Pool has related some "noble lives"—to use his own words—"of past Queens and Princesses of India," in order to show that woman, even in Eastern lands, amidst the seclusion of the zenana, "exerts a powerful influence, not only over her friends at home, but on society at large." To any reader of Indian history this view of woman's influence will seem as little open to question as it would to any observer of human life in all times and countries. Was there ever a nation, savage or civilized, from the days of Helen to our own, in which woman has not played a more or less prominent part, whether for good or evil, among her male compeers? Nevertheless it may be that a book of this sort will help to correct some popular fallacies touching the position of Indian wives and daughters towards men of their own class. And even those who need no such correction may find pleasure in the stories here retold of twenty-two noble dames famous for their virtues, their talents, or their adventures, for their own sufferings, or for those of which their beauty or their folly has been the



cause to thousands of friends or foes. The author indeed, as Sir Lepel Griffin, who has written an introduction to the volume, justly remarks, "has made an excellent and representative collection of Indian heroines," although he has by no means exhausted the list. Eighteen of his heroines belong to history, the rest being known to us only in the pages of romance. Few, however, will quarrel with Mr. Pool for repeating, with due help from Mr. Griffith's excellent version of the Sanskrit text, the ever-delightful legend of Sita, her love, her wanderings, her hard captivity, her triumphant issue from the fiery ordeal which, for Rama's sake, she resolved to undergo. The story of Draupadi, taken from the 'Mahabharat,' is full of a weirdly pathetic interest, and gives, moreover, a strange illustration of the custom of polyandry which still prevails in some parts of India. Two more heroines from the same epic, Damayanti and Savitri, figure in these pages. The remainder of the list includes the names of such famous Hindu ladies as Sunjogta, Princess of Kanauj, Pudmini of Chitore, the faithful and war-loving Tara Bai, and the lovely but ill-starred virgin Princess Kishna. Among Muhammadan queens and princesses Nurjahan and her beautiful niece, who lies buried beneath the marble dome of the Taj at Agra, are duly commemorated. The romantic career of Begum Sombre, who fought for Shah Alam and was kissed by Lord Lake, fills a dozen interesting pages. But nothing is said about Chand Sultana, the heroic Regent of Ahmadnagar, who still lives for us in the pages of Meadows Taylor's 'Noble Queen.' Nor has the wise, brave, and loyal Sikandar Begam of Bhopal found any place in Mr. Pool's book. On the Hindu side we miss the noteworthy figure of Ahalya Bai, the able Maratha Regent of Indore; and that of Maharani Jindan, or Chand-Kour, the amorous and turbulent widow of Ranjit Singh, the great Sikh ruler of a day still recent. Other names of mark might easily be added to these. Mr. Pool, however, has produced a readable volume, compiled with due care from many trustworthy sources. In another volume he hopes some day to furnish similar excerpts from "the annals of the poor."

DR. J. G. BRIGHTON'S *Memoir of Admiral of the Fleet Sir Provo Wallis, G.C.B.* (Hutchinson & Co.), is a bad specimen of a bad sort of book-making. Sir Provo Wallis was a most worthy man, but after all his chief claim to distinction was the extreme age to which he survived. As a young man he had the good fortune to be present, as a junior lieutenant of the Shannon, in the celebrated action with the Chesapeake. It was his only historical service; and glorious as the memory was, his personal share in it was necessarily small. But it gave Dr. Brighton the opportunity of relating in detail the circumstances of the action, all of which he had told previously and in virtually the same words in his 'Life of Sir Philip Broke.' There they were in place, and we could find no fault with the matter, though much with the manner of the narrative. Here they are out of place; and their repetition, at the length of one hundred and fifty pages or thereabouts, is an extreme abuse of the art of padding. But the book throughout is a clumsy and ill-written compilation, which has little right to exist, and is illustrated with very indifferent reproductions of pictures, some of which—as Lane's portrait of Sir Philip Broke—we know to be good.

Two works about which it is difficult to say much, though for very different reasons, are the *Colonial Office List* (Harrison & Sons) and a little book on camping out. Of *Camping Out*, by Mr. Arthur A. Macdonnell, published by Messrs. Bell & Sons, we can only state that it is not at all in the line of the *Athenæum*, but seems done by some one who is thoroughly convinced of the advantages of a system which to a literary man appears

mainly to conduce to rheumatism; and of the 'Colonial Office List' we can say but a few words, for we have previously praised in the highest terms this admirable work of reference, and we can find no fault in the greater portion of it, and in the remainder no fault except one, to which we have often previously alluded. The 'Colonial Office List' in partly changing hands this year—for there is only one editor's name upon the title-page, that of Mr. Sidney Webb having disappeared, we fear from his absorption in politics—has for its weak point its Part V., or the actual list of those who have served under the Office. This list is one which does not give sufficient biographies of colonial statesmen to make it fully useful, and it gives biographies which do not vary in length according to the importance of the persons described, so that a police clerk sometimes gets a fuller description than a governor or a statesman. In every other respect the work is admirable.

THE catalogues on our table are numerous. We have received those of Mr. Baker (Theology), Messrs. Dulau (Mollusca), Messrs. Ellis & Elvey (valuable), Mr. R. A. Everett, Messrs. Garratt & Co., Mr. Gray (Genealogy), Mr. W. Hutt, Messrs. Jarvis & Son (good), Mr. May, Mr. Menken, Mr. Nutt (good), Messrs. Parsons & Sons, Mr. Quaritch (valuable collection of Hogarth's works), Mr. Sotheman (good), Mr. Spencer, and Messrs. H. Stevens & Co.,—also those of Mr. Downing, Mr. Baker, the Midland Education Co., and Mr. Thistlewood of Birmingham, Messrs. Matthews & Brooke of Bradford (Alpine Literature), Messrs. Fawn & Son, Messrs. George's Sons (good), and Mr. Nield of Bristol, Mr. Baxendine, Mr. Brown (good), Mr. Grant (Sir W. F. Douglas's Library), Mr. Johnston, and Messrs. Thomson Brothers (Burnsiana) of Edinburgh, Mr. Commin of Exeter (good), Messrs. Young & Son of Liverpool, Messrs. Browne & Browne of Newcastle-on-Tyne (good), Messrs. Hiscoke & Son and Mr. Ward of Richmond, Surrey (Engravings after Turner), Miss Millard of Teddington, and Mr. Iredale of Torquay (fair),—and of M. van Langenhuyzen of Amsterdam (Fine Arts), and M. Neubner of Cologne (four catalogues).

#### LIST OF NEW BOOKS.

##### ENGLISH.

- Theology.*  
Bell's (C. D.) The Name above Every Name, and other Sermons, cr. 8vo. 5/ cl.  
Berrington's (Rev. B. S.) Easter and other Sermons, 2/ cl.  
Blackwood's (Sir A.) Te Deum Laudamus: being Addresses on Important Truths Contained Therein, cr. 8vo. 2/6 cl.  
Dawson's (W. J.) The Church of To-morrow, cr. 8vo. 3/6 cl.  
Gospel of the Future (The), by a Parish Priest, Preface by Bishop of Coventry, cr. 8vo. 3/6 cl.  
Heavenly Path (The), Readings and Meditations arranged by T. A. Wise, cr. 8vo. 4/ cl.  
Hutchinson's (J.) Our Lord's Signs in St. John's Gospel, 7/6  
Petavel's (E.) The Problem of Immortality, translated from the French by F. A. Freer, 8vo. 10/ cl.  
Roberts's (G.) The Marks of Christ's Body, cr. 8vo. 2/6 cl.  
Sidebosham's (H.) Pastoral Visitation of the Sick and Suffering, 12mo. 3/6 cl.  
*Poetry.*  
Kinloch's (M. G. J.) A Song-Book of the Soul, 12mo. 5/ cl.  
Mather's (J. M.) Popular Studies of Nineteenth Century Poets, cr. 8vo. 2/6 cl.  
Whitman's (W.) Selected Poems, 12mo. 4/ cl.  
*Music.*  
Alexander's (A.) Musical Drill, Part 2, 8vo. 3/6 cl.  
*Philosophy.*  
Burnett's (J.) Early Greek Philosophy, demy 8vo. 10/6 cl.  
*History and Biography.*  
Amand's (I. de Saint) The Duchess of Angoulême and the Two Restorations, translated by J. Davis, cr. 8vo. 5/ cl.  
Benham's (C. E.) Colchester Worthies, a Biographical Index, 8vo. 3/6 cl.  
Duncan (Francis), C.B., R.A., M.P., Life of, by Blogg, 3/6 cl.  
Farnese (Elizabeth), "The Termagant of Spain," by Armstrong, 8vo. 16/ cl.  
Gardner's (P.) New Chapters in Greek History, 8vo. 15/ cl.  
Great Educators: Vol. 1, Aristotle, by T. Davidson; Vol. 2, Loyola, by Rev. T. Hughes, cr. 8vo. 5/ each, cl.  
Manning (Cardinal), by Hutton, cr. 8vo. 6/ cl.  
Masson's (D.) Edinburgh Sketches and Memories, 10/6 cl.  
Saintsbury's (G.) The Earl of Derby, cr. 8vo. 4/6 cl. (Queen's Prime Ministers.)  
Sala's (Mrs. G. A.) Famous People I have Met, cr. 8vo. 6/ cl.  
Scott's (H. W.) Distinguished American Lawyers, 18/ cl.  
*Geography and Travel.*  
Churchill's (Lord R.) Men, Mines, and Animals of South Africa, demy 8vo. 21/ cl.

- Gowen's (Rev. H. H.) Paradise of the Pacific, Sketches of Hawaiian Scenery and Life, cr. 8vo. 5/ cl.  
Phillips's (M.) Abroad and at Home, Practical Hints for Tourists, cr. 8vo. 5/ cl.  
Pratt's (A. E.) To the Snows of Tibet through China, 18/ cl.  
Roberts's (C. G. D.) Canadian Guide-Book, 12mo. 6/ cl.  
Schick's (L.) Chicago and its Environs, a Handbook for the Traveller, 12mo. 5/ cl.  
Thomas's (W. W.) Sweden and the Swedes, royal 8vo. 25/ cl.

##### Philology.

- Scotti's (C.) Italian Composition, with Notes, cr. 8vo. 2/6 cl.  
Smith's (W.) Young Beginner's Latin Course, Part 4, 2/ cl.

##### Science.

- Baker's (W. L.) The Beam, or Technical Elements of Girder Construction, cr. 8vo. 4/ cl.  
Bassett's (A. B.) Treatise on Physical Optics, 8vo. 16/ cl.  
Frye's (A. E.) The Child and Nature, or Geography Teaching with Sand Modelling, cr. 8vo. 4/ cl.; Brooks and Brook Basins, cr. 8vo. 3/ cl.  
Hunter's (C.) Manual of the Dental Laboratory, its Construction, &c., 5/ cl.  
Lane's (H.) Differentiation in Rheumatic Diseases (so called), cr. 8vo. 3/6 cl.

##### General Literature.

- Acland (A. H. D.) and Smith's (H. L.) Studies in Secondary Education, cr. 8vo. 7/6 cl.  
Bailey's (J. B.) From Sinner to Saint, cr. 8vo. 6/ cl.  
Black's (W.) Kilmeny, cheap edition, cr. 8vo. 2/6 cl.  
Curzon's (L. H.) A Mirror of the Turf, 8vo. 8/ cl.  
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Edwards's (M. B.) Two Aunts and a Nephew, cr. 8vo. 6/ cl.  
Gibberne's (A.) Beside the Waters of Comfort, cr. 8vo. 3/6 cl.  
Gissing's (G.) Born in Exile, a Novel, 3 vols. cr. 8vo. 31/6 cl.  
Gurney's (A.) Story of a Friendship, cr. 8vo. 5/ cl.  
Hall's (M. E.) Rex, the Black Sheep, cr. 8vo. 6/ cl.  
Haughton's (Rev. W. W.) Parson Hardwork's Nut and how he Cracked It, cr. 8vo. 2/ cl.  
Heinrichs's (E.) My Little Friends, a Choice Collection of Children's Portraits, 4to. 6/ bds.  
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Hes's (E.) Guy Darrell's Wives, a Novel, cr. 8vo. 2/ bds.  
Irish Peasant (The), a Sociological Study, edited by a Guardian of the Poor, cr. 8vo. 2/6 cl.  
King's (R. A.) Bell Barry, 12mo. 2/ bds.  
Land and its Attractions, by Fifty-seven Writers, edited by C. F. Dowsett, 8vo. 27/6 cl.  
Merriman's (H. S.) The Slave of the Lamp, 2 vols. cr. 8vo. 21/ cl.  
Morgan (A.) and Brown's (C. R.) The Disintegrator, a Romance of Modern Science, cr. 8vo. 3/6 cl.  
Morris's (C.) King Arthur and the Knights of the Round Table, 3 vols. fcap. 8vo. 7/6  
Overton's (R.) Platform Reader, containing Selections from Dickens, &c., cr. 8vo. 2/6 cl.  
Parry's (Major G.) The Story of Dick, cr. 8vo. 6/ cl.  
Rajah's Heir (The), A Novel, New Edition, 12mo. 2/ bds.  
Robinson's (F. M.) Disenchantment, an Every-day Story, 2/ cl.  
Smith's (F. H.) A Day at Laguerre's and other Days, 6/ cl.  
Stone's (E.) Ring in the True, a Story of Transition Times in Village Life, cr. 8vo. 2/6 cl.  
Stuart's (E.) Virginia's Husband, a Novel, cr. 8vo. 6/ cl.  
Towers's (E.) The Land of Sunshine and Gold, cr. 8vo. 3/6 cl.  
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Woman at the Helm (A), by Author of 'Dr. Edith Romney,' 3 vols. cr. 8vo. 31/6 cl.

##### FOREIGN.

##### Fine Art.

- Catalogue Illustré du Salon, 5fr.  
Normand (C.) Nouvel Itinéraire-Guide de Paris, Vol. 1, 25fr.  
*Poetry and the Drama.*  
Chatenet (G.) Etude sur les Poètes Italiens, 6fr.  
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Nöldeke (T.): Orientalische Skizzen, 7m.  
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Leygue (L.): Chemins de Fer, 15fr.  
*General Literature.*  
France (A.): La Vie Littéraire, 3fr. 50.  
Hermann (A.): Le Livre des Clefs, 3fr. 50.  
Moltke (Graf H. v.): Gesammelte Schriften, Vol. 1, 1m. 60.  
Perret (F.): L'Amour et la Guerre, 3fr. 50.  
Schultz (J.): Jean de Kerdren, 3fr. 50.

##### MRS. BROWNING.

A FEW weeks since the *Athenæum* alluded to the ridiculous rumour that a girl of ten had rewritten Euclid. A scarcely less absurd myth is repeated in *Harper's Monthly* for May, by no meaner authority than Mrs. Ritchie: it is that Elizabeth Barrett (Mrs. Browning) at eight years old could read Homer in the original Greek. In my 'Life of Mrs. Browning,' in the 'Eminent Women Series,' I have shown conclusively that this is nothing but a legend. Mrs. Browning's own words prove that up to eleven years of age her knowledge of Homer was de-



rived from Pope's paraphrase. The truth about a famous person is always more interesting than any amount of fiction. JOHN H. INGRAM.

# GRAETZ'S 'HISTORY OF THE JEWS.'

100, Sutherland Avenue.

In your notice of this work which appeared in last week's *Athenæum* your reviewer complains that through the omission of the original notes, &c., the history has been rendered practically useless "to scholars." Permit me, as the editor of the English version, to point out that the late Prof. Graetz did not intend the English edition so much for "scholars" as for that large majority of the English-reading public to whom his 'Geschichte der Juden' has hitherto been a sealed book.

I quote his words on this subject, which can be found in the preface to the work, vol. i. p. 6:—

"This translation is not a mere excerpt of my 'Geschichte der Juden,' but a condensed reproduction of the entire eleven volumes. But the foot-notes have been omitted to render the work less voluminous to the general reader. Historical students are usually acquainted with the German language, and can read the notes in the original."

I may also mention that the Index was the only part of the work which the late Dr. Graetz did not see, and for which I am solely responsible. The condensation was the work of the author himself, and in many instances he substituted the valuable results of his later investigations, and fully-matured opinions, in lieu of the various passages which he omitted.

BELLA LÖWY.

# WALTON'S VERSION OF 'THE FORMER AGE.'

ONE of the chief gains to Chaucerian literature was Mr. Bradshaw's discovery of the beautiful poem entitled 'The Former Age,' first printed in the Aldine edition, and since reprinted in my edition of Chaucer's 'Minor Poems' and elsewhere.

We find that Chaucer in this poem has varied considerably, especially towards the end of it, from the prose version (of Boethius) which he had previously made.

It is extremely interesting to find that one Walton succeeded in rendering into verse the whole of the treatise by Boethius which had attracted Chaucer. I am not aware that any specimen of this poem has ever been printed, except the sixteen lines in Todd's 'Illustrations,' p. xxxii.\*

I therefore venture to give the whole of his translation of Boethius, book ii., metre 5, being the metre whence Chaucer drew his inspiration for his beautiful poem.

I think it will be apparent that Walton had Chaucer's prose version before him; but there seems to be no evidence that he was aware that his master had written upon the same subject *in verse*. Had he been aware of it, I think he would certainly have made some allusion to it, especially when we observe his respectful mention of Chaucer in his prologue.

I take my copy from MS. Royal 18 A 13 in the British Museum. It is a very fair one, and worth printing, unless a better can be found. There is an original prologue in nine eight-line stanzas, in which he says:—

To Chaucer, that is flour of rethoryk  
In English tong, and excellent poete  
This wot I wel, no-thing may I do lyk, &c.

Walton shows some skill in his manipulation. The likeness of his language to Chaucer's is often striking. Thus the line

Tho was ful huscht the cruel clarioun

reproduces Chaucer's prose version, viz., "Tho weren the cruel clariouns ful hust and ful stille"; whereas Chaucer's poem varies, so as to say—

No trompes for the werres folk ne knew.

\* I find, however, that a part of book i. (metres 1 and 5) is printed in Wulcker's 'Altenglisches Lesebuch,' ii. 56.

I now transcribe the whole of the metre:—

# METREUM QUINTUM.

*Felix nimium prior etas.*

Full wonder blisful was that rather age,  
When mortal men couthe holde hymself\* payed  
To fede theymsel\* withoute suche outeage,  
With mete that trewe feedes haue arrayed;  
With acorne[s] thaire hunger was alayed;  
And so thei couthe sese thaire talent.  
Thei had[de] yit no queynt craft assayed,  
As clarry for to maken ne piment.

To deen purple couthe thei nought be-thynke,  
The white flees wyth venym Tyren;  
The rennyng ryuer yaf hem lusty drynke,  
And holsum sleep thei took vpon the grene.  
The pynes that so fulle of branches been,  
That was thaire hous, to kepe[n] vnder schade;  
The seef to kerue no schippes were there seen,  
There was no man that marchaundise made.

Thay liked not to sailen vp and doun,  
But kep[te] hem-self where thei weren bred.  
Tho was ful huscht the cruel clarioun;  
For eger hate ther was no blood I-sched,  
Ne therwith was non armour yit be-bled.  
For in that tyme who durst haue be so wood  
Suche bitter woundes that he nold haue dred,  
With-outen reward for to lese his blood?

I wold our tyme myght turne certaily,  
And wise maneres alwey with vs dwelle;  
But loue of hauyng brenneth feruently  
More fersere than the verray fuyre of helle!  
Alas! who was that man that wold him melle,  
This gold and gemmes, that were keuered thus,  
That first began to myne? I can not telle  
But that he fond a perelous[er] precious.

I give the name of the author as Walton, following Warton, 'Hist. E. P.' ed. 1871, iii. 39. Warton gives no evidence whatever, as far as I can discover. Casley's catalogue attributes it to Lydgate. Todd attributes it to John Tebaud, *alias* Watyrbeche. More light is desired. W. W. SKEAT.

# THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the third part of a list of the names which it is intended to insert under the letter N in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Nicholson, Alfred, painter, 1788-1833  
Nicholson, Charles, flautist and composer, 1794-1837  
Nicholson, Francis, Carthusian, b. 1650  
Nicholson, Sir Francis, colonial governor, 1728  
Nicholson, Francis, painter, 1753-1844  
Nicholson, George, stenographer, fl. 1806  
Nicholson, George, divine, fl. 1812  
Nicholson, George, printer and author, 1760-1825  
Nicholson, Isaac, engraver, 1787-1845  
Nicholson, John, 'Maps,' 1730-1796  
Nicholson, Sir John, brigadier-general, 1822-1857  
Nicholson, Margaret, would-be assassin of George III., fl. 1786  
Nicholson, Norman, shepherd poet, fl. 1809  
Nicholson, Peter, architect, 1765-1844  
Nicholson, Richard, organist and composer, 1795  
Nicholson, Samuel, author, 1600  
Nicholson, Thomas, Manchester poet, 1805-1863  
Nicholson, Thomas Henry, engraver, 1870  
Nicholson, Thomas Joseph, Scottish Roman Catholic bishop, 1845-1718  
Nicholson, William, traveller, fl. 1685  
Nicholson or Nicolson, William, Archbishop of Cashel, 1655-1727  
Nicholson, William, scientific writer, 1753-1815  
Nicholson, William, painter, 1784-1844  
Nicholson, William, the "Galloway poet," 1849  
Nicholson, William Adams, architect, 1803-1853  
Nickolls, John, historian, 1711-1745  
Nicol, Mrs., Scottish actress, fl. 1834  
Nicol, Erskine, artist, 1825  
Nicol, James, poet, 1769-1819  
Nicol, William, friend of Burns, 1797  
Nicolas, Bishop of the Isles, 1217  
Nicolas Breakspear, Pope Adrian IV. See Adrian.  
Nicolas of Hereford, translator of the Bible, fl. 1370  
Nicolas, John Toup, rear-admiral, 1788-1851  
Nicolas, Sir Nicholas Harris, genealogist and antiquary, 1799-1848  
Nicolli, Alexander, D.C.L., Orientalist, 1793-1828  
Nicolli, Anthony, Parliamentarian, 1610-1659  
Nicolli, John, diarist, fl. 1660  
Nicolli, Robert, poet, 1814-1837  
Nicolis. See Nichols.  
Nicolis, Benedict, Bishop of St. Davids, 1433  
Nicolis, Ferdinando, Presbyterian divine, 1598-1662  
Nicolis, Mathias, jurist, 1630-1687  
Nicolis, Sir Richard, Governor of New York, 1624-1672  
Nicolis, Thomas, translator, fl. 1550

\* Read "hem-self," see st. 3, l. 2. And read "y-payed."  
† MS. "Thisee."  
‡ Read "perelous," i.e., a perilous valuable.

Nicols, William, poet, b. 1660  
Nicolson. See Nicholson.  
Nicolson, Sir George, Scottish judge, fl. 1685  
Nicolson, Richard, musician, 1639  
Nicolson, William, Bishop of Gloucester, 1672  
Nield, James, philanthropist, 1744-1814. See Neild.  
Nieto, David, Jewish divine, 1654-1728  
Nigel the Dane, King of Deira, 920  
Nigel, Bishop of Ely, 1169  
Nigel, Wireker, poet, 1188\*  
Niger, Ralph, historian, fl. 1217  
Niger, Roger, Bishop of London, 1241  
Nightingale, Joseph, Methodist writer, 1775-1824  
Nightingale, Thomas, poet, fl. 1524  
Nightingale, W. H., actor and mimic, 1841  
Nightingall, Sir Miles, Indian officer, 1829  
Nimmo, Alexander, civil engineer, 1783-1832  
Nimmo, Alexander, ballad writer, 1884  
Nimmo, James, Covenanter, 1654-1709  
Nina, bishop and converter of the Southern P.cts, fl. 567  
Ninian or Ninias, saint, 432  
Nisbet, Alexander, heraldic writer, 1672-1725  
Nisbet, Charles, Scottish divine, 1738-1804  
Nisbet, Sir John, Lord Advocate, 1609-1657  
Nisbet, John, Covenanter, 1627-1687  
Nisbet, William, M.D., medical writer, fl. 1800  
Nix, Richard, Bishop of Norwich, 1536  
Nixon, Anthony, poet, fl. 1602  
Nixon, Francis Russell, Bishop of Tasmania, 1803-1879  
Nixon, James, painter, 1741\*-1812  
Nixon, John, engraver, b. 1706  
Nixon, John, American general, 1733-1808  
Nixon, John, caricaturist, 1818  
Nixon, Robert, the "Cheshire prophet," b. 1467  
Nixon, Samuel, sculptor, 1803-1854  
Noad, Henry M., electrician, 1814-1877  
Nobbs, George H., missionary and chaplain of Pitcairn Island, 1799-1883  
Noble, George, engraver, fl. 1800  
Noble, James, admiral, 1774-1851  
Noble, Mark, continuator of Granger, 1827  
Noble, Matthew, sculptor, 1820\*-1875  
Noble, Richard, criminal, 1684\*-1713  
Noble, William Bonneau, painter, 1780-1831  
Nobys, Peter, divine, 1525  
Nodder, Robert P., animal painter, 1820\*  
Noel, Sir Andrew, courtier, 1607  
Noel, Baptist, 3rd Viscount Campden, 1682  
Noel, Baptist, Earl of Gainsborough, 1750  
Noel, the Hon. and Rev. Baptist Wriethesley, Dissenting minister, 1798-1873  
Noel, Edward, 2nd Viscount Campden, 1643  
Noel, William, judge, 1695-1762  
Noel-Fearn, Henry, miscellaneous writer and numismatist, 1811-1868. See Christmas, Henry.  
Noel-Hill, William, 3rd Lord Berwick, d. 1842. See Hill.  
Noke, Thomas, scholar, 1535\*-1593  
Nokes or Noke, James, actor, 1692  
Nolan, Frederick, LL.D., divine, 1784-1864  
Nolan, Lewis Edward, soldier, 1854  
Nolan, Michael, jurist, 1827  
Nollekens, Joseph, sculptor, 1737-1823  
Nollekens, Joseph Francis, painter, 1702-1748  
Non, Vendigaid, Welsh saint, fl. 490  
Noorthouck, John, author, 1746\*-1816  
Norbury, 1st Earl of, 1740-1831. See Toler, John.  
Norcome, Daniel, musician, 1576  
Norden, Frederic Lewis, archaeologist, 1708-1742  
Norden, John, topographer, 1548\*-1626\*  
Norford, William, medical writer, 1718-1793  
Norgate, Edward, illuminer, 1650  
Norgate, Robert, Master of Corpus Christi College, Cambridge, 1587  
Norgate, Thomas Starling, author, fl. 1727  
Norris, Henry, cardinal, 1631-1714  
Norman, George Warde, writer on finance, 1882  
Norman, John, Cistercian abbot, 1538  
Norman, John, Presbyterian divine, fl. 1660  
Norman, Robert, hydrographer, fl. 1580  
Normanville, Thomas de, judge, 1295  
Norreys, Francis, 1st Earl of Berkshire, 1623  
Norreys, Sir John, soldier. See Norris.  
Norreys, Sir William, ambassador to the Great Mogul, fl. 1698. See Norris, Sir William.  
Norris, Anthony, antiquary, 1710-1785  
Norris, Catherine Maria, d. 1767. See Fisher.  
Norris, Charles, musician, 1740-1790  
Norris, Edward, New England divine, 1589-1640  
Norris, Edwin, linguist, 1795-1872  
Norris, Henry, paramour of Anne Boleyn, 1536  
Norris, Henry, 1st Baron Norris, 1600  
Norris, Sir Henry, East India Company envoy, fl. 1693  
Norris, Henry. "Jubilee Dicky," 1865-1734  
Norris, Isaac, Mayor of Philadelphia, 1671-1735  
Norris, James, D.D., President C.C.C., Oxford, 1797-1872  
Norris, Sir John, soldier, 1598  
Norris, John, Idealist, 1657-1711  
Norris, Sir John, admiral, 1674-1749  
Norris, John, patron of Porson, 1734-1777  
Norris, John Pilkington, divine, 1891  
Norris, Philip, Dean of St. Patrick's, 1487  
Norris, Robert, traveller and author, 1792  
Norris, Robert, Jesuit, 1571-1630  
Norris, Sylvester, D.D., Jesuit, 1597  
Norris, Sir Thomas, President of Munster, 1597  
Norris, Thomas, Sheriff of Lancashire, 1653-1700  
Norris, Thomas, singer, 1745-1790  
Norris, Sir William, ambassador, fl. 1698  
Norris, William, musician, 1710\*  
Norry, William, secretary to James I., fl. 1620  
(To be continued.)

# THE JUNIAN HANDWRITING.

SINCE the appearance in the *Athenæum* of my paper headed 'More Junius Letters,' I have received a piece of interesting information, which I am permitted to make public. It comes from Mr. Alfred Morrison, who is widely known as a collector of manuscripts, and whose extensive



knowledge of them is the result of long experience. His own opinion is unfavourable to the hypothesis that Francis was Junius. Being personally interested in the Junian handwriting, he felt anxious to have an opinion upon it of a living authority of perfect impartiality, and of a capacity which is beyond dispute. No one who is acquainted with the position of M. Etienne Charavay in Paris can hesitate about accepting his decision with great respect on any moot point regarding handwriting. The following note from Mr. Morrison to myself will be read with interest:—

"It is about two years ago that Mr. Maunde Thompson, of the British Museum, was kind enough to allow M. Charavay, of Paris, to look at the Junius Letters and to compare them with the private letters of Sir P. Francis, some of which belonged to the Museum and some to myself. M. Charavay carefully examined them all. I then asked him two questions:—1. Was the handwriting of Junius a feigned hand? His reply was, 'Certainly not.' 2. Was the writing of Junius like that of Francis? His reply was, 'Certainly not.' M. Etienne Charavay is, I believe, considered a good authority upon the authenticity of MSS., and also upon questions of handwriting."

I may add that in this matter M. Charavay's freedom from bias is as complete as his competence. Both Junius and the controversy about him are subjects which do not concern him. His opinion is that of one who is impartial as well as having authority, and not of a mere remunerated expert. I may further add that I have in my possession letters written by members of the present Parliament of which the handwriting far more closely resembles that of Junius than that of Francis does. All the evidence which I have been able to collect favours the contention that the Junian hand is a natural one, and I repeat that, unless the handwriting of the Junian manuscripts be feigned, which remains unproved, then Francis was not Junius. W. FRASER RAE.

### Literary Gossip.

At the sale of the library of the late Mr. Cook, Mr. Murray's partner, various curious things will be disposed of, among them proof-sheets of several portions of the works of Byron. The most important of these is a volume containing the original manuscript of Stanzas 77 to 83, 89 and 90 of the second canto of 'Childe Harold,' as well as the first proof and revises of it, showing the additions made by the author to the poem as it originally stood; also various minor alterations in the poem, the notes, and other portions of his works (including 'Curse of Minerva,' minor poems, &c.), all in the handwriting of the poet. It appears from this highly interesting volume that the second canto of 'Childe Harold' originally contained but 88 stanzas, and was afterwards extended to 98. Messrs. Sotheby will be the auctioneers.

MR. SAMUEL DAVEY tells us he has got hold of a journal of Victor Hugo ('Journal de l'Exil'), consisting of about 2,000 closely written pages, as well as nearly 1,000 letters addressed to the poet, which were included in six large bundles of miscellaneous papers which Mr. Davey's late son purchased some years back, and which seem to have been sold out of Hauterville House as waste paper. This journal commences July, 1852, and continues until 1856. It is a minute record of the conversations of Victor Hugo with his family, friends, and distinguished visitors; they seem to have been taken down day by day, and the whole must have been carefully gone over by Victor Hugo

himself, as he has made corrections and additions in his own handwriting.

THE correspondence extends over a period of nearly fifty years. There are letters from eminent authors, artists, musicians, actors, politicians, and political refugees from every quarter of the globe. Among them is a State Paper, of thirty-four folio pages, dated 1848, signed by Chas. de Bourgoïn, addressed to General Bedeau, Minister of Foreign Affairs. It describes the position of affairs in each of the countries of Europe, also the character and surroundings of the sovereigns then reigning, as well as the princes of the royal houses, &c. Of the journal Mr. Davey has printed an abstract.

LORD BEACONSFIELD dealt with the political career of Lord George Bentinck. That other side of Lord George's life, his career on the turf, recorded by his old trainer John Kent, will shortly be published by Messrs. Blackwood & Sons, edited by the Hon. Francis Lawley. The work will not only deal with the fortunes and successes of Lord George's famous stud, but endeavour to present a complete account of the Goodwood stables and a history of British racing during the period Lord George Bentinck was connected with it. The book is full of reminiscences and anecdotes of memorable sportsmen, such as the fourth Duke of Portland, the fifth Duke of Richmond, Sir W. H. Gregory, and many others. It will be illustrated by portraits and pictures of some of Lord George's most noted racers—twenty-two full-page plates in all.

WE are glad to hear that Mr. W. Davies, the author of 'The Pilgrimage of the Tiber' and the editor of James Smetham's lately published letters, has recovered from a serious attack of pneumonia, which he suffered from at Rome. He owes his restoration to health largely to the medical skill of Dr. Axel Munthe, the author of 'Letters from a Mourning City.'

MR. GEORGE MIFFLIN DALLAS, who was United States Minister at St. Petersburg and afterwards at London, kept a diary which is about to be published. Mr. Dallas's private letters, written from London between 1856 and 1860, appeared in 1870, somewhat to the dismay of many persons referred to. His diary, however, is understood to be less personal and more serious.

MR. ROBERT BRIDGES has in the press a new edition of 'Achilles in Scyros.' It will be uniform with his volume of 'Shorter Poems,' and will be published by Messrs. Bell.

A SERIES of letters entitled 'Seeking the Sun,' which appeared in the *Scotsman*, and described the experiences of the editor during a visit to Egypt, will shortly appear in book form.

MR. A. GARDNER, of Paisley, proposes to issue a new series of volumes of Scottish verse. Many of the poems comprised in the series have not hitherto been published. The first volume, entitled 'The Harp of Perthshire,' is expected to be ready during the autumn.

A VOLUME is in preparation of biographical notices of the Bishops of Lincoln, which will be published by subscription by Mr. George Gale, of Lincoln. It will form a thick octavo book, consisting of a limited impres-

sion, one hundred of which will be printed on superior paper. It is expected to be ready during the autumn.

At the monthly meeting of the directors of the Booksellers' Provident Institution, Mr. C. J. Longman took the chair. Over 125*l.* were granted to the recipients of temporary and permanent relief. A vote of condolence with the family of the late Mr. John Murray was passed, reference being made to the great loss the Institution had sustained by the death of its president. The Hon. W. F. D. Smith, M.P., was unanimously elected by ballot a member, and an application for membership was received from Mr. Frederick Macmillan, chairman of the dinner recently held. A cheque for 20*l.* towards the funds of the Institution was announced from the chairman.

MESSRS. WARNE & Co. will shortly publish a new volume by Mr. J. Marshall Mather, author of 'Life and Teachings of John Ruskin,' entitled 'Popular Studies of Nineteenth Century Poets,' a series of sketches of our modern poets from "Wordsworth, the Naturalist," to "Browning, the Optimist."

MR. ANDREW LANG'S 'Helen of Troy' will be issued shortly by Messrs. Bell in a fourth and cheaper edition, uniform in size, style, and price with Messrs. Longman's half-crown reprint of Mr. Lang's works.

THE deaths are announced of two classical scholars who co-operated in the excellent translation of Virgil which forms part of the "Globe" series—Mr. Samuel Lee, of Christ's College, Cambridge, and the Rev. J. G. Lonsdale, formerly tutor of Balliol, Oxford, and subsequently Professor of Classics at King's College, Strand.

MR. DAVID NUTT is going to publish 'The Germanic Origin of the English People,' by Prof. Francis Gummere, of Haverford College. In this work the author essays to give a full and trustworthy account, according to the latest researches, of the religious, social, and legal condition of the Germanic tribes prior to the Anglo-Saxon invasion of Britain, as well as of their literature.

PROF. GEO. FIEDLER writes from Birmingham:—

"The tercentenary of Comenius was also celebrated in Birmingham by a most interesting address given by Prof. Simon S. Laurie, LL.D., of Edinburgh University."

THE booksellers and newsagents of Leicester have resolved to refuse to sell magazines at a discount. This new departure will take effect from the 1st of July.

DR. L. GEIGER, the able editor of the *Goethe Jahrbuch*, has been fortunate enough to secure for this year's issue, which has just been published, besides other interesting matter, some verses on Frederick the Great, discovered among Goethe's literary remains. The general meeting of the Deutsche Goethe Gesellschaft will be held on June 11th.

THE Parliamentary Papers of the week include Government Insurances and Annuities, Accounts for the Year 1891 (1*d.*); Ordinance made by the Scottish Universities Commissioners with regard to Libraries (1*d.*); Report of the Director of the National Gallery to the Treasury for 1891 (3*d.*);



Census of Ireland, 1891, County of Armagh (8d.); and a Report on the Financial Condition of the Argentine Republic (6d.).

## SCIENCE

## CHEMICAL TEXT-BOOKS.

*Practical Work in Organic Chemistry.* By F. W. Streatfeild. With a Prefatory Notice by Prof. R. Meldola, F.R.S. (Spon.)—This little volume was prepared specially to meet the wants of the classes attending the courses in chemical technology at the Finsbury College. It is designed to meet the wants of both the day students who can give a fair amount of time to the subject, and of the evening students whose time is more limited, and who generally require an introduction to some special branch of chemical technology bearing on their daily work. The college, as Prof. Meldola tells us, caters for no examination. Thrice blessed college, and thrice happy the author who can thus write a real book of instruction, and is not compelled to write a cram book up to a given standard. The first chapter deals with operations, such as crystallization, distillation, purification, determination of boiling points, subliming points, and the like; and with methods of analysis of organic substances. The remainder of the book is divided into four programmes. The first is a study of oxalic acid and its reactions, including the preparation of formic acid. The second programme deals with ethyl alcohol and its reactions, and is specially useful to the brewer and distiller. The third is a study of the preparation and decomposition of ethyl acetate, and of the composition and reactions of some of the natural fats and oils, and includes the preparation and study of some of the properties of glycerol. This programme is of special importance to the soap-boiler and candle maker. Programme iv. deals with coal-tar and coal-tar products, which the tar distiller and worker in colour and dye factories should work through. This is naturally the longest, and is, perhaps, the most satisfactory chapter where all are satisfactory. Raoult's method for the determination of molecular weight is described in the first chapter, as well as the usual methods of organic analysis, and Victor Meyer's method of determination of vapour density. Kjeldahl's method of nitrogen determination might have been mentioned, as it is likely to spread in works. The experiments throughout are well selected, and the descriptions, though necessarily short, are clear, and show a thorough knowledge of the subject and of the art of teaching. We notice only one or two points in which a slight alteration might be an improvement, e.g., we should dry sulphuretted hydrogen with some other desiccating agent than strong sulphuric acid (p. 66), and should insist on the addition of an excess of bromine water in testing for phenol with that reagent (p. 117). We can strongly recommend this book as an aid to both the teacher and student of practical organic chemistry, and hope that the teachers at this college will give us like manuals in other subjects.

*Exercises in Practical Chemistry.* By A. D. Hall, M.A. (Longmans.)—This little book is a collection of thirty-four exercises, most of them quantitative, in practical chemistry. It is another protest against the "test-tubing" system which in some few cases serves as a course of instruction in practical chemistry. There is no claim to originality in the experiments described, several being taken from Prof. Ramsay's book on chemical theory, but they have undoubtedly been well selected. The compiler assures us that they have been tested with boys of thirteen to fourteen, and found within the capacity of such lads, otherwise we should have thought some of them were beyond the average powers of boys of that age. The work of the book should be preceded by a course of lectures, and,

moreover, as the size of the book prevents details of manipulation being given, a large amount of personal and individual attention from the teacher will be required. With this, and with classes small in number, and with the boys working in pairs, as the author wisely suggests, very good work might be accomplished on the lines of this little selection. The author combats the objection "that it is undesirable to commence quantitative work so early, since the results will of necessity be approximate, and may induce a contentment with imperfection difficult to remove afterwards," by pointing out that "it is only by a series of improving failures that one attains success," and "all exactitude is relative." Granted; but in some youthful minds failure, especially if repeated, breeds discontentment rather than contentment, and is, perhaps, even more hurtful to the taught and discouraging to the teacher. "Test-tubing" has undoubtedly, owing to examination requirements, been abused in the past in some educational schemes, now it seems to be getting more than its share of abuse from the outside. This little book will be useful to many teachers of elementary chemistry by reason of its suggesting experiments, and also, we think, to classes of students somewhat more advanced than those for whom it is professedly written.

## ASTRONOMICAL NOTES.

A LARGE partial eclipse of the moon will take place on the 11th prox. The first contact with the shadow will be at 10 minutes past 9, Greenwich time, in the evening; the middle of the eclipse (when 0.953 of the moon's diameter will be involved in the shadow) at 10.53<sup>m</sup>; and the last contact with the shadow at 12.37<sup>m</sup>. The planet Mercury will be at greatest western elongation on the morning of the 17th prox.; but as his declination, though northern, will be considerably less than that of the sun, it will not be very easy to see him before sunrise. Venus will continue to be very conspicuous in the evening throughout May, and attain her greatest brilliancy on the 2nd of June. She will be very near the star  $\delta$  Geminorum on the 24th prox., and about 7° due south of Castor on the 29th. Mars is in the constellation Capricornus, and rises about midnight, earlier as the month advances. Saturn is now on the meridian about 9 o'clock in the evening, and at the end of next month will be so at 7. He is almost due south of  $\beta$  Leonis, at somewhat more than 10° distance.

A sad accident befell Mr. John Hartnup, F.R.A.S., Director of the Liverpool Observatory at Bidston, Birkenhead, on the 21st inst. He fell off part of the observatory, and was killed on the spot. Mr. Hartnup succeeded his father (to whom he had previously been assistant) in May, 1885, when the latter resigned a directorate of forty-two years' duration, dying in the following October.

Besides the small planet which was registered by Dr. Max Wolf on photographic plates on the 19th ult. and subsequently (as mentioned in our "Notes" for the 16th inst.), he also registered another on that day and on the 20th, 25th, and 30th ult. Although no direct telescopic observation of this planet has yet been obtained, Herr A. Berberich, of Berlin, has determined its orbit from places deduced from its positions as measured on the photographic plates. This is the sixth planet which has been registered by photography before being seen by the eye. The whole number now known, including the one discovered by M. Charlois at Nice on the 1st inst., is 332.

The volume of *Observations made at the Naval Observatory, Washington, during the Year 1887*, has recently appeared. The meridian observations were continued on the same system as previously; the 26 in. equatorial was employed on observations of double stars, of the satellites of Saturn, and of the small stars in the Pleiades, whilst the comets visible during

the year were observed with the 9.6 in. equatorial. There are three appendices: the first contains a report by Ensign C. C. Marsh on a visit he was commissioned to make in the summer of 1889 to some of the magnetic observatories of Europe; the second gives an account of the magnetic observations made at Washington in the year 1890; and the third contains the meteorological observations and results obtained there during the years 1883 to 1887.

Prof. Asaph Hall, of Washington, has published a paper in No. 258 of the *Astronomical Journal* on the relative motion of the two stars of 61 Cygni, and the vexed question whether there be anything in the nature of physical connexion between them. The result of his investigation is in favour of such connexion, but although accurate observations of the mutual distances and angles of position date from 1825, and Prof. Hall includes in the discussion those made by himself up to 1891, it is not possible to draw any probable conclusion with regard to the period of revolution, except that it is long. "If," he says, "this system is binary, a certain point on the line joining the stars should divide the distance in a constant ratio. I have made a rough attempt to determine this point, and find its distance from the star of reference to be less than one-third the distance between the stars; or the mass of the brighter star is 3.4 times that of the companion."

## SOCIETIES.

ASTRONOMICAL.—April 8.—Prof. E. J. Stone in the chair.—Prof. J. K. Rees, Dr. B. Ninnis, and Messrs. L. Joyner and W. J. Watson were elected Fellows.—A paper by Mr. A. Mee was read on the transit of Saturn's satellite Titan across the disc of the planet. Mr. Mee observed the transit, which took place on the 11th of March, with an 8½-inch refractor. Just before the satellite reached the limb of the planet, he saw the shadow of the satellite enter the disc as a black spot. During the transit the satellite was visible as a brownish spot decidedly darker than the general body of the planet.—Mr. Maunder mentioned that the transit on the 11th of March had also been observed by the Rev. A. Freeman, with an aperture of only 3½ inches, and that Mr. I. Webb and Mr. Phillips had observed the following transit on March 27th. The one transit occurred just before the opposition of the planet, and the other after, so that in the one case the shadow preceded the satellite as seen upon the body of the planet, and in the other it followed it.—Mr. Turner read a paper, from Mr. S. W. Burnham, on the new star in Auriga. The paper gave the estimated magnitudes of the Nova at different dates, and also described some close double stars which Mr. Burnham had found in its neighbourhood.—Mr. Knott read a note on the magnitude of the Nova: from the 12th of March to the 3rd of April it had steadily run down from the 7.0 to the 13.5 magnitude.—Capt. W. de W. Abney read a paper 'On the Estimation of Star Magnitudes by the Method of Extinction with a Wedge.' Photographs of curves were thrown on the screen, showing Capt. Abney's estimate of the absorption of different colours of the spectrum by the wedge used, and the sensibility of his eye to faint light of different colours. His conclusion was that the magnitudes as measured with a wedge are intermediate between eye-estimates and magnitudes determined from the diameters of star discs on stellar photographs, and that this is especially true of measurements by the wedge of the light of faint stars, for Capt. Abney stated that faint stars appeared usually bluish, and that the normal eye was sensitive to a less intense disturbance in the blue than in any other parts of the spectrum.—The Astronomer Royal said Capt. Abney had quoted him as saying that small stars are usually bluish. What he said was, that the small companions of double stars are usually bluer in tint than the larger star of the pair.—Mr. Plummer said it is not the extreme colours at either end of the spectrum that are measured by the wedge method. The opticians in making an achromatic telescope endeavour to combine the rays of greatest luminosity so as to form one image; they take a ray about C, and another in the region of G, and endeavour to combine them so as to give an image coincident with the image from the luminous region about E. Now it is the central part of the image of a star which is the brightest, and which is the last to disappear when it is dimmed down by the wedge. Therefore it is the green image near E of the spectrum which is the last to be seen through the wedge.—Mr. Ranyard said that faint stars did not generally seem to be blue, but rather a yellowish-white, and in the case of variable



stars which go through a great range of magnitudes they as a general rule seem to become redder as they become smaller. Some opticians correct their object-glasses so that there is a red outstanding fringe about the image of a star, and others so that the outstanding fringe is blue. One would expect this to make a difference as to the part of the spectrum which is concentrated into the brightest part of the star disc, which is last extinguished by the wedge method.—Prof. Oudemans gave an account of the triangulation of Java, on which he has been occupied for some years.—The following papers were taken as read: 'The Double Star  $\epsilon$  3123,' by Mr. S. W. Burnham; 'Observations of the Reappearance of the Rings of Saturn; Observations of the Position Angles of the Rings, and Observations of the Satellites,' by Mr. E. E. Barnard; 'Note on the Lunar Theory,' by Mr. E. W. Brown; 'Ephemeris for Physical Observations of Jupiter, 1892,' by Mr. A. Marth; 'Estimations of Magnitude of the Nova Aurigæ, made at the Radcliffe Observatory, Oxford,' communicated by Mr. Stone;—and 'Note on the Spectrum of the Great Spot Group of February, 1892,' by Prof. K. D. Naegamvala.

**SOCIETY OF ANTIQUARIES.**—April 23.—*Anniversary Meeting.*—Dr. J. Evans, President, in the chair.—Mr. C. Browne and Mr. W. Winckley were appointed scrutators of the ballot.—The following were elected Members of Council and officers of the Society for the ensuing year: *President*, Mr. A. W. Franks; *Treasurer*, Dr. E. Freshfield; *Director*, Mr. H. S. Milman; *Secretary*, Mr. C. H. Read; *other Members of Council*, Lord Dillon, C. D. E. Fortnum, A. C. King, Lieut.-General Pitt Rivers, F. G. H. Price, J. G. Waller, J. W. Willis-Bund, S. Clarke, W. J. Hardy, H. H. Howorth, Dr. Wickham Legg, C. T. Martin, W. Minet, F. M. O'Donoghue, Rev. Dr. Sparrow Simpson, and J. Watney.—The President delivered his annual address, in which he referred in suitable terms to deceased Fellows, and passed under review the principal events connected with the Society and its administration during the past year and during the prescribed septennate that day completed by him. In laying down his office he referred to the great kindness which had been shown him by the Fellows during his presidency, and congratulated the Society on his being succeeded by so able and accomplished an antiquary as Mr. A. W. Franks.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—April 20.—Mr. J. W. Grover in the chair.—Mr. F. Williams reported the discovery of further portions of a Roman hypocaust at Chester, and exhibited photographs of the remains, and also of a curious open timber roof of fifteenth century work, which exists as part of the old buildings adjoining the site, which it is feared will have to be shortly removed.—Mr. E. Way exhibited a fine sixteenth century bronze medallion of Faustina the Elder, Italian work, which was described by Mr. A. Wyon. It is cast and not struck, the size being too large to admit of the latter process.—Mr. de Gray Birch exhibited illustrations of the sculpture on the front of Winchester Cathedral.—Mr. C. T. Williams described a curious example of pottery made at Southwark.—Mr. Marriage exhibited a perfect bowl-shaped vessel of light-coloured pottery, of Roman date, found probably at Rhodes.—A paper 'On the Hog's Head, the Nuptial Cup of Sussex,' by Mr. H. Syer Cuming, was read. It was descriptive of an old custom once common in the county, and apparently confined to it, of drinking the health of the bride, at wedding festivals, from a vessel made in the form of the head of a hog. Various examples of these vessels were described, some being of silver, but mostly of pottery; one, however, formerly kept at Elstead, is of pewter.—Several of the speakers in the discussion which followed spoke of other forms of these cups, and Mr. Way described one in the form of a pig, with a movable head, which formed the cup. The custom is now obsolete. The paper was read, in the author's absence from illness, by Mr. Loftus Brock.—A second paper, 'On a Recent Discovery in Rome in connexion with Mythology in England,' by Miss Russell, was read. Some few months since a Roman mosaic pavement was discovered on the Cælian Hill, Rome, on which the Evil Eye was represented attacked by various forces. Miss Russell pointed out the general resemblance of the design to various cup and ring markings in England, which are traversed by a parallel line like a javelin, and suggested that these markings were charms against the Evil Eye.

**NUMISMATIC.**—April 21.—Dr. J. Evans, President, in the chair.—Lord Grantley exhibited a series of Carolingian silver deniers of Pepin le Bref, Charlemagne, Louis I., Charles II. le Chauve, Louis III., Eudes, Robert III., &c.; a gold denier of Louis I. with his bust and titles on the obverse and a cross pattée on the reverse; and a large silver bracteate of Charles le Gros, probably struck in North Italy.

—Mr. L. A. Lawrence exhibited a penny of Canterbury, to be attributed by its type and workmanship to the early coinage of Edward III.—Mr. H. Montagu, V.P., communicated a paper on a series of twenty-five groats, being a portion of a hoard found about two years ago at Wallingford. The coins were contained in a wooden box covered with leather and mounted with silver ornaments. They comprised coins of the last issues of Henry VI., of the heavy and light coinages of Edward IV., of Richard III., and of the first and second coinages of Henry VII. The hoard, though small, is of importance, as furnishing materials for ascertaining the succession of mint-marks, especially those of the reigns of Henry VI. and Edward IV.—Mr. Warwick Wroth read a paper 'On the Greek Coins acquired by the British Museum in 1891,' describing some of the principal specimens. Among the more important coins referred to were: 1. Ten gold staters of Syracuse from a hoard discovered at Avola, in Sicily. 2. A stater of the Acarnanian League bearing the symbol of an elephant, and supposed by Mr. Wroth to have been issued in B.C. 191, when Antiochus III. gained the support of the League. 3. A fine silver coin of Epidaurus, having on the obverse a bearded head of Æsculapius, and on the reverse a statue of the same divinity—both types doubtless reproducing the statue of Æsculapius made by the sculptor Thrasymedes for the Epidaurians. 4. An imperial coin of Selge, in Pisidia, with a star-like device supposed to be a conventionalized representation of the flower of the strax of Selge, a plant sacred to Heracles. 5. Two rare staters of Cyrene, one bearing the gorgoneion, a type new in the coinage of this city.

**STATISTICAL.**—April 26.—Dr. F. J. Mouat, President, in the chair.—A paper was read by Mr. R. H. Rew 'On an Inquiry into the Statistics of the Production and Consumption of Milk and Milk Products in Great Britain.'

**ENTOMOLOGICAL.**—April 13.—Capt. H. J. Elwes, V.P., in the chair.—Mr. F. Jaffrey was elected a Fellow.—Mr. R. McLachlan exhibited specimens of a caddis fly remarkable for the abbreviated wings of the male; he alluded to the Perlidæ as including species in which the males were frequently semi-apterous.—Dr. Sharp inquired if Mr. McLachlan was aware of any order of insects, except the Neuroptera, in which the organs of flight were less developed in the male than in the female.—Mr. C. G. Barrett and Capt. Elwes cited instances amongst the Bombycidæ in which the wings of the male were inferior in size and development to those of the female.—Dr. Sharp exhibited specimens of both sexes of an apparently nondescript Phasmid insect allied to Orobia, obtained by Mr. J. J. Lister in the Seychelles islands, together with *Phyllium gelonius*. He also exhibited specimens of both sexes of an Acridid insect of the group Proscopides, remarkable for its great general resemblance to the Phasmidæ. In reference to the Phyllium Dr. Sharp called attention to the fact that the similarity of appearance of parts of their organization to portions of the vegetable kingdom was accompanied by a similarity, amounting almost to identity, of minute structure.—Mr. Barrett exhibited, for Major Still, a specimen of *Notodonta bicolora*, which had been captured in a wood near Exeter; he also exhibited for Mr. S. Webb some remarkable varieties of *Canonympha pamphilus*, *Argynnis adippe*, *Apatura iris*, and *Limenitis sybilla*.—The Hon. W. Rothschild exhibited, and contributed preliminary notes on, some hundreds of Lepidoptera, representing a collection of about 5,000 specimens, recently made by Mr. W. Doherty in the south-west of Celebes. The collection included species of Ideopsis, Limnias, Radena, Tirumala, Euploea, Lethe, Melanitis, Mycalesis, Elymnias, Acraea, Cethosia, Cynthia, Junonia, Cyrestis, Neptis, Hypolimnas, Parthenos, Euthalia, Limenitis, Eronia, Appias, Ornithoptera, Papilio, &c. Many of the species were new, and others very rare.—Capt. Elwes, Col. Swinhoe, and Mr. S. Stevens commented on the interesting nature of the collection.—Mr. E. B. Poulton read 'Notes on the Denudation of the Scales in certain Species of Lepidoptera.' The paper was illustrated by a large number of photographs shown by means of the oxy-hydrogen lantern.—A discussion ensued, in which Mr. G. F. Hampson, Capt. Elwes, and Mr. Poulton took part.

**METEOROLOGICAL.**—April 20.—Dr. C. T. Williams, President, in the chair.—A resolution of sympathy with the family of the late Dr. J. W. Tripe, who had held the office of Council Secretary for the last twenty years, was passed by the meeting.—Señor R. Aguilar y Santillan, Sir A. Clark, Dr. H. Weber, Messrs. F. W. Cross, H. Hancock, W. B. Haberdien, and E. R. Williams were elected Fellows.—The following papers were read: 'Anemometer Comparisons,' by Mr. W. H. Dines. This was a report on a series of experiments which have been carried out

at the request of the Council of the Society with the view of obtaining a direct comparison of the various anemometers in common use, so that some opinion might be formed as to which type of instrument is the most suitable for general purposes. The anemometers which were compared were: (1) Kew-pattern Robinson; (2) self-adjusting helicoid; (3) air meter; (4) circular pressure plate (one foot in diameter); and (5) a special modification of tube anemometer. Most of these instruments are of the author's own invention, as well as the apparatus for obtaining automatic and simultaneous records from all the instruments upon the same sheet of paper. It appears that the factor of the Kew-pattern Robinson is practically constant, and must lie between 2.00 and 2.20. The helicoid anemometer is quite independent of friction for all excepting light winds, and different sizes read alike, but it is not so simple in construction as the cup form. The air meter consists of a single screw blade formed of thin aluminium, and made as nearly as possible into the exact shape of a portion of a helicoid. A similar instrument with a larger blade, and with the dial protected from the weather, would probably form a useful and correct anemometer. It would be light, and offer a very trifling resistance to the wind. The oscillations of the pressure plate must have been considerably damped by the action of the floating weight, but as it was they were sufficiently violent. It seems probable that the remarkably high values sometimes given by the Osler pressure plate may be due to the inertia of the moving parts. The tube anemometer appears to possess numerous advantages. The head is simple in construction, and so strong that it is practically indestructible by the most violent hurricane. The recording apparatus can be placed at any reasonable distance from the head, and the connecting pipes may go round several sharp corners without harm. The power is conveyed from the head without loss by friction, and hence the instrument may be made sensitive to very low velocities, without impairing its ability to resist the most severe gale.—'The Hurricane over the West Indies, August 18-27, 1891,' by Mr. F. Watts. The author has collected a number of observations on this violent hurricane, which swept from the Atlantic into the Caribbean Sea, and moved in a north-north-westerly direction over San Domingo, and thence northward and eastward. At Martinique the barometer, which at 5.30 P.M. stood at 29.80 in., fell to 28.38 in. at 8.15 P.M. during the passing of the centre of the cyclone.

**INSTITUTION OF CIVIL ENGINEERS.**—April 26.—Mr. G. Berkley, President, in the chair.—The paper read was 'On Electrical-Measuring Instruments,' by Mr. J. Swinburne.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Camden Society, 4½.—General Meeting.
- Royal Institution, 5.—Annual Meeting.
- Engineers, 7½.—Dry Crushing Machinery, Mr. S. H. Cox.
- Victoria Institute, 8.—'The Past and Present Water Supply of Palestine,' Sir C. Wilson.
- Institute of British Architects, 8.—Annual Meeting.
- Society of Arts, 8.—Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries, Lecture I, Dr. P. F. Frankland (Cantor Lecture).
- Tues. Royal Institution, 8.—'The Sculpturing of Britain: Its Later Stages,' Prof. T. G. Bonney.
- Shortland, 8.—Shortland Principles worthy of General Acceptation, Mr. E. Guest.
- Civil Engineers, 8.—Discussion on Mr. J. Swinburne's paper 'Electric Light Measuring Instruments.'
- Biblical Archaeology, 8.—'The Book of the Dead: Translation and Commentary (continued): Meanings of certain Primitive Words,' Mr. P. le P. Renouf.
- Zoological, 8½.—'Probable Identity of certain Specimens formerly in the Lidth de Judee Collection and now in the British Museum, with those figured by Albert Sebe in his Thesaurus of 1734,' Mr. O. Thomas; 'Brain and Muscular Anatomy of Anlacodus,' Mr. F. E. Beudant; 'Systematic Position of *Notoryctes typhlops*,' Stirling, Dr. H. Gadow.
- Wed. United Service Institution, 8.—'The Application of Electricity to Torpedoes and other Naval Purposes,' Lieut. F. T. Hamilton.
- Archæological Institute, 4.—Notes on Early Painting and Colours from Medum, Mr. F. C. J. Spurrell; 'Sir John Roebart and his Daughter Amy, the Wife of Leicester,' Mr. J. Bain.
- Society of Arts, 8.—'The Bradford Corporation Electricity Supply,' Mr. J. N. Shoolbred.
- Cymmadorion, 8.—'Eastern Legends in Welsh Dress,' Prof. G. H. Jones.
- Folk-lore, 8.—'Armenian Folk-lore,' Prof. Tcheraz.
- Thurs. Royal Institution, 3.—'The Chemistry of Gases,' Prof. Dewar.
- Royal, 4½.
- Linnæan, 8.—'Lichenes Epiphylli Spruceani,' Dr. J. Mueller; 'Notes on the Family Saturniidae, with Descriptions of New Species in the Collection of the British Museum,' Mr. W. F. Kirby.
- Antiquaries, 8½.—'Roman Bronze Head found near Mildenhall, Suffolk,' Mr. J. G. Waller; 'The so-called Monument of Abbot Hedda, at Peterborough,' Mr. J. T. Irvine.
- Fri. United Service Institution, 3.—'Military Education,' Col. F. J. Graves.
- Geologists' Association, 8.
- Royal Institution, 9.—'The Sensitiveness of the Eye to Light and Colour,' Capt. Abney.
- Sat. Royal Institution, 3.—J. S. Bach's Chamber Music, Mr. E. Dannreuther.

#### Science Gossip.

We regret to hear from Stockholm that Prof. Lovén, who has for more than fifty years adorned by his labours the Swedish Zoological Museum, has found himself obliged to resign



his post. We have here another example of the ill effects of the mysterious malady which has borne so heavily upon the aged. We may hope, however, that relief from official responsibilities will leave Prof. Lovén strength to give to the world something more of the vast zoological knowledge which he has acquired.

At the last meeting of the Berne Natural History Society Herr L. Rollier laid before the society his new geological map of the Bernese Jura (1 : 25,000). The old map (of 1 : 50,000) had become faulty in many places through its defect in marking the many later researches. The work could not have been put into better hands, as Herr Rollier has been specially occupied for a series of years, and, indeed, almost exclusively, with researches in the Bernese Jura, both stratigraphical and palæontological, upon which he has already written much, and the elaboration of the new chart has been a real labour of love.

THE twelfth annual exhibition of natural history objects of the South London Natural History Society will be held on May 5th and 6th, at the Bridge House Hotel, London Bridge.

PROF. NEWTON writes :—

"Permit me to point out that 'the much perverted story' of Sir Thomas Monson and the cast of falcons which cost 1,000*l.* was told, correctly and at full length, in the *Quarterly Review* for July, 1875 (pp. 177, 178), while the main facts had already been briefly but accurately set forth in 1871, in the fourth edition of Yarrell's 'British Birds' (vol. i. pp. 93, 94). I think that any reader of your review (*Athenæum*, No. 3365, p. 537) of Mr. Harting's excellent 'Bibliotheca Accipitraria' would suppose that gentleman to be the first writer on the subject who related the story properly."

We do not dispute the accuracy of Prof. Newton's statement as regards the *Quarterly Review* for 1875, but in the short space of time available before going to press we cannot refer to that periodical. On turning to the fourth edition of Yarrell's 'British Birds' (vol. i. pp. 93, 94), as cited, we read (p. 93), "The Falcons which cost Sir Thomas Monson so large a sum of money, as previously mentioned (p. 51), were expressly trained for this flight," &c.; but on turning to p. 51 there is not one word about Sir Thomas Monson or any sum of money whatever. How is this? There is nothing in our remarks to lead to the inference that the true story of the 1,000*l.* is told for the first time by Mr. Harting, who may, for all we know to the contrary, be the author of the article in the *Quarterly*; but we do not find the facts set forth in 'Yarrell' on pp. 51, 93, or 94.

MESSRS. CROSBY LOCKWOOD & SON will issue a revised and in a measure rewritten edition of 'Our Temperaments; their Study and their Teaching: a Popular Outline,' by Mr. Alexander Stewart, F.R.C.S. Edin. To the portraits of the first edition, those of Pope and Sterne, and quotations showing the association of mental with physical characteristics, have been added, and chromo-lithographs from drawings by Mr. Lockhart Bogle of temperaments commonly seen appear for the first time. Indexes have also been added.

THE well-known explorer of Africa, M. Henri Dupeyrier, President of the French Geographical Society, has committed suicide.

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance, 1*s.* Catalogue, 1*s.*  
ALFRED D. FRIPP, R.W.S., Secretary.

## THE ROYAL ACADEMY.

(First Notice.)

IN numbers the exhibition at Burlington House which will be opened to the public on Monday next is quite up to the average nowadays. As for its merits, a hasty survey hardly justifies us in hazarding the opinion that it is not

quite so good as usual. All collections of this sort improve on acquaintance; and it is probable that this one will not be an exception to the rule. Two striking features are manifest to the most hasty observer—the large proportion of noteworthy examples contributed by new men, or those who have not till now been prominent, and the number of unnecessarily large canvases which have been admitted. The works of most of the best-known painters are criticized below, but not all of them; and we may mention in the order of the Catalogue a number of pictures which are pretty sure to attract public attention, and which we shall speak of in future articles. To begin with, there are Mr. H. Woods's sunny Venetian piece 'Before the Procession' (No. 3); Mr. F. D. Millet's genuine piece of humour, a sour priest between two girls, called 'Between Two Fires' (12); Mr. P. Graham's vigorous, if mannered 'Sea-worn Rocks' (25), waves thundering under a natural arch; Mr. Yeames's 'Minstrel of Mallorca' (37) and his bright interior with figures, 'Patio de la Casa de Oleza, Palma' (39). 'Old Memories' (53), by Mr. Bramley, will add to his reputation as a painter of firelight effects. Mr. Boughton's characteristic snow-piece, 'The Home Light' (66), is a twilight scene, with figures. Mr. Pettie seldom designed with more spirit than when he produced 'Bonnie Prince Charlie' (89), standing between two chiefs who look like types of force and fraud. Mr. G. W. Joy has taken for the subject of his best work (105) the drummer boy who jumped into his drum rather than let the rebels of '98 capture it; he was immediately piked, but Mr. Joy has avoided painting that. The picture is called, in the little hero's words, "The king's drum shall never be beaten for rebels!" Mr. A. Goodwin comes out strongly in his view of Dante's vision, the ever-flaming 'City of Dis' (114). A newly-reaped cornfield happily attracted Mr. L. Smythe to paint his sunny 'Landscape' (136).

There can be no doubt that Mr. Orchardson's picturesque and immensely effective 'St. Helena, 1816: Napoleon dictating to Count Las Casas the Account of his Campaigns' (173) will be one of the attractions of Gallery III., where it is conspicuously placed on the western wall, Sir F. Leighton's 'Garden of the Hesperides' (204) and Sir John Millais's "Blow, blow, thou winter wind!" (211) occupying the places of honour on the northern wall. Napoleon stands, with feet apart, dictating to his amanuensis. The floor is strewn with plans of battles and maps. 'The Flag Maidens of Taunton' (180) hailing the Duke of Monmouth is quite worthy of Mr. Gow's reputation, and a crowd of pretty girls in white more than justifies the picture. Mr. M. Stone is quite at home in his pleasing work "Two's company, three's none" (197), lovers and an intruder in a garden. Mr. Marks is ornithological, as usual, in 'The Great Auk's Egg' (228). In the chief place of honour, the centre of the southern wall, the courtesy of the Hanging Committee and their respect for learned technique have induced them to place a large and poetical piece by M. W. A. Bouguereau, called 'Distraction' (250). It represents Cupid troubling the day-dreams of a fair maiden. Mr. Hook's two splendid sea-pieces, 'Nereids' (249) and 'The Sea-mew's Nest' (255), adjoin the French Academician's graceful work, and Mr. Tadema's 'A Kiss' (258) is a little further on. 'A Venetian Council of War' (264) adequately represents the Sir John Gilbert of to-day. The venerable Mr. T. S. Cooper paints as well as ever he did in his cattle piece 'On a Farm at Noon' (301), which is a wonderful effort for a man of his years. The best part of Mr. Vicat Cole's 'Westminster' (306) is the warm and sunlit atmosphere round the towers of the palace. No. 343, 'A Minuet,' is creditable to Mrs. Stanhope Forbes. Mr. A. Hacker's 'Syrinx' (344), a whole-length of the naked nymph stand-

ing among the reeds, is ambitious and almost what it ought to be. Mr. J. H. Lorimer's interior of a nursery, 'An Ecstasy' (350), is full of spirit and original. With this let us group Mr. J. H. F. Bacon's 'A Wedding Morning' (423), the attiring of a rustic bride. Passing a number of pictures deserving mention by-and-by, we come to Mr. A. J. Hook's sea-piece, the best he has done, called 'A Cargo of Slates' (453), which is followed by a startling work of his, a sailor floating in a life-buoy on the sea, and defending himself with a knife against a fierce gull. The sea is excellent, and the story is well told. It is called 'Dear Life!' (699.) Mr. Brett's 'The Sea Mist drifts In-shore' (678), a wild coast in misty sunlight, is worthy of his best time. Mrs. Alma Tadema's interior of a room where a young mother stoops over a cradle, "Hush-a-bye!" (762) is noteworthy for power, colour, and clearness. We are pleased to find Mr. W. C. T. Dobson painting two pretty children in a wood, called 'The Foot-stile' (883). 'The Annunciation' (901), by Mr. A. Hacker, is clever, but somewhat over sweet and French. The 'Summer Night' (1023) of Mr. S. M. Fisher, figures in a Venetian café illuminated by Chinese lanterns, is most effective and bright.

SIR F. LEIGHTON.

The most important of the President's contributions having been noticed in these columns in August last, our task is confined to criticism of them, which in his case usually means more or less admiration. Looking at them collectively, one cannot fail to see with what skill he adapts the coloration, chiaroscuro, composition, and even the ordonnance of the major lines of his designs, to his subjects. The picture which best supports his reputation and exemplifies his theories and the character of his art is named *The Garden of the Hesperides*, No. 204. The theme is that which the Spirit in 'Comus' epiloguized in the lines

— the liquid air,  
All amidst the gardens fair  
Of Hesperus, and his daughters three,  
That sing about the golden tree.

Yet very few painters have attempted to deal with the subject, and none has succeeded so well as Sir Frederic has. The damsels are delightfully attired in semi-diaphanous robes, rose, amber, and green respectively, shot with golden lights, and they recline in graceful attitudes at the foot of the "fair Hesperian tree," whose huge branches are laden with "blooming gold." The "dragon guard," a python, has trailed his prodigious length about its bole. There is a pool in the flowery foreground; under the boughs we look beyond the garden upon one of those Greek landscapes which add much to the beauty of the President's pictures. In this one the atmosphere, to be in keeping with the subject, is pure and bright; the colours are sumptuous; the composition is as simple as it is massive; and the lines of the limbs of the Hesperides, in their flowing completeness and elegance, harmonize with the folds of the snake's body in a manner which evinces at once the care and the resources of the artist, who, with singular judgment, has framed his composition in a circle. It was with similar good taste Sir Frederic adopted for his larger picture, "And the Sea gave up the Dead" (115), a large "upright" canvas, which assort with the attitudes and upright lines of the sheeted figures which illustrate part of the tremendous drama of the Resurrection. The general design we described when its original, a cartoon intended for the decoration of St. Paul's, was at the Academy a few years ago. The composition has not been materially altered since then, but a sombre coloration, a pallid illumination, the white and deep-grey draperies, and the wanness of the corpses, who emerge from the gloomy and bluish waves, add to the mournful majesty



of the design and the impressiveness of the conception. The decoration of St. Paul's having been, so far as this picture is concerned, relinquished, and Mr. Tate desiring an adequate specimen of Sir Frederic's powers, the artist selected the subject of the cartoon, and has carried out its conception and design. We had rather he had pitched on the 'Hesperides,' or, allowing for the differences of size, upon the fine poetic landscape with a figure of *Clytie* saluting the rising of the sun (489), a picture which comes next in our notes. Two hillsides, with a dark dell between them, and a firmament of green turquoise and deeper blue saturated with the splendour of dawn, are treated with great power and noble breadth, while enormous clouds, forming a species of arch, much of the underside of which is flushed with glorious light, add a splendid feature to a thoroughly original classical landscape. The sky was painted some years ago in Ireland, and the artist rightly recognized its grandeur, and, above all, its adaptability to the legend of *Clytie*. We described the work at length on the 29th of August last. Two minor subject pictures of the same size demand less attention, for, although they have many charms, they are not superior to the average of Sir Frederic's less ambitious art. The one named *At the Fountain* (156) is a life-size, three-quarters-length figure of a Greek damsel standing near a fountain of white marble, with which, and with the bright light that pervades the picture, the chromatic and tone schemes are in perfect keeping. The former depends mainly on varieties of white in fine unison with the flesh, while the latter is manifest in the glowing sky and the placing of the flesh against it. The success with which this juxtaposition has been achieved is the more creditable to the painter because of the difficulty of the performance. The arrangement of the lines of the drapery, the choiceness of the girl's air and features, and the draughtsmanship of the whole picture leave nothing to be desired. *Bacchante* (257), dancing with great spirit, while a kid capers before her, relies on richer colour and much deeper tones than No. 156. The least successful parts of it are the foreshortened right arm and hand of the nymph.

MR. ALMA TADEMA.

This artist's exquisite picture called *A Kiss* (258) we fully described last week, a description embodying much criticism which we need not repeat. Mr. Alma Tadema also exhibits a head of *The Ven. H. W. Watkins, D.D., Archdeacon of Durham* (330), dressed in black, a masculine picture admirable for character and excellent modelling. Mr. Tadema's other contribution, *A Waterhouse, Esq., R.A.* (222), is not only a capital likeness, but remarkable for the fine painting of the hands. Still it is not the best of the painter's portraits.

SIR JOHN E. MILLAIS.

"*Blow, blow, thou winter wind!*" (221) is a brilliant and powerful landscape with figures which last week we warmly praised in our gossip. The same must be said of *Halcyon Weather* (142), a lovely picture of a still pool amid trees, and of *The Little Speedwell's Darling Blue* (256), wherein the delicate and tender beauty and childlike ingenuousness of the little girl sitting at a tree's foot and holding some blue flowers in her lap have a charm which no one can resist. The picture pleases us beyond any of the numerous and not always first-rate class to which it belongs—'Soap Bubbles,' 'Little Miss Muffet,' and 'Afternoon Tea,' pictures with which the public is already familiar.

MR. G. D. LESLIE.

This Academician sends but a single canvas, an unusually large and important one, which completely illustrates his partiality for certain

types of English girlish beauty and his love of painting maidens of choice breeding, whose rosy complexions have delicate tints of under gold. The new picture is called *The Rose Queen* (60), and has for its motto the Laureate's descriptive line,—

Queen Rose of the Rosebud Garden of Girls.

The scene is a garden terrace opening in front upon steps of stone and backed by a pleached hedge in its summer dress; beyond the last we see the sunlit leaves of an ancient orchard. The *Rose Queen*, a fair and stately damsel in the flush of maiden beauty, has been selected for the honour in accordance with a custom which, we believe, prevails in some parts of Berkshire, and carries, as a sort of prize of beauty, a bouquet of red roses on a slender staff. She is descending the steps with an elegant gravity such as Mr. Leslie is well able to represent. Behind her walk five damsels, each holding a staff surmounted by a nosegay of roses, and clad in white, blue, and citron respectively, and form a lovely procession. Very broad, tender, and simple are the warm coloration and the soft and harmonious chiaroscuro of this enjoyable picture.

MR. POYNTER.

Faithful to his taste for classic subjects, the artist of 'The Catapult' and 'Israel in Egypt' has contributed a most highly finished picture, called *When the World was Young* (265), of two girls, half seated and half kneeling on the mosaic floor which encloses the *impluvium* and its border of white marble, in the *atrium* of a Greek mansion. They are deeply absorbed in the ancient game of knucklebones, the origin of which is beyond record, the *astragali* employed for it being found in prehistoric tombs. Their virginal forms are half hidden by thin tissues of purple over thicker white; the one wears a headkerchief of white, that of the other is citron-coloured. Their attitudes are animated and full of grace. On a bench behind the players lounges a third girl, similarly clad, half asleep; her pretty head rests on her hands, and through an opening in the wall we see a placid lake and rugged mountains flushed with the glow of afternoon. The drawing of every element here, from the faces and hands to that of the mosaic and carved marble, is of the highest quality; the flesh betrays none of that yellowness in its half-tints which is common in Mr. Poynter's pictures, and seldom suits outdoor light. It is altogether a lovely piece. A reduced version, with minor differences, is mentioned in our review of the New Gallery. The same artist sends a solidly painted and expressive portrait of *Miss Ruth Lucas* (764) with a violin, as the poet said, "with singing eyes and lips of music." Her dress is a blue most ably managed. Mr. Poynter also contributes a masculine, learned, and powerful half-length, seated portrait of the *Rev. F. W. Macdonald* (315). The flesh here is warmer, richer, clearer, and deeper in tone than usual, and its colour suits the black of the coat.

MR. HOOK.

As it is only three weeks since we described the two Cornish coast pieces to which accident has restricted the contributions of our great sea painter, it is needless to say more now than that they both represent nooks in that barrier of gigantic cliffs, the safeguard of Britain against the Atlantic. They take us into little bays that are enclosed by comparatively low and jutting promontories, and both more or less floored with yellow sands, whose sub-tints of silver and orange are such as the artist has often lingered over with delight. Never before has the sea in its most luminous and limpid aspect been painted with such triumphant success as by Mr. Hook, and not even by himself have the surface of the water and the under-painting of a thousand hues, each as beautiful as it is brilliant, and yet all combined in a consummate harmony of light and colour, been

treated with such mastery as in *Nereids* (249). This picture, even more than its companion, is in this respect as much in advance of Mr. Hook's works that the public already knows as the latter are an advance on what the old masters—except, perhaps, Titian in his later days—supposed was sea-painting. In both pictures the atmosphere is beautifully graded, and here and there are hardly visible veils of tenderest vapour. The wind forces the sea to break in glittering crests of foam, and the waves charge those outlying islets and rocky points which characterize this coast. The fusion at the horizon of the solid water with the diaphanous sky that seems to touch it has exercised the utmost knowledge of the artist. Brilliant as it is, 'Nereids' possesses all that breadth which schemes of coloration and chiaroscuro relying on resplendent illumination must needs exhibit if they are to succeed in the attempt to represent nature in her glorious homogeneity. The picture owes its title to the well-designed and finely coloured figures of two buxom girls, who have been bathing, and one of whom, reclining on a slab of dark grey and olive-coloured stone, lazily watches her comrade busily tying up her hair. *The Sea-mew's Nest* (255) depicts another cove, blacker and more rugged than the last, into which the breeze drives the landward tide and dashes its waves with force upon the nooks and crannies of the foreground, where a boy and girl are busied with nestlings they have captured among the stones above. Another boy, leaning over the edge of the higher cliff on our left, ransacks a ledge for gulls' eggs. Large gulls, whose plumage glances white or takes shadow in the sunlight, sweep overhead or sail along the face of the cliff. Such is the incidental subject of this delicious picture; its technical theme and the secret of its beauty are to be sought in the painting of the sea and sky, which, though different, are quite equal to the supremely beautiful 'Nereids,' and deserve to be studied as fully.

MR. HENRY MOORE.

Next after Mr. Hook comes the most powerful painter of the open sea modern art has produced. We regret that a mere accident has deprived us of the pleasure of bracketing our remarks on the fine contributions of Mr. Brett with those of his brother painters. That misfortune leaves us but the duty of saying that Mr. Brett's works are worthy of him, and five in number, being *Welsh Barley* (545), *The Isles of Skomer and Skokham* (596), *The Sea Mist drifts Inshore* (678), *Cardigan Bay* (756), and *The Dark Rock in Bad Weather* (763). For the nonce we must—with congratulations on his recovery from an accident as deplorable as ever painter suffered from—turn to Mr. Moore and say that two fine pictures at the Academy prove how varied is his knowledge and how wide are his resources as a painter of the sea and clouds and sunlight. Of late Mr. Moore has left the sunlit shores and cloudy islets of Britain to Mr. Hook and Mr. Brett. Knowing how often Mr. Moore has painted the coast successfully, we think his self-restraint is needless although graceful. What he can do with the open sea is manifest in *Perfect Weather for a Cruise* (19), a large and complex study in colour almost out of sight of land. There is breeze enough to move briskly the vessel we are supposed to stand on, and to cause the blue wavelets to toss their white summits and rush against the tide. They take their intensity of hue from the firmament, whose profoundest depths are open to the sun, except where gigantic clouds—resplendent in their upper whiteness, and of the warmest grey at their bases—project their shadows through the air. That air, which it needs the science of a true artist to deal with, could, for expansiveness and for grading, hardly be matched out of Mr. Hook's pictures. How vast



is the atmosphere we gaze into, and how lonely is the sea Mr. Moore's yacht is carrying us over, the apparent smallness of a barque, the only large ship in sight, indicates. The companion picture is named *Machrihanish Bay, Kintyre* (709), where we look along the waves in sunlight that is somewhat softened by a warm mist, and faintly glows on very distant cliffs. The ebbing tide has left the dark points of a rocky shoal in front distinct and hard amid the water that surges slowly over them. Much of the dignity and poetry of the picture is due to the clouds which have piled themselves in grand masses along the sea-line, and, flushed with the pale gold of sunset, mask the true horizon. It is a pity that when painters contribute examples which, however different, are strictly of the same category, the exigencies of exhibitions do not allow their works to be grouped, and thus permit the visitor to see how different is each from each. It is accordingly, unless they are numerous, a great advantage to a painter when his works are hung together, as often happens here.

## THE BROTHERS WYLLIE.

Occupied with his immense picture of the 'Battle of Trafalgar' for the Junior United Service Club House, Mr. William Wyllie has, nevertheless, contrived to finish a telling representation (691) of a striking incident in the long fight between the English fleet and the Spanish Armada, when the English admiral's ship was in imminent danger of being sunk or captured. The shot-riddled ship, her sails terribly torn and ropes flying in all directions, is being towed out of action by the boats sent to her aid. Difficult as it is to treat pictorially such a subject, and hard as it must be to make it interesting, the painter has succeeded because he is scrupulously faithful to nature, a fine painter and consummate draughtsman. The drawing and painting of the slowly heaving ocean are thoroughly learned and full of expression.—Mr. Charles Wyllie has sent the luminous *Brimming River*, Queenborough (569), a view of the red-roofed town as seen over the long, foreshortened embankment of the river, which is adorned with flowers, blooming rushes, and plume-like grass; the smooth stream shines beyond the bank, and on its surface loiter several craft, whose dark and tawny sails contrast with the bright pure air. The whole picture is delightful because of the painter's success in rendering what may be called a soft and silky effect of strong sunlight. The charm of the flowery bank is irresistible.

## MR. RIVIERE.

Mr. Riviere was faithful to his traditions in sending *Dead Hector* (242). The naked corpse of the Trojan has been cast out on the shore, and lies wan and bloodless upon the sands, all the mighty muscles and huge bones relaxed by death. Near it a group of grey sea-flogs are straining in the wind which ruffles the surface of the dark blue water; the hillsides are half-shrouded in bluish mists, and only a pallid gleam touches the more distant vapours. While Apollo gathered clouds to shroud it from the sun's rays, Venus kept away the dogs, and consequently the fierce dogs, such as Mr. Riviere loves to paint, wander round and round the corpse and savagely howl and whimper, but dare not touch it. The drawing and modelling of the dogs, and the textures and colours of their hides, are full of skill and knowledge. In *The Haunted Temple* (38) Mr. Riviere has gone to India for an incident. The scene is a rocky hillside bathed in cold moonlight, whose huge shadows add a touch of mystery to the landscape. Fronting us in the mid-distance is the long façade of a rock-hewn fane, the shrine of some forgotten faith. From between the enormous piers, that are carved into monstrous forms of men and beasts, a weird lustre issues. In the rugged foreground, once the centre of a great city, two tigers have been prowling, and the mysterious lustre has attracted their attention. Startled at the outset,

they have crouched in a hollow, and have been half hidden in the shadow; but at length one of them has raised his head, and he stares at the light in the hard, unflinching manner that all beasts of prey exhibit when their first surprise at anything unusual is past. The tiger's expression and pose are admirable, and, being admirably rendered, they have evidently been studied from nature and supply a weird *raison d'être* as well as a supernatural motive to a very telling picture, which belongs to a class the painter may be said to have invented. It is so extremely rare to find an English picture relying for its effect upon the supernatural, and introducing motives of an imaginative kind, that 'The Haunted Temple' is more than ordinarily welcome. A much less interesting picture, called *A Day of Mortification* (88), shows a lady leaving home and refusing to allow her dogs to follow, although they whine with canine persistency that is thoroughly well expressed. The lady is rather loosely painted, but the dogs are, of course, capital.

## MR. W. J. WATERHOUSE.

Mr. Waterhouse is another painter who affects legends, especially classical legends, and turns colour and effect to dramatic account. In this respect his *Circe invidiosa: Circe poisoning the Sea*, where Scylla was wont to bathe, No. 20, is beyond all comparison superior to 'The Oracle' and similar examples of his which are already before the public. Such a subject has many attractions for an imaginative artist who is a master of scenic principles, and can compose a dramatic *mise en scène*. In these respects Mr. Waterhouse is at his best this year, and 'Circe' is a remarkable proof of his powers—so effective, indeed, that it deserved even more care than while carrying it out he has bestowed. The scene is a weird-looking nook, with cliff-like banks of red stone, and guarded by dark pines, whose shadows add a sort of horror to the spot. Circe is a nearly life-size figure, clothed in a blue robe embroidered with mystical emblems. She stands, or rather floats, in the air over the pool, the surface of which slowly ripples in great circles from the spot where the enchantress's feet have touched its glassy surface. The water appears to shudder as the pale green liquid drops into it from the cup the witch holds in both hands, while its contents seem to hiss and bubble as, breathing on them, she scans them with her wicked eyes. The homogeneity of the picture, its colour and tone, and the melodrama that pervades it being of the right kind, are very welcome indeed, and the whole is so good that, to be Mr. Waterhouse's best picture, it lacks only such fearful beauty as the ancients saw in Medusa's face. Mr. Waterhouse's second contribution, called *Danaë* (924), illustrates in a similar way, but less powerfully, the legend of Perseus and Danaë. The scene is a deeply indented bay on the coast of Seriphos, and long slow waves are breaking on the beach. The brazen casket is in front, and does not look like a genuine antique, but rather resembles a pseudo-relic of Hibernian Romanesque type. Two fishermen have opened it and discovered Danaë with the babe in her arms. She is dressed in a green kirtle, and her long hair is dishevelled. We like the effect of a gloomy afternoon with few shadows, and the sullen aspect of the thunder-laden sky touches our fancy.

## MR. WATTS.

In "*She shall be called Woman*" (164) Eve has been depicted by Mr. Watts as a colossal figure, a type of eternal spring, i.e., the revivifying spirit. She stands erect, with both hands clenched, while, with hope and intense reverence on her face, she looks up at the splendid firmament. A flood of golden rays descends upon her from above, so as to form a glorious veil for her unclad beauty. The lustre strikes a portion of the vapour, which, coiling round her, rises from the ground,

and thus creates an iris, through which the lilies and crocuses, and other flowers of an eternal spring, spring up and gather splendour from the light. Birds of various plumage flutter near the flowers, and fly close to the knees of Eve. Masses of auburn hair, with golden lights in it, fall over her shoulders, and form a sort of girdle for her waist. The visitor will admire the types of form affected by the artist, and also the full tones and Titianesque colour of the whole work. We understand that Mr. Watts considers this picture not quite finished.

## MR. F. GOODALL.

This careful and accomplished artist continues to profit by his travels in the East at a time when Cook's tours and personally conducted parties had not been heard of. Two pictures of considerable size show thus much, both landscapes with figures, or, more strictly speaking, figures with landscapes. In our opinion the better is *Sheepshearing, Egypt* (218), a view of a large, open plain, interspersed with bright, clear pools, and over it the sunny blueness of an Egyptian sky in January. In front, and near the water, men are busily at work close-shearing the sheep, and the fleeces are piled on a great brown rug spread on the ground. The neat execution, facile and dexterous as it is, the smooth surface without hardness or opacity, and the general air of completeness, make this picture attractive, although it cannot be called a specimen of exhaustive art. *Spinners and Weavers* (163), the companion picture, shows equal technical facility, smoothness, and brightness. It depicts what may be called a domestic factory, according to immemorial Oriental custom, and such as exists to this day where Leeds, Bradford, and Huddersfield are unknown. In the foreground of silvery grey and pale yellow sand (a valuable element of the picture) stand a group of tents, the interiors of which supply a mass of clear shadows the painter has employed with tact due to long practice in the use of contrasting light and dark masses. On the bare earth a large and clumsy loom, which is used without a shuttle board, has been pitched, while, sitting before it, the patriarch-like father of the family weaves diligently in the manner of his ancestors, using the shuttle in the old way. A plump and comely young woman—with whose sisters we have, thanks to Mr. Goodall, long been on speaking terms—is making thread for the weaver, and causes her spindle to rotate by rolling the thread against her thigh; with the other hand she is leading the wool from the ball. Some other figures help to carry out the painter's idea of his subject, his treatment of which was as carefully considered as it is deftly and pleasantly expressed. This artist also contributes two life-size, whole-length portraits of ladies of remarkable personal attractions, whom he has delineated with tact equal to that displayed in his more ambitious productions. They are both standing figures and attired in a fashionable style, giving facilities for pictorial treatment, such as we all know Van Dyck enjoyed while painting the maids and matrons of King Charles's Court. We need not say that the technique of these portraits resembles that of the Eastern themes, and that, as the impressions of nature are fresher and the studies from the life closer, he has done better. The *Hon. Mrs. Devereux* (650) wears a brilliant white satin dress, overlaid by a shawl of choice white lace, and stands at the foot of a staircase, with one hand on its balustrade. *Beatrice, Daughter of John Shaw, Esq.* (633), is walking in a garden with a dandelion puff in her hand. The soft light and pervading sense of grace in this picture should ensure attention to its merits.

## MR. BRANGWYN AND MR. BOGLE.

The merit and originality of *The Convict Ship* (307) cannot fail to enhance Mr. Brangwyn's reputation. The scene is the deck of one of



those vessels we read of in Defoe and Smollett. The time illustrated is early in the last century and just before the vessel, with all her load of crime on board, left the Thames. A group of grimy tatterdemalions and scoundrels fills one side of the deck; a man with manacled feet stands alone near the front and seems to be looking his last on England. A very rugged old sailor is conspicuous as, not without sympathy, he stops smoking to watch the regretful prisoner. As we have observed in other cases, the effect and coloration of this painting have been so designed as to harmonize with the sadness of its subject. A dim grey and mournful sort of twilight pervades the scene and half obscures the river and its more distant banks.—Mr. Bogle's Highland piper blowing a point of war from the beacon tower of his chief's castle earned him distinction last year. For the present he is still in the Highlands, and has contributed to the Academy a telling melodrama, No. 281, an incident in the flight of the young Chevalier while he was concealed in the cave of some caterans, whose motto, "We'll fecht while we hae breath to draw," has survived among some who are proud of being their descendants. The cavern is high up in a cliff side, and overlooks a valley where the half-savage host of the sleeping fugitive discerns a coming danger and takes his broadsword from the ground to meet the foe. The effect of sullen fire in the inner darkness of the cavern is good, and the whole is a telling piece of its kind, but we should not care to live with it.

MR. JOHN CHARLTON.

It was reserved for the able and energetic painter of 'Bad News from the Front' to succeed where many have failed egregiously, and in the long course of her patronage of art Her Majesty was never more fortunate than when commissioning Mr. Charlton to deal with a State procession through the streets of London in *The Royal Procession passing Trafalgar Square, June 21st, 1887*, No. 237. The Catalogue does not supply the names of the illustrious personages who ride before the Nelson Column and its lions, but the likenesses are "speaking" and brilliantly painted, and we need not repeat the titles of those whom few will fail to recognize. Suffice it that, with rare tact and skill, Mr. Charlton has signalized some of the more distinguished princes (the Prince of Wales and his sons and the late and present German Emperors among them), and great officials and statesmen, less by their positions in the cavalcade—over which the artist had, of course, no control—than by the way in which he has disposed the light and the more or less telling colours of their uniforms. A splendidly attired group of Indian officers must have been a godsend to Mr. Charlton, and he was happy in having them near the state coach in which Her Majesty sits, and its famous cream-coloured horses, which occupy the middle of the picture. The touch of the painter is firm and crisp; he has paid attention to details of all sorts; and, effective as the whole is, there is no need to complain of any lack of solidity and breadth.

MR. CALDERON AND MR. STOREY.

The subject of *Farewell!* (323) is one of those partings with which the name of Mr. T. Faed is associated, but which Mr. Calderon does not often paint. A young sailor officer of Nelson's time takes the farewell kiss and benediction of his pretty mistress. Her tender and sweet expression is almost worthy of Mr. Leslie, and the Englishness of her face, her daintily poised head and graceful air, are the good points of a picture which, unfortunately, is rather cold and hard. On the other hand, Mr. Calderon has never given us anything more charming than the bust of *Olivia* (757), a pretty girl in a black hat, whose smile is quite delightful.—Mr. Storey, occupied, we believe, by a larger work, has sent

but one contribution to the Academy. It is the portrait of *Meta* (129), a very young lady, in a picturesque dress of turquoise blue, with white sleeves. Her dark brown hair, growing in peculiar manner, makes her resemble an Italian damsel of the sixteenth century; the painter has judiciously availed himself of this circumstance, and added to its interest by the brightness of his colours, by the lightness of the picture as a whole, and the crisp firmness of his touch. It is a pleasant trifle.

MR. T. FAED AND MR. BURGESS.

*The School Board in the Cottage* (223), by Mr. Faed, is perhaps the first instance in which the "Standards" have found pictorial illustration. No one paints better than Mr. Faed, or so often, the interior of a Scottish peasant's slatternly but picturesque home. The self-important school board visitor has taken the best chair, crossed his legs, and stroked his chin with as much solemnity as if he represented a whole university; his sense of his own responsibility is given with humour, and would be hard to surpass. The urchins for whose sake he has paid his visit stand in a row before him, and their expressions, backs, and legs are admirable. The young mother and the sick child and the cradle familiar to Mr. Faed's admirers are also introduced into the picture. This is an excellent Faed apart from its design. The design is, of course, an all-important element in a work of art—a truism the British public are apt to forget—and whatever may be said of the materials he has employed, Mr. Faed's design is one of the best we owe to him. We value it the more because it is satirical and wholesome, and not at all sentimental or sorrowful.—Occupied with a more ambitious work, Mr. Burgess is satisfied with sending a picture of a subject that is a favourite in the Salons, *The Priest's Birthday* (186). It is not one of his best designs. Still the painting is neat, fresh, and good, the incidents are appropriate and sincerely studied, and the children's faces and figures are the best parts of a picture which includes a well-painted sunlit courtyard. *Professors of the University of Salamanca* (388) is in reality a group of quasi-portraits of learned officials going up a staircase in the university. The quaint caps and hoods will interest Oxford and Cambridge men. Painters and the public at large will be pleased with the capital light, shade, and tone.

MR. PRINSEP.

The tastes of Mr. Prinsep lead us to expect from him an historical subject, carefully and solidly depicted on a large canvas. *The Broken Idol* (368) is a learned and elaborate work, depicting the hall of a Roman mansion and a manacled prisoner standing before the lady of the house. He is accused of irreligion because, in the warmth of his zeal as a convert to the new faith, he has broken an effigy of one of the domestic deities, and the stalwart vicarius, or house-steward, whip in hand, has brought the offence and the offender before his mistress. She is clad in deep blue, and sits in a chair of state; her children are at her side. The culprit and confessor, a masculine figure, lifts his hands on high, adjuring God, and declaring his convictions and his willingness to die for the faith that is in him. The lady, trifling with her black fan, hesitates whether to order him to be punished, or, with Roman contempt for his folly, to dismiss him to his work. Peradventure she will be converted. A group of his followers—so we interpret a not very clear part of the picture—kneel behind their leader. The broken image lies on a table between the lady and her slave. Behind is the family altar. Although a dry sort of coloration and tonality prevails, and wealth of tone, clearer shadows, and brighter lights would add greatly to the effect and agreeableness of the picture (the surface is less even than it

might be), there can be no doubt it tells its story well.

MR. STANHOPE FORBES.

This newly-elected Associate has long been partial to a certain branch of the French school of *genre*, and has selected a subject which, while still frequent in the Salons, has, during the last half century at least, been very seldom seen in this country. *Forging the Anchor* (287) is a theme so suitable to painters of contrasting daylight and firelight that we welcome this new and excellent illustration of them with pleasure. We have the interior of a large forge just after an anchor, whose flukes have been brought to what is technically called a cherry heat, was laid on the anvil. The figures of the hammermen are full of energy; their attitudes and expressions are thoroughly well selected and studied from the life. We could not give to any design higher praise than this. An excellent point is the boy who, standing at the fire-side on our left, works the bellows most diligently and seriously. Technically speaking, this picture is notable for the veracity and purity of its contrasting masses of shadow, ruddy glare, and grey and warmer lights, which are admitted by sundry holes overhead, as well as by the doors and windows. The breadth and vigour of the whole justify us in saying that this is by far the best work of Mr. Forbes, who, retaining all that is good in the dogmas of the so-called Newlyn school, has accepted the larger principles of a greater school. *William Bolitho, Esq.* (647), represents a blind gentleman, the eminent banker of Penzance, with force and success. The likeness is first rate, and possesses plenty of character and vivacity; the modelling of the flesh is free and firm; the carnations are better than anything of the kind we remember of Mr. Forbes's doing.

MR. W. DENDY SADLER.

From the hands of this clever painter of *genre* we have three pictures of nearly equal merit and almost equally attractive to the public at large. Of these the most ambitious reminds us of M. Tissot's capital riverside studies of figures in the parlours or the quaint balconies of old-fashioned taverns opening on the Thames at Rotherhithe, Limehouse, and Wapping, during the days when George III. was king. *The Middleman* (428) is, however, in no respect a plagiarist, still less a *pastiche* of anything by the brilliant Frenchman. A merchant's parlour, when merchants traded to the East from offices in their own houses on the waterside, has supplied attractive and picturesque elements excellently suited to Mr. Sadler's tastes in painting and design. He has found the room at Limehouse, the window of which overlooks the river between the tall and slender masts of a brigantine which is moored at a quay, which is within a foot or two of the front door. The middleman and his client are at lunch, and discussing their affairs over bread and cheese and beer. The former wears a gaudy waistcoat of Scotch plaid (a garment we could wish exchanged for one a little less hideous); he is comfortable and self-confident, and lingers over the meal. The lean old merchant wears a very wonderful, but not objectionable dressing-gown. The faces and attitudes of both are first rate. In a nook near, an elderly clerk, a capital figure, sits at his desk and divides his attention between a big ledger and the conversation of his neighbours. The interior is full of light, very warm and broad, and apart from a certain disagreeable yellowness highly acceptable. *Scandal and Tea* (946) has for its scene an oak-panelled room adorned with such pictures as our grandmothers liked, and filled with furniture which is now priceless; and for its subject a spiritedly designed group of ladies of unascertainable ages, who discuss the vices and errors of their neighbours. The best figure expresses horror and despair with rare felicity. We like the interior very much indeed. *Sweethearts* (356) is an outdoor view, a garden path leading to a Queen Anne



house between two tall, pleached box hedges. *Vis-à-vis* sit two ancient, but still unwedded lovers, whose faded faces and shrunken forms, not less than their old-fashioned airs and actions, their attire of another age than ours, and their odd-looking courtesies, are in harmony with the weather-beaten sundial, which, long ago deserted by the sun, stands between them in the middle of the path, while the shadows of evening deepen. Here is a subject for Sir John Millais.

MR. HITCHCOCK AND M. FANTIN-LATOUR.

Mr. Hitchcock, whose 'Tulip Culture' of 1890 charmed half the artistic world, is a native of the United States, and was educated in Paris. He is a student of broad and bright effects and striking arrangements of rich and vivid colours as they are manifested in flower farms. He has wisely continued to work in this vein, and the latest fruit of his studies is a capital picture of a flat Dutch landscape extending far as the eye can reach. In the centre, near the front, is seated the figure of a girl, *The Scarecrow* (216), posted to drive off the birds who are bent on robbing the meadows, full of blossoms of various hues. This is a charming piece of colour treated in a large way, distinct, and vigorously fresh in its sense of style, and remarkable for the soft warmth of its truly Bataviansky. The central figure, which supplies a focus and a subject, is genuinely Dutch, girl-like, and rural in its fresh way and naturally graceful pose. While we write of flowers, their sentiment and colours, we ought to introduce the magnificently beautiful flower-pieces of a renowned Frenchman. M. Fantin-Latour sends pieces of singular excellence. His 'Here, without Thorn, the Rose' (804), renders to perfection blossoms of exquisite whiteness and the purest warmth of hue grouped in a vase of dark bottle-green glass. This is, for those who can appreciate it, a fine lesson in the harmony, composition, and chiaroscuro of colours and light and dark tones. *Peonies* (259) is a sumptuous group of flowers massively disposed. Art of a high kind has been employed in their grouping, and in depicting harmoniously their textures and various surfaces. *Larkspurs* (716) is hardly less delightful.

MESSRS. FILDES AND SHANNON.

These artists confine themselves to portraiture this year. Their contributions are numerous and brilliant. Indeed, the Academy is, much to the disgust of many, rather more than usually occupied by life-size, full-length portraits. It is fortunate that fine examples are unusually numerous. Indeed, they are so excellent that, unless portraits are to be excluded altogether—a manifest impossibility—it would be difficult to say why they should be excluded. Of course a number of bad portraits ought to go, or rather, ought never to have been admitted at Burlington House. Mr. Fildes, not having finished a picture of importance he took in hand soon after 'The Doctor,' has devoted himself to completing a group of five life-size portraits, whole length or nearly so, each of which exhibits considerable brilliancy of colour as well as a clear and broad illumination, and is obviously a good likeness. Each is a capital work of art and goes to prove that, contrary to popular notions, subject painters proper enjoy considerable advantages when they undertake portraiture, while it is not at all true that the reverse is the case, and that portrait painters *per se* are good subject painters. The best of the five is No. 174, the portrait of *Ethel, Daughter of T. H. Ismay, Esq.*, of Dawpool, a young lady in a white dress, the design and painting of which are exceptionally good and skilful. The fan she carries is of a warmer white. The expression is animated and yet unaffected. No. 138, *Mrs. Edwin Tate's* portrait, represents the daughter-in-law of the generous collector who is desirous of benefiting the public. She wears an

evening dress of black brocaded silk, which suits her fair hair, and an opera cloak hangs in well-disposed and effective folds from her shoulders. These pictures show much tact in suiting the direction and strength of the light, and the colours and tones of the dresses, to the complexions of the sitters. *Mrs. Herbert S. Leon* (243), on the other hand, has been painted in a costume full of colour—a dark green velvet bodice and a gold-embroidered muslin skirt, an attire which suits a brunette. Her animated and smiling countenance makes the portrait an extremely agreeable one. The energetic and resolute face of *J. J. Bibby, Esq.* (412), is well known in Liverpool. The last portrait is that of *Mrs. Bibby* (418). She wears a most brilliant and deftly painted striped dress of blue and lavender, which must have taxed the skill of the artist to manage it as well as he has done.—Mr. Shannon produces numbers of effective portraits at life size, all of high technical merit and painted in a sparkling manner which reminds us of Lawrence. Two ladies in a group offer to a painter capital chances for which an artist of Mr. Shannon's ability can hardly be too grateful. Accordingly he has done his best with *Mrs. A. Lawson and Miss Butler* (236), both in white. *The Hon. Mrs. Harley* (568), in a white evening dress, has a ladylike air that is admirably rendered. *The Hon. Mrs. Lawley* (87) and *Mrs. Turton Norton* (692) also deserve praise for the felicity with which the characteristics of each have been seized and painted with enjoyable facility and *verve*.

MR. DAVID MURRAY.

This accomplished landscape painter's resources and the spirit and industry with which he employs them have won for him an exceptionally high place this year. At the Academy his comprehensive sympathies are especially well illustrated. *The White Heat* (919) depicts a small river under that effect of a white calm to which, strange to say, none of our landscape painters before the present century directed his attention. Even Turner does not seem to have essayed it more than once or twice, and then only in a tentative manner. It was reserved for some of the modern French masters of atmospheric effects to bring to perfection the art of delineating sunlight illuminating still atmospheres saturated, or nearly saturated, with mist, such as Mr. D. Murray has depicted with exceptional success. A pure and simple harmony of tone and tender colour pervades this picture. The meadow where the cows are is particularly well treated. *The Farm Ford* (291) depicts the curving course of a stream, distinct in the softly glowing light of early evening, and before the sun has sunk and the half-moon is fully revealed. This beautiful phase of nature is rendered with great power and a sense of harmony in possessing which the artist has always been exceptionally fortunate. *The River Road* (179), a bright and pure study of sunlight at about 3 o'clock on a clear September afternoon, is, to our minds, the best picture Mr. Murray has exhibited this year. A group of grey willows are painted with admirable firmness and delicacy, and so charmingly set against the sky that even Constable seldom surpassed them in that respect. The reflections in the bright, swift stream are quite charming. Mr. Murray's remaining contributions must be noticed in another article.

MR. LOGSDAIL.

From Sussex sunlight we may, under this artist's guidance, turn to sunlight in Venice, with the *Grudecca Canal* (831) in a sort of soft white calm, when the atmosphere is full of light, although its strength and brilliancy are so thoroughly diffused that hardly any distinct shadows are discoverable. Pale silvery and tender golden gleams are on the water, and the pure brilliancy of the effect is of the rarest kind

and quality. This is by a great deal the most refined of Mr. Logsdail's Venetian studies. It is free from that heaviness of touch and partial opacity of tone and colour which it has been more than once our duty to lament while we commented on the paintiness which has hitherto marred his powerful and picturesque studies of Venetian light and colour. *Venice from the Public Gardens* (125) is another example of his skill and taste. The effect is that of early morning in summer, and we look across the smooth, softly rippling water, which gleams and glows in the silvery light, and is flecked here and there with rose colour, while most brilliant, and yet most soft light flushes the long range of buildings, which include the ducal palace and the Campanile. A lady leans over the parapet of the Public Garden and seems to contemplate this ideal of calm halcyon weather in the City of the Sea. Mr. Logsdail found a different theme for his art when setting about to paint *Flower Gathering in the South of France* (45), a pretty group of girls in a garden, one of whom stoops to pick narcissus, another carries a basket, and all are more or less busy. Although it is a little hard, there is capital coloration, which is concentrated in the red and blue dresses of two of the girls. The best qualities of the picture are, from an artistic point of view, its luminosity and breadth.

MR. MACWHIRTER.

Although it lacks some of the grandeur of the distant mountains and largeness of scale in the nearer valley, of which it affords a lovely glimpse, Mr. MacWhirter's *June in the Austrian Tyrol* (120) is a fine and delicate picture of a much higher stamp than those by which he won his reputation, and, technically speaking, it is so superior that it might belong to another age and an entirely different man. The charm of this landscape is mostly due to the opalescence of its strong and delicate local tints, a rare quality; but the modelling is of the right sort and the drawing good. *The Temple of Girgenti* (863) gives a noble panorama of that undulating country between the mountains and the sea where once the great city spread itself, but of which the sole relics now above ground are ruined temples, crowning the knolls overlooking a verdant, half-cultivated plain. Instead of stately palaces and tombs, the road by which it was approached is marked by a tumble-down cottage or two, garden walls, and rickety sheds. It, as Browning says of another place,

Was the site once of a city great and gay  
(So they say),  
Of our country's very capital, its prince  
Ages since  
Held his court in, gathered councils, wielding far  
Peace or war.  
Now—the country does not even boast a tree,  
As you see,  
To distinguish slopes of verdure, certain hills  
From the hills  
Intersect and give a name to (else they run  
Into one).  
\* \* \* \* \*  
And such plenty and perfection, see, of grass  
Never was!  
Such a carpet as, this summer time, o'erspreads  
And embeds  
Every vestige of the city, guessed alone,  
Stock or stone,

except the ponderous Doric fanes whose roofless façades still face the blue sea, the jutting promontory that breaks the level horizon, and sky as full of sunlight as before. Mr. MacWhirter's two less important landscapes are Scottish scenes treated in that earlier manner of his which we have already mentioned. *Over the Sunlit Sea* (651) we like better than its companion, because not a little of the enamel-like colour and opalescent tonality of nature pervades the view. We look over the ocean from a fern-clad hillside, which is adorned with some of those elegant birches Mr. MacWhirter is so fond of, but does not always draw exhaustively. A calm silver-grey sky and the satin-like sheen upon the water are pleasant things to study, while the figure of the girl in wisely chosen white is



pleasing and good. *The Mainland from Arran* (619) is a reverse view in the same locality. Here, according to Mr. MacWhirter's wont, a birch stands alone on a gently sloping hill-side; the mainland is seen in brilliant yet softened light, and between us is a richly coloured expanse of blue sea.

MR. CORBET.

This painter has delighted artists with his Italian coast scenes, noble views of the mouth of the Arno, and similar pieces, all instinct with a dignified, tender sentiment, such as, for want of a better name, and not simply because of the localities they represent, but rather on account of the sympathies they awaken, we are accustomed to call "classic." In these respects he is the artistic ally, without being a plagiarist, of Prof. Costa. Mr. Corbet's woodland view (taken from near the Eternal City) of stately pines in sunlit air, No. 266, is one of the few examples of poetic landscape in this exhibition. It combines Claude-like grace and sweetness with the dignity and impressiveness of Gaspar Poussin, and its repose and simplicity are quite monumental. Although it does not represent the grave of Keats, the motive of the picture must be read in the motto from 'Adonais,' Shelley's lament for the death of his friend:—

Go thou to Rome,—at once the Paradise,  
The grave, the city, and the wilderness;  
And where its wrecks like shatter'd mountains rise,  
And flowering weeds, and fragrant copses dress  
The bones of Desolation's nakedness,  
Pass, till the Spirit of that spot shall lead  
Thy footsteps to a slope of green access,  
Where, like an infant's smile, over the dead  
A light of laughing flowers along the grass is spread.

The whole painting is instinct with poetry of this kind. Another work by the same painter represents a sandy country, flat in front and studded with tamarisk trees, the haunt of wild boars, but opening, at a great distance, upon a range of noble mountains, whose sides are flushed with the rosy light of an early Italian morning, while their hollows are still full of purple shadows. A lovely instance of colour and sentiment, it is called *The Cloud-surrounded Morn* (955).

MR. PARTON, MR. R. W. MACBETH, AND  
MR. E. A. WATERLOW.

With these three artists we find ourselves in England, because each of them has painted British effects and British scenes. *Eventide* (247), by Mr. Parton, a picture of a smooth and silent pool in autumn, is full of that true and restful sentiment which belongs to fine art in landscape. It is a charming piece, and sufficiently beautiful to be a life's companion. *A Woodland Stream* (391) is filled with the pure light of early summer, and the manifold colours of its foliage are splendidly rich. *Storm and Shine, Windermere* (622), is distinguished by the grandeur of the lowering slaty clouds. The effect is extremely telling.—For the present our notices of Mr. Macbeth's year's work must be confined to *Lynn Ferry* (551), a brilliant instance of his painting of open daylight. The Dutch-like town of Lynn is on the further bank of the river, and from the side nearer to us men and women are rushing along the rough pier to catch the departing ferryboat. The best figure is that of a woman who, as if she were leading them to battle, eagerly calls to her friends to follow her. It is a capital picture of sunlight shining on lively and robustly painted figures in gay costumes, and remarkable for the expansiveness of its atmosphere, the loftiness of the clouds overhead. A smaller version, with minor differences, is in the New Gallery.—Both the landscapes Mr. Waterlow sends are pastorals after his own heart. *The Nursery* (232) is the edge of a meadow close to a cottager's garden, where his comely daughter has brought milk in a bottle to feed the motherless lambs, who have gathered to the accustomed call. The apple-trees in bloom, the ruddy brick

of the near farmhouse, the fresh herbage, and the soft spring air can hardly be overpraised. *Far from the Madding Crowd* (712) is as rustic, picturesque, and fresh as we could wish. Its materials are a nook in a country path, a glowing and ripe cornfield, and masses of poppies.

Among the well-known artists who do not exhibit are Mr. Armitage, who has not finished his 'Woman taken in Adultery'; Mr. Woolner, who has finished nothing; Mr. E. Burne Jones, who, before serious illness incapacitated him, was engaged on a sequence of five important works (a private commission) which cannot be exhibited separately; and Mr. W. B. Richmond, who, apart from his portraits in the New Gallery, is fully occupied by his vast scheme for a mosaic in St. Paul's.

#### THE NEW GALLERY.

(First Notice.)

THIS exhibition is superior to that of last year, when we had to lament the presence of numerous absurdities and crudities, and the absence of fine works the reputation of the New Gallery justified us in expecting. For the present we must confine our remarks to some of the leading pictures in the West and North Rooms, and leave the South Room, Balcony, and Hall for a future article.

The picture to which the visitor will probably turn with most interest is Mr. Watts's *Portrait of Walter Crane, Esq.* (No. 53), a life-size bust in three-quarters view to our left. The coat of brown-olive velvet assort admirably with the rich ruddy brown of the carnations and the lighter brown, with grayish lights, of the hair. The golden under-painting of the flesh, the broad, choice, and firm modelling, and the noble simplicity of the picture make it an example of what modern portraiture ought to be. The expression, if somewhat more restful and serene than Mr. Crane's usually is, is first rate, while the likeness is perfect. Near this fine thing hangs No. 77, a much larger, more ambitious and impressive work—a life-size, whole-length figure of a dead man recumbent on a bier, which is raised on an altar-tomb of stone, and accompanied by insignia of earthly power, pomp, and pleasure. A poet's wreath has slid from the head of the wearer, and now lies on the ground partly covered by a white shroud, which, while covering the body from shoulder to heel, reveals its general outlines. A dark brown curtain forms the background, and bears the ancient mottoes: "What I spent, I had! What I saved, I lost! What I gave, I have!" The whole picture effectually illustrates its title, *Sic Transit*. Its technical attraction lies in its coloration, and especially the sad silvery grey of the shroud, and the glowing hues of the gold vessels, the weapons, and the musical instruments. The beautiful harmonies of the colouring and light and shade are in keeping with the sentiment of a very important work. Mr. Watts also exhibits in this gallery *Afloat* (24), a charming child-genius, buoyant and playful upon a summer sea. Grasping a tiny bow, he has let slip his quiver and its parti-coloured arrows, and while they drift past him, lifted by the wave-lets, he watches them with infantile glee, that is depicted with genuine spirit. The firm touches, solid workmanship, and pure tones and colours of all these pictures indicate that the painter has quite recovered his health, and more than justify those warm congratulations which the public will join us in offering to him.

Sir John Millais has sent, in No. 69, a life-size, very vigorous picture of a Scottish beauty holding a basket of flowers on one arm. Her deep auburn hair, black hat, and skirt are finely harmonized with her rich and ruddy complexion and the light turquoise blue of her cotton jacket. It is a thoroughly effective piece of painting, with masculine handling and much force. At the proper distance the drawbacks of a rather rough surface and of some crude passages dis-

appear, and the brilliant and solid qualities of the whole are very apparent. We do not recognize the suitability of the title, which is *Sweet Emma Moreland*.—A contrast to this picture is Mr. Poynter's firm, rather hard, marble-like and polished flesh, the pale carnations and brown indoor shadows of a learnedly drawn figure of *Chloe* (57), seated between two columns on the marble sill of a window, and looking to our left with a tender and meditative expression which affirms the motto of the picture:—

Dulces docta modos et citharæ sciens.

Her hand is on the lyre, formed of a goat's horns and the carapace of a tortoise, on which she has just ceased playing. Although this picture seems somewhat cold, dry, and laboured, the visitor who takes the trouble to examine it will discover a genuine vein of poetry. The brocaded white silk robe of 'Chloe' is exquisitely painted. *When the World was Young* (10) is a smaller version, with minor differences, of the design of two girls playing with *astragali* we have already described in noticing the Royal Academy. In *White Roses* (13), a lady dressed in warm white silk embroidered in flowers, charmingly painted, the background of foliage and white blossoms is admirably depicted, but it is rather deficient in light and richness of colour. The modelling of every part of this work is fine and solid, nevertheless all its learned qualities—and they are numerous and fine—fail to make it interesting. The lady's flesh is somewhat dry and less clear than we could wish.

*A Silent Greeting* (15), by Mr. Alma Tadema, we described on the 26th of December last, and therefore it is needless to add more than suffices to remind the reader that this little gem of a picture represents a Roman gentleman putting flowers in the lap of his mistress, who has fallen asleep on a bench, part of a marble terrace, which lies in the clear, deep shadow of a brilliant Italian day, while without vivid sunlight prevails. She is a charming damsel. The colour of her dress and that of the cushion against which she rests have been judiciously revised since we wrote about them, and minor alterations have to a certain, but not material extent changed the character of the chiaroscuro and coloration. Mr. Tadema has seldom produced anything better than the lady's figure. Her draperies and ornaments are exquisitely studied, while her attitude and face are graceful and lifelike. The lover is much less taking. A sort of pendant to this picture is *Dreaming* (22), so called because it comprises the whole-length figure of a Roman leaning on a marble parapet. He seems to be half mechanically looking down upon some gardens and the dark blue champaign which extends as far as the eye can reach. This picture is on the scale of a miniature, but its style is large. Its warmth and strength are as admirable as the delicacy and limpidity of its unusually low tones. Mr. Tadema has often distinguished himself as a portrait painter, but he has never done himself greater credit than in the panel of *Paderewski* (18), in full face, and looking at us through an atmosphere intensely illuminated by the sun. The greatest charm of this extraordinary *tour de force*, for such the illumination and colouring make it, is the expression of the mouth (and, in a less degree, the eyes), tremblingly alive as it is, and indicative of an exquisitely nervous organization extremely sensitive and highly strung. With this the smiling cheek and eyelids are in harmony. Softer than ordinary, the modelling is yet of the soundest and most massive character. The whole is so remarkable as to be, in its style and technical motives, only comparable with certain heads by Correggio and Rembrandt. Speaking of it generally, we think it the most original, interesting, and instructive portrait of the year, not even excepting Mr. Watts's 'Walter Crane, Esq.' to which we have already referred. 'Paderewski' has offered to the Princess Louise one of the most



difficult and instructive models an accomplished and ambitious student could desire. Our best congratulations are, therefore, due to Her Royal Highness for the success which has attended the production, or rather the reproduction, of *Paderevski* (239), which is a first-rate version of No. 18.

A *Revery* (104), by Mr. A. Moore, illustrates in an agreeable and unusually careful manner that artist's devotion to Greek types of form, character, costume, and colour. A rather exuberant damsel (the reader has often met her and her twin sisters), dressed in warm white with tinges of citron and pale saffron, and wearing on her head a blue kerchief, sits in a chair of curiously inlaid ebony. She is a true type of indolent and graceful repose, and her expression is, what it is meant to be, that of perfect self-absorption. On the other hand, we are bound to say that the artist has accomplished this result by making her do nothing, and, if the phrase be allowed, look nothing. The background is a citron-coloured curtain embroidered with flowers in white silk or silver. As a work of pure art this is a charming picture, needing only some revision of its drawing to be all the severest critic could desire of an artist who paints for artists. It would, of course, be still more precious if he had never painted anything like it till now.

Mr. R. W. Macbeth, on the other hand, never repeats himself, and is a thoroughgoing realist. Witness his *Alsacian Flower Stall* (166), set out with blossoms of every glorious hue and arranged by a sumptuous damsel dressed in the costume of her country. The stall and its attendant are seen in the wide and limpid shadow of a linen canopy, which shades, without dimming too much, the lustre of the sun that, beyond the limits of the shadow, touches the flowers and developestheircolours. This is the most luminous painting of the year. The woman is decidedly handsome, and the treatment of her flesh in the shadow is, in its way, a triumph of a very rare kind. It is a pity the drawing of her figure, the style of which is fine and massive, is not beyond reproach. *Lynn Ferry* (261) is a sketch, or reduced and rougher version, of a picture at Burlington House similarly named. *Cub-hunting with the West Somerset* (272) is a valuable, but not particularly interesting study of horsemen riding in rugged ground in a misty morning while the sun breaks irregularly through the vapours.

The leading landscapes in the two rooms to which our attention is confined are as follows. Mr. C. W. Wyllie's *An Old Suburb* (153) is pre-eminent on account of the charms of its evening atmosphere, the sheeny softness and wealth of colour on the surface of a placid but quickly flowing river, which leads the eye to an islet, distant trees, and a church, and, nearer, among a fleet of row boats and small craft with white and tawny sails, all moored or moving near the old red-brick wall above. Behind are the fronts of some old houses and masses of trees and shrubs. It is, in fact, a view at evening of an old-fashioned town, probably Bedford or St. Ives, on the bank of a large river.—Mr. A. Parsons is always fortunate in his subjects; for example, "*The voice of the turtle is heard in our land*" (6) is a charming picture of spring flowers in a meadow, a still pool, and trees whose leaves are not yet out. The atmosphere is tender, bright, and soft.—With this may be noticed Mr. E. Parton's No. 30, *In the Autumn Sunshine*, a woodland scene. There is abundance of fine light, delightful sweetness and breadth of colour, and very pure light tones. In the middle of the view stands a birch, finely drawn and painted. *The Night Ferry* (167) seems to be a French stream in misty moonlight, and is painted in a French manner, and a very fine manner to boot. The grey twilight and pure colour and a well-graded atmosphere are marked features of this excellent picture.

Mr. David Murray's *Gathering Mists* (91) possesses both characteristic breadth and truth. It is a picture of a large meadow in autumnal light. The evening band is growing darker on the horizon, and newly formed vapours creep from field to field; as they gather density the thick white films startle some horses standing near, so that they turn to fly across the plain. The subject is quite new. A *Hampshire Haying*, 1891 (175), depicts a storm of rain and hail and gusts of furious wind which wrestle with the trees and lash in billows and foam the stream where a large and heavily laden wain is crossing. There is an ancient church amid the foliage, and the time and effect belong to August and its weather.—The brightness and the deep, strong colouring and clear illumination of Mr. A. Stokes's *Roman Campagna, Early Spring* (143), are engaging. *Haytime in Tyrol* (179) is a solid and sound picture of a shaded meadow of deep green, high up amid mountains whose snow-clad peaks glitter in the evening sunlight.—A striking and finely painted *Cornish Sea* (183), on a rugged coast seen in pallid light without a shadow, is, we think, the masterpiece of Mr. C. N. Hemy. The draughtsmanship, modelling, and colours of the surges that rush upon the dark rocks are excellent bits of sea-painting.—Mr. H. W. B. Davis's *Approaching Night, Camp de César, Pas de Calais* (203), is grave and dignified, massive, and homogeneous in all respects, and remarkable for its simplicity, choice atmosphere, and the warmth of twilight deepening as the sun descends behind the enormous mound which bears the conqueror's name.

#### NOTES FROM ITALY.

AMONGST the excavations recently made in Italy there is one which, though not undertaken in the interests of archaeology, has yielded important topographical information, and led to some discoveries of considerable value, artistic and epigraphical. In consequence of the ravages of the Adige during the last few years, the town of Verona determined to undertake extensive works on its banks for the regulation of the stream, and at the same time to systematize the sewage outflow of the town. The *Athenæum* has already published one of the chief discoveries made at the beginning of this latter work, consisting in a fragment of a statue bearing the name of Praxiteles, which, as now appears from ulterior studies, was very probably only a copy of Roman times. This fragment came from a wall under the cathedral square, which was made up of old materials taken from ancient buildings and from broken works of art, destroyed probably when the Christians first came to power. Certainly we know from an inscription found at Verona, and published in the '*Corpus*,' that between 379 and 383 statues that had been thrown down from their pedestals were re-instated in the public forum, from which fact we may argue some previous destruction. Amongst the figures found with the fragment of inscription was a very fine marble head, representing, according to Milani, a portrait of Drusus, who, as we know, was highly popular in Verona. Besides this bust there were three large statues, two of them probably Roman matrons, one being seated in the posture of the well-known statues of Agrippina. The building which furnished most of the materials for this wall of later times is supposed to be the *Thermæ Juventianæ* or else the *Circus*.

In these same works came to light several bits of the old Roman city roads, paved in various ways, viz., with basalt, with trachite, and with common stone, *pietra dura*. The ruts made by the cart-wheels can be distinctly seen on some blocks which have been taken up and placed in the town museum. There were also stepping-stones, or a raised causeway, for passing from one side of the street to the other, such as can still be seen at Pompeii. One of the streets was

wide enough to allow two carriages to pass, as can be inferred from the number of raised blocks of stone, with openings for the wheels, laid across the street. Beneath these pavements were found capacious sewers, more than two metres high, the vaults of which had to be in great part broken through in order to allow of the new constructions which were to serve the same purpose. The chief of these roads has been identified with the *Via Postumia*, which was made by the consul Sp. Postumius Albinus, in 606 A.U.C., and which, starting from Genoa, led through Cremona and Betriacum to Verona, and still further north. At Verona it crossed the Adige by the bridge called *Pons Postumius*, of which the remains have been discovered during the recent works on the embankment. From these we may conclude that the bridge had two arches and a smaller opening in the centre or *fenestra*, as in the still existing *Ponte Pietra*, which also belongs to Roman times. Within the piers were made of tufo, and faced with a hard limestone, *pietra dura*. Over the bridge passed an aqueduct, pieces of the leaden tubing of which have been found. The theatre of Verona, on the left bank of the river, was placed exactly between the two bridges, the *Ponte Pietra* being above, and the *Pons Postumius* further down the stream. In the river bed near the latter bridge were found an immense number of metal objects, figurini and coins. Amongst the figurini must be mentioned a two-headed *Herma*, representing two heads of women in guise of fauns, of splendid type of Grecian profile. These very fine heads recall to mind the two-headed *Herma* brought up by the drag from the bed of the Tiber, and now in the new museum at the Baths of Diocletian.

To the south of the Postumian bridge, near the modern *Ponte Navi*, the ruins of another Roman bridge came to light, which had, nevertheless, been constructed of still older materials. Amongst them were found several inscribed stones, of which about a dozen were sepulchral, and all of the best Roman period. One of the inscriptions is a duplicate of an inscription at the Savian aqueduct of Gavia; another, already noticed in the *Athenæum*, is of peculiar interest, as it makes known to us a Veronese architect, by name Marcus Cassius Denticulus, of the *tribus Poblilia*, to which the city of Verona was ascribed by Julius Caesar. All these discoveries, which will be certainly increased as the works proceed, bear out what ancient authors, as Strabo and Tacitus, say of the greatness of the city of Verona when they call it, one *πόλις μεγάλη*, and the other *coloniā copis validam*. After Rome, if we exclude Pompeii, no other city in Italy preserves so many remains which bespeak its ancient grandeur.

At another point in Northern Italy a series of important discoveries has been made in the excavations on the so-called "*Plan de Jupiter*" on the Great St. Bernard, where formerly existed the temple of Pennine Jove. This fresh excavation (others were made some years ago) was directed above all to explain the area existing before the temple and that on its northern and eastern sides. In front of the temple a mass of rock was found, which, to judge from its form and from the objects to be picked up lying around, seems to have served in primitive times as an altar, like that before the grotto of the Idæan Zeus in Crete. As amongst the Greeks, so amongst the ancient Gallic populations, sacrifices were offered under the vault of heaven and in the midst of wild scenes of nature. Numerous Gaulish and some Roman coins, but all of the time of the Republic, were found strewn about. Amongst them we should notice three *asses*, one *triens*, one *sextans*, and one *victoriatus*. The Gaulish coins belong to the last period of native coinage, viz., to the first century B.C., a period when, owing to the influence which Rome had already brought to bear on Gaul, the communications from one side to the other of the Alps were frequent,



and the route by the Great St. Bernard was very much used. Numerous fragments of terracotta, bronze, and iron objects, and some well-preserved fibulæ and other articles, bear witness to the offerings made by the devout at this shrine. As coins of Imperial times are altogether wanting on this site, it is evident that external worship had then come to an end, and had been transferred to the interior of the temple, which is thus shown to have been built about that time. The Romans found in this place the worship of Pœninus already existing among the natives, which they adopted and transformed into a worship of Jupiter under the title of Pœninus. A dedicatory inscription to the local divinity was found lying on the ground before the temple and near the rock. It was set up by Puteolanus, a slave of a certain Sabinus.

But the most important discoveries were made in the small Alpine mere formed by the melted snow to the north of the rock and at the extreme end of the plateau. Prof. Ferrero, of Turin, who conducted the excavations, tried to drain temporarily some portions of the bed of this sheet of water, and succeeded in finding in the mud objects of great importance. Amongst them I may enumerate a bronze base which supported some votive offering now lost, placed, as the inscription shows, by a certain Babullius Latinus; also a bronze tablet, a very large one of the kind discovered in former times on this site, and now to the number of forty-five exhibited in the museum attached to the Hospice. It bears a dedicatory inscription made by an Helvetic slave merchant, and is written in letters which decidedly form a good example of incised characters. There is also a bronze statuette of the Pennine Jove, about 30 centimètres high, representing the god standing, completely nude, with the left hand raised, which held a sceptre now lost, and the right turned down, holding a thunderbolt. The head is finely chiselled, and gives the impression of lofty majesty, the thick hair being bound with a ribbon across the brow. A lion in bronze, 12 centimètres high, a horse (fragmentary) in the act of running, and a votive lance, 40 centimètres long and adorned with four lions' heads, close the list of the chief objects now found. It was not possible, owing to the lateness of the season and to other difficulties, to explore the centre of the lake, which will form the object of another investigation. The ground, however, to the west of the rock altar was examined, and showed remains of an ancient building oriented like the temple. It would seem to be a house belonging to the Roman *mansio in summo Penino*. This also will be fully examined in due course.

Prof. Ferrero discovered amongst the ancient stones which had been employed in the modern buildings of the Hospice some small fragments which confirm his opinion that on the architrave of the temple there was a dedicatory inscription to Pennine Jove. These fragments, bearing only a few letters, seem to be part of the epithet Pœninus, and of the title of the *poteslas tribunicia* of some emperor.

Amongst the objects discovered at various intervals on the Great St Bernard there were some of prehistoric times, but of the later La Tène period. In other parts of Italy, however, some other important prehistoric discoveries have recently been made, but at present I shall notice only the chief. First come those of the Italic necropolis of the age of bronze, made by Prof. Pigorini, at Copezzato, near Parma, in which it has been established that the ossuaries, as in other burial-places of this age at Crespellano, near Bologna, and at Casinalbo, near Modena, were arranged in two strata, one above the other. Later on the exploration of the *terramara* of the age of bronze at Castellazzo, in the province of Parma, was renewed, and resulted in the discovery that the whole station occupied a superficies of 18 hectares, and had the form of a trapezium, with a surrounding

vallum 15 mètres broad and a ditch 30 mètres wide. A wooden bridge, of which the remains were found, formed the communication between the lake settlement and the land outside. Some remains of prehistoric huts were also recently explored at Arcevia.

In the necropoles of historic times fruitful researches have been made, especially at Numana, an ancient city of Picenum, founded, according to Pliny, by the Siculi, and afterwards converted into a Roman municipium; at Todi, in Umbria; at Corneto (Tarquinia); at Vetulonia; and in the neighbourhood of Campiglia, in the Maremma. In the necropolis of Numana the workmen came across many burials by inhumation, containing a rich collection of vases in terracotta, partly rude and partly Greek with figures, bronze vessels, iron arms, and personal ornaments. Much more important and numerous were the objects brought to light at Todi, consisting of broken *situlæ*, mirrors, *thyriateria*, and objects of gold. On one of the mirrors, 20 centimètres in diameter, were observed nine figures, which represent, according to Prof. Milani, the toilette of Helen. Amongst the arms, in the same tomb as this mirror, was a helmet in bronze quite intact.

The excavations at Vetulonia have been conducted in such an unsystematic way that the results are not to be relied on. Moreover, the site of the ancient city is still undetermined, so that the necropolis where these disorderly diggings have been made cannot be accurately identified. Near this place, on a hill situated on the flank of Mount Pitti, between Suvereto and Campiglia, some tombs were explored which belong for the most part to the third century B.C. From these have come several gold female ornaments, some mirrors with *graffite* or slightly inscribed scenes, and some Etrusco-Campanian vases. But most remarkable of all is a leaden plaque, bearing ten lines of an Etruscan inscription (one of the longest we possess), containing, according to Prof. Gamurrini, who has examined it, a series of proper names of men and women, amongst which predominates the name of a certain family called "Velsia." These names probably represent those who were buried in the tomb to which the inscription once belonged, unless, as Gamurrini supposes, they may have been the names of those gathered at the funeral banquet, or *silicernium*, some of the epithets, as it would seem, referring to the office of the *dapifex* and *subulo*, or fluteplayer, who attended the feast.

Along the shoulder of the hill three tumuli were observed, two of which were destroyed. Within they consisted of a square *cella*, with the door on the south side, as in the Italic temples. From the construction it would appear that these tumuli are of much more ancient date than the other tombs. The latter are sunk in the ground and called a *fossa*, the former belonging to the fifth and sixth centuries B.C. In one of them were found a bronze lance head and some fragments of vases with characters of that very early period. It is in close proximity to them that the leaden inscribed plaque was found. FREDERICK HALBHERR.

### Gine-Int Gossip.

THE excavations on the site of the Roman city at Silchester, under the auspices of the Society of Antiquaries, are to be resumed for the season to-day (Saturday). It is proposed this year to excavate the extensive area on three sides of the Basilica and Forum, and to commence work in the southern part of the city near the baths.

CHISWICK HOUSE, designed by Kent, or the Earl of Burlington, the home of many men of renown and power, the "nestling place" of not a few beauties and princes, has been let to Dr. Tukey. The building is being stripped of numerous fine pictures, some statues, and a host

of miniatures and books, besides a quantity of *bric-à-brac*. They are being distributed among other houses of the Duke of Devonshire, especially Devonshire House, Compton Place, and Chatsworth. When this is done the house will be occupied by the doctor and his patients, who will, doubtless, do their best to spare the historic rooms, such as the little chamber on the ground floor, and looking to the south, in which Charles James Fox died, as well as that other small room immediately above it, where Canning passed away. As to the famous gardens, the scene of celebrated festivals and distinguished among the finest works of Kent, the stately cedars and other trees which have long flourished there, and still survive, despite their coverings of soot, they will, we understand, remain as they are, after some of the statuary which has adorned them for more than a century and a half has been removed. The local authorities, who desired to secure as a park the grounds which have so long been the ornament of their district, are to be commended for their ambition; but as the neighbourhood is a very open one, and there are plenty of parks, commons, greens, malls, and other open spaces, consequently the ratepayers resisted the proposal—it appears, with success.

THE pressure on our space compels us to defer till next week all notice of the spring exhibition of the Society of Painters in Water Colours, which comprises, along with a good deal of the tame and mannered work all exhibitions suffer from, some drawings of great beauty. Among them are contributions from Mr. Alma Tadema, Mr. Bulleid, Mr. Dobson (who has resumed his pencil), Mr. B. Foster, the brothers Fripp, Mr. A. Goodwin, Mr. A. W. Hunt, Mr. H. Moore, Mr. D. Murray, Mr. F. Powell, and Mr. H. Wallis. Mrs. Allingham, Mr. Boyce, Mr. Crane, Mr. Holman Hunt, Mr. E. Burne Jones, and Mr. Poynter do not contribute.

THE Salon proper opens to the public to-morrow (Sunday) as usual. On Monday the Royal Academy will be opened. The Salon in the Champ de Mars will, we understand, be opened to the public on the 15th prox. It will, therefore, be the latest of the exhibitions of the season, unless the new gallery now building in Grafton Street be ready somewhat later in the summer. Among the exhibitions of the near future is that of a numerous collection of the works of Mr. E. Burne Jones, which is to be formed at the New Gallery.

IT is the intention, we understand, of the Society of Portrait Painters, whose first exhibition, held in the gallery of the Institute of Painters in Water Colours, was not an unqualified success, to hold a second exhibition at the same place during the current season.

TO-DAY (Saturday) at Messrs. H. Graves & Co.'s gallery, Pall Mall, Mr. T. M. Hemy's important picture of a subject we wonder has not been painted before, i.e., 'The Wreck of the Birkenhead,' will be before visitors at a private view; on Monday the public will be admitted to see it. Mr. Clifford, of Piccadilly, exhibits landscapes by Mr. Alfred Ward.

THE Fine-Art Society invites inspection of an exhibition of works by Prof. Herkomer and his pupils; the private view occurs to-day (Saturday); the public will be admitted on Monday next and during the following month only.

MESSRS. SOTHEY & Co. will, on the 23rd prox. and four following days, sell the famous collection of engravings, etchings, and woodcuts formed by the late Mr. R. Fisher, of Hill Top, Midhurst, which furnished many precious examples to the exhibitions of Manchester, 1857; the International, London, 1862; Leeds, 1868; and on several occasions to the Burlington Fine-Arts Club.

THE annual report of the Director of the National Gallery has been issued. It urges the



necessity for further enlargement of the building, due to "the constantly increasing inadequacy of the space available for pictures," and to the danger they are exposed to by the contiguity of the barracks. The Trustees and Director ask for at least a portion of the drill ground behind the gallery, on which to erect a room, or rooms. We think that the sooner the authorities recognize the inevitable in this matter the better it will be.

MESSRS. CHRISTIE, MANSON & WOODS sold during last week the following. Pictures: E. Verboeckhoven, Interior of a Stable, with sheep, lambs, and poultry, 147*l*. Hoppner, Portrait of Mlle. Hilsburg, 173*l*. Drawing: C. Haag, Schoene Brunnen, Nuremberg, 220*l*.

MESSRS. VIRTUE are going to publish in book form a reprint of the papers by Mr. Robert Walker on 'The Clyde and the Western Highlands,' which appeared in the *Art Journal* of last year. The work will contain the illustrations, a map, and additional matter.

MR. PERCY FITZGERALD is engaged on 'London City Suburbs,' a companion volume to the beautifully illustrated 'London City' issued last season from the Leadenhall Press. Mr. Wm. Luker, jun., is again to be the illustrator. Subscribers' names are to be printed in the text. The Queen has again accepted the dedication.

MISS HARRISON's lectures at South Kensington, postponed from February, will be given in the Lecture Theatre on the first three Wednesdays in May.

PROF. ARGNANI, Keeper of the Museum at Faenza, has nearly completed the illustrations to a volume on early Italian pottery, projected on the lines of his recent work. The volume will include illustrations (in chromo-lithography) of *tre cento* and even earlier pieces from various Italian provincial museums, which the Minister of Public Instruction desired Prof. Argnani to copy. The veteran archivist Signor Gaetano Milanesi asserts that he has discovered documents, which he is preparing for publication, proving that majolica was actually fabricated at the Medicean Castello of Caffaggiolo in the sixteenth century.

It is surprising that in the battle that has been raging regarding the majolica signed "Caffaggiolo" none of the combatants has taken the trouble to make researches on the spot. A pottery, worked at however distant a period, leaves traces of *coccj* and "wasters," and these may generally be found after very superficial excavations. If Signor Milanesi can accompany his text by illustrations of indubitable "wasters" found at Caffaggiolo, the victory of the Tuscans will be complete.

THE interest excited in the early Faenza majolica by the publication of the remains of pottery in the illustrations to Prof. Argnani's work has prompted the Faentines to search for remains of their ancient local artistic industry. It appears that whenever building operations are conducted at Faenza vast quantities of broken vases and glazed vessels of all kinds are discovered. Several large collections of these fragments and "wasters" have been formed within the past year, and they will afford useful material to students of this particularly brilliant phase of the ceramic art.

PROF. ROSSI, the Conservator of the Bargello at Florence, has been most successful in his search for remains of mediæval and early Renaissance pottery at Monte Lupo, of local fabrication. The collection he has formed will shortly be placed in the cases devoted to ceramic art in the museum under his charge.

THE Berlin Photographic Society proposes to publish shortly transcripts of Sir F. Leighton's 'Girl at the Fountain,' which is exhibited at the Academy this year, and his 'Perseus and Andromeda' of 1891; likewise of Mr. Alma Tadema's 'Love in Idleness' and 'Earthly Paradise' of last year; Mr. M. Stone's 'Bright

Summer,' a picture of the present season; and Mr. R. W. Stephens's 'Summer,' which was in Burlington House in 1891.

## MUSIC

### THE WEEK.

CRYSTAL PALACE.—Mr. Manns's Benefit Concert.  
ST. JAMES'S HALL.—Herr Heinrich Lutter's Pianoforte Recital. Philharmonic Concerts.

THE programme of Mr. August Manns's benefit concert last Saturday included some interesting features, although there were no actual novelties. An extremely favourable impression was made by a young lady violinist, Fräulein Gabriele Wietrowetz, pupil of Herr Joachim, in Mendelssohn's concerto. United to a fine broad tone and almost faultless technique, Fräulein Wietrowetz possesses a remarkably bright, vivacious style, and a more spirited rendering of the work could scarcely be imagined. Her success with the crowded audience was immediate and decisive. The revival of Beethoven's Choral Fantasia was welcome, as the work is seldom heard, probably on account of the number and variety of the executants required. The pianist on this occasion was Miss Fanny Davies, whose performance deserves the highest commendation, as it was absolutely without flaw of any kind. The solo vocal parts were efficiently rendered by Miss Margaret Hoare, Madame Slessor, Madame Marie Mély, Mr. Braxton Smith, Mr. Edwin Wareham, and Mr. Andrew Black. Orchestral music pure and simple occupied a comparatively modest place in the scheme, being represented solely by Mr. Hamish MacCunn's picturesque overture 'The Dowie Dens o' Yarrow,' Schubert's Unfinished Symphony in B minor, and the Overture to 'Tannhäuser.' In addition to the vocalists already named, Madame Nordica took part in the concert, her selections being "Elsa's Dream" from 'Lohengrin' and the Polacca from Goring Thomas's 'Esmeralda.' The series of Saturday concerts at the Crystal Palace now at an end has been singularly uneventful, a glance at the list of works performed showing that the repertory has not been enriched by a single item of the first calibre. For this, however, no one is to blame. New works of merit suitable for performance at Sydenham are always presented without loss of time, and in default of such Mr. Manns has wisely relied in the main on standard works. The prestige of the orchestra has been fully maintained, and as it could not be enhanced, this is the highest praise it is possible to give.

The puff preliminary which had been extensively circulated concerning the latest new pianist, Herr Heinrich Lutter, proved more than ordinarily unfortunate, for in place of an executant of striking calibre the audience on Tuesday afternoon in St. James's Hall was called upon to listen to a player whose means appear to be very limited, though within their scope they have been well cultivated. The programme of the recital indicated that Herr Lutter knows the extent of his powers and is scrupulous not to exceed them, works requiring energy and forcible technique generally being carefully excluded. Beethoven's familiar Andante in F, and the Sonata in E minor, Op. 90; one of Schubert's 'Moments

Musicals' and two of Schumann's 'Kreisleriana'; several of Chopin's pieces, including a nocturne, an impromptu, a waltz, and a scherzo; and items by Liszt, Henselt, and Rubinstein made up the bulk of the scheme. That Herr Lutter is an excellent exemplar of the school of pianoforte playing which may be said to have been founded by Hummel is unquestionable, and he would probably be entirely agreeable in chamber concerted music. Possibly at his next recital, which takes place on May 10th, he may display greater versatility than on the present occasion.

The current series of Philharmonic Concerts is proceeding quietly, the programme on Wednesday evening containing nothing on which lengthy comment is necessary, although the selection was generally commendable. The purely orchestral items were Raff's 'Lenore' Symphony, the fine and impressive Prelude from Prof. Stanford's music to 'Œdipus Rex,' and the Overture to Cornelius's opera 'The Barber of Bagdad.' Mr. Cowen's orchestra was in far better form than on the last occasion, the rendering of the symphony being, indeed, almost irreproachable. The statement in the programme that after his second Symphony in C Raff went back "to story-land, and there, as far as such works were concerned, he ever remained," is erroneous. No. 4, in G minor, the finest of the series, has no programme, and it is unaccountably neglected. Madame Sophie Menter, who had not been heard in London for some time, surprised the audience by the unwonted moderation of her style in Beethoven's Concerto in E flat. It was a broad, vigorous reading, and the execution was, of course, unerringly accurate, but there was no trace of the extravagance which sometimes mars the efforts of this pianist. For an encore Madame Menter gave a masterly performance of Liszt's transcription of Schubert's 'Erk König.' Mr. Plunket Greene sang Hans Sachs's monologue, "Wie duftet doch der Flieder," from 'Die Meistersinger,' and Dr. Hubert Parry's 'Anacreontic Ode' in his best manner.

### Musical Gossip.

THE concert season in London recommenced on Monday evening with the third performance of the Stock Exchange Orchestral Society in St. James's Hall. Mr. George Kitchin's players were not at their best in Haydn's Symphony in B flat, No. 9 of the Salomon set, as an orchestra including ninety amateur strings could not possibly interpret the old master's ideas with the necessary lightness and finish. With a quarter, or even a less proportion, of the force better results would have been attained. Far more justice was rendered to Grieg's piquant overture, 'Im Herbst,' the accents and rhythmic phrasing of the music being well marked. Even more commendable was the performance of Dr. A. C. Mackenzie's incidental music to 'Ravenswood,' under the composer's direction. This was one of the most artistic efforts of an amateur orchestra within our experience. The instrumental music was varied by the fairly good part-singing of the society's male-voice choir, and the songs contributed with moderate success by Miss Luna Zagury.

A SYNDICATE has been formed, under the title of "The London Saturday Concert Society," for the purpose of giving several series of high-



class concerts at popular prices during the year. At these performances special facilities are to be afforded for the appearance of new artists of promise and for the introduction of new compositions. The first series will take place at St. James's Hall on Saturday evenings May 28th, and June 4th, 11th, and 18th.

THE arrangements for the festival at Cardiff are advancing. Madame Nordica, Mr. Edward Lloyd, and Mr. Watkin Mills are engaged, and among the works selected are 'The Messiah,' 'Elijah,' 'The Golden Legend,' the 'Lobgesang,' and 'The Dream of Jubal.'

WE regret to learn that Madame Nordica met with a carriage accident last Monday, which, although she was not seriously injured, will prevent her from fulfilling any engagements for the next few days.

By the death of Édouard Lalo, which occurred on Saturday last, France loses an industrious and undeniably gifted musician, whose works, however, have never made much way outside his own land. Lalo was born at Lille in 1823, and studied the violin under a German teacher, which perhaps accounts in some measure for the decided German feeling in his larger compositions. In 1867 he offered an opera, 'Fiesque,' at a competition at the Paris Théâtre Lyrique; but it only obtained the third place. His subsequent efforts were for a time mainly orchestral, including the violin concerto called 'Symphonie Espagnole,' which is frequently performed by Señor Sarasate. His principal work, however, was the romantic opera 'Le Roi d'Ys,' produced at the Opéra Comique in 1888. The overture to this, an ambitious and richly orchestrated piece, was played at the Crystal Palace in the following year. A Pianoforte Trio in a minor was introduced at Sir Charles Halle's concerts in June, 1888, and proved to be an exceedingly interesting work (*Athen.* No. 3165). He has left several other chamber compositions which should be worthy of a hearing.

THE Mendelssohn monument at Leipzig will be inaugurated on May 22nd, on which date there will be a special performance of the composer's 'Athalie' in the Gewandhaus hall.

M. BERTRAND, the new director of the Paris Opéra, contemplates the stage production of Massenet's 'Marie Magdeleine,' a work of considerable merit, though too Gallic in feeling to meet with favour in this country, even in the concert-room.

ALTHOUGH Rubinstein has not yet accepted any of the offers made to him for professional tours, he still continues to appear at concerts for charitable purposes, one of his latest triumphs in this connexion being at Prague in conjunction with the orchestras of the German and Czechish theatres. As a return compliment, both houses gave performances of operas by the celebrated virtuoso on the evening of the day on which he had played.

THE Milanese journals speak in severe terms respecting the opera season at La Scala just finished, the general conclusion being that trenchant reforms are required to restore the prestige of this historic house.

THE Musical and Dramatic Exhibition at Vienna will open on May 7th, and will close on October 9th.

#### CONCERTS, &c., NEXT WEEK.

MON.	Royal Engineers' Band Concert, 3, St. James's Hall.
—	Strolling Players' Charity Concert, 8, St. James's Hall.
—	Musical Artists' Society, 6, Princes' Hall.
TUES.	Henry Wilfrid Richter's Recital, 3, Princes' Hall.
—	Mr. Charles Phillips's Matinée, 3.30, No. 32, Cadogan Gardens.
—	Mr. Clinton's Wind Chamber Concert, 8, Steinway Hall.
—	Chamber Concert, 8, Princes' Hall.
WED.	Miss Fanny Davies's Pianoforte Recital, 3, St. James's Hall.
—	Royal Choral Society, 'Elijah,' 8, Albert Hall.
THURS.	Miss Florence Shees's Concert, 8, Steinway Hall.
—	Mr. Ernest Kiver's Concert, 8, Princes' Hall.
FRI.	Sir Charles Halle's Schubert Recital, 3, St. James's Hall.
SAT.	Miss Elsie Lincoln's Concert, 3, Princes' Hall.
—	Mr. Dannreuther's Lecture on J. S. Bach, 3, Royal Institution.
—	Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.

## DRAMA

### THE WEEK.

ADELPHI.—'The White Rose,' a Drama. By George R. Sims and Robert Buchanan.  
HAYMARKET.—Revival of 'Peril,' an Adaptation of 'Nos Intimes' by Victorien Sardou.

THOUGH not entitled to stand in the foremost rank of his works, Scott's 'Woodstock' has a measure of the romance and adventure with which 'Rob Roy,' 'Redgauntlet,' and 'Quentin Durward' overflow. It contrasts, moreover, effectively what is best in Cavalier loyalty and Puritan zeal. But its story is picturesque rather than dramatic, and its somewhat languid love-making stirs very feebly the pulse. In taking this work as the basis of their new play, 'The White Rose,' Messrs. Sims and Buchanan have felt bound to force it with new ingredients, and to introduce fresh characters and incidents. Cromwell's daughter Elizabeth, who does duty in Mr. Wills's drama of 'Cromwell,' is thrust once more into prominence, and is now shown in love with Col. Markham Everard. Her passion is not returned, Everard being, as in the novel, devoted to Alice Lee. Some fairly stimulating scenes are obtained, and proved wholly to the taste of an audience apparently composed of Jacobites. The most important additions are connected with Cromwell, whose dream of the execution of Charles I. and the death of Elizabeth is shown in tableaux.

Most of the personages of the novel are preserved, though the characters of some undergo alteration. Roger Wildrake remains as a type of the roisterers and swashbucklers whose boast it is that they will drink till they

— bring  
Back in triumph their king,

and who, if the means in question were calculated to the end, might have fulfilled their "Thrasonical brag." Against him is pitted Joseph Tomkins, a libertine and hypocrite. Sir Harry Lee, of Ditchley, his son and daughter, stand as the emblems of loyalty and constancy, and Charles Stuart masquerades in the panel chamber at Woodstock. No attempt is made to hold the scales with the evenness of 'Woodstock'; the appeal is to loyalty to the king, and though Cromwell himself is presented in a favourable light, as is Everard, the Roundheads generally, and Col. Yarborough in particular, are painted in sufficiently unpleasant colours.

So far as it goes the experiment is satisfactory. It is pleasant to see at a popular theatre a piece with a quasi-historical basis and with romantic characters substituted for the banality and squalor of modern melodrama. If, however, the venture is to be artistically remunerative it must be carried further. In a romantic play the conventional comedy of melodrama is out of place, and the love passages of Phoebe Mayflower with her various admirers are poor and meaningless. More important still, a style of acting now, as it appears, forgotten, will have to be revived. A pitiful exhibition of the rufflers of the Court is made by actors who have not even learnt to carry a sword. Vigour enough was displayed, but refinement and distinction were wholly lacking. Mr. Boyne presented Col. Markham Everard in excellent fashion, and

Mr. Charles Cartwright, returning after a long absence, gave a careful presentation of Cromwell. Mrs. Patrick Campbell made something of the dramatic opportunities furnished her as Elizabeth Cromwell, and Miss Evelyn Millard was an acceptable Alice Lee. Miss Clara Jecks and Mr. Charles Collette were responsible for the comic scenes.

Finding two performances of 'Hamlet' on the same day fatiguing, Mr. Beerbohm Tree has revived 'Peril' for presentation on Saturdays only. Nothing in the revival showed, however, that a temporary purpose was to be served, and cast and mounting were the best at the disposal of the management. Sixteen years have elapsed since the piece was produced in Tottenham Street by the Bancrofts, and Mrs. Kendal, Mrs. Bernard Beere, and Mrs. Langtry have been successive exponents of the heroine. In this character Miss Julia Neilson is seen to unmistakable advantage. In one or two scenes only does she lapse into the tricks of stiffness, ungainliness, and restlessness, which marred her style and threatened to overmaster her. In the earlier scenes she was natural, easy, and tender, and in the third act she rose to absolute power. Mr. Tree gave once more his clever and whimsical presentation of Sir Woodbine Grafton, the querulous Anglo-Indian, an admirably natural and satisfactory sketch; and Mr. Kemble was once more the perverse and utterly odious Crossley Beck. Mr. Fred Terry, Mr. Macklin, Misses Ivanova, Rose Leclercq, and Webster took part in a satisfactory interpretation.

#### Dramatic Gossip.

THE performance of 'Nadia,' Lady Greville's new play, has been postponed until the 3rd of May.

THE Comedy Theatre is now provided with what it is the fashion to call a triple bill, the most interesting feature in which is 'Time is Money,' a short after-piece by Mrs. Hugh Bell and Mr. Arthur Cecil, a bright, gay, and clever little work, in which Mr. Hawtreys displays a vein of admirable comedy; Miss Lottie Venne and Miss Featherston are included in the cast. 'The Widow' of Mr. Bagot is a farce simple almost to silliness, which the excellent acting of Mr. Arthur Cecil can scarcely vitalize.

'RICHARD III.' has been revived at the Olympic, with Mr. Edmund Tearle as Richard.

'ALONE IN THE WORLD,' by Mr. Prentiss Ingram, produced on Saturday afternoon last at the Princess's, is a foolish and wholly impracticable play, in which Miss Louise Litta elected to reappear before an English audience.

MR. AUGUSTIN DALY has bought from Mr. Fitzgerald Molloy the rights of a one-act play, called 'Saucy Kitty Clive,' in which Miss Rehan will play the part of the heroine.

IN our issue of February 13th we drew attention to an adaptation of the 'Toy-Cart' (an old Indian play) to the German stage. The play, to which, from its chief heroine, the name 'Vasantasena' has been given, has recently been acted at the Court Theatre at Munich, and created such enthusiasm that both playwright and actors were called eight times before the curtain.

TO CORRESPONDENTS.—D. C. B.—S. H.—E. S.—T. W. F.—G. B.—W. W.—received.

No notice can be taken of anonymous communications.

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No. 3367.

SATURDAY, MAY 7, 1892.

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will SELL BY AUCTION, at their Rooms, No. 13, Wellington-  
street, Strand, W.C., on MONDAY, May 9, and Three Following Days,  
at 1 o'clock precisely (by order of the Executors), the choice and  
important LIBRARY of the late EDWIN HENRY LAWRENCE, Esq.,  
comprising many extremely rare Printed Books, an extraordinary  
Collection of magnificently illuminated Manuscripts, and most im-  
portant Autographs.

May be viewed. Catalogues may be had, price One Shilling each.

The valuable Collection of Autograph Letters formed by the late  
EDWIN HENRY LAWRENCE, Esq., F.S.A.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on THURSDAY, May 12, at 1 o'clock precisely (by  
order of the Executors), the valuable COLLECTION of AUTOGRAPH  
LETTERS formed by the late EDWIN HENRY LAWRENCE, Esq., in-  
cluding the highly important and interesting Letter from the Earl of  
Swinton to his wife, dated Tower of London, February 4, 1640, telling  
her of the charge, and that "His Majesty will pardon all without  
hurting my fortune"—Oliver Cromwell's Signature to an Order—Letters  
of Robert Burns—Queen Elizabeth to Henry IV.—D. Garrick respecting  
the Bickerstaff Affair—Archbishop Laud—Lord Nelson (two), Dean  
Swift, Admiral Lord Hood, Shelley, Sir W. Scott, Duke of Wellington,  
Wordsworth—Harriet Wilson, to Lord Byron—Autograph MS. of Allan  
Ramsay's Tea-Table Miscellany and of W. H. Ainsworth's Boswell—  
18 Autograph Letters of G. Cruikshank—a very important Collection of  
Letters from Kings of Spain, with their Signatures.

May be viewed two days prior. Catalogues, including the library,  
may be had, One Shilling each.

Valuable Books and MSS., comprising Portions of the Libraries  
of R. M. THOMAS, Esq., W. J. FOX, Esq., M.P., Mons.  
L. F. DE BEAUMONTÉ, and others.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on FRIDAY, May 13, and Five Following Days,  
at 1 o'clock precisely, BOOKS and MANUSCRIPTS, comprising Portions  
of the Libraries of R. M. THOMAS, Esq., WILLIAM JOHNSON FOX,  
Esq., M.P., Mons. L. F. DE BEAUMONTÉ, of Geneva, and other Private  
Esq., the whole comprising numerous important and Rare Books in  
all Classes of Literature, including a Collection of the Works of  
Modern Poets and others—First Editions of Matthew Arnold, R. Brown-  
ing, A. Lang, W. Morris, A. C. Swinburne, Lord Tennyson, &c.—a Com-  
plete Set of the Works of R. Browning, First Editions, uncut—Gold-  
smith's Vicar of Wakefield, 2 vols., First Edition, Salisbury, 1766—  
Gray's Elegy, First Edition, 1751—Byron Relics, including Manuscript  
of English Jards and Scotch Reviewers, Early Editions of his Works,  
the Rare Edition of his Poems, printed at Newark, 1807, uncut, a Pre-  
sentation Copy from the Author—Walton's Angler, First Edition, 1653—  
Loveless (R.), Lucasta, First Edition, 1649—a Valuable and Extensive  
Collection of the Works of T. Bewick, formed by a well-known Collector  
—Hoydell's Shakespeare Gallery—Strange (Sir R.), Collection of "Prin-  
ciple and Splendour"—Charles Dickens, uniformly bound in  
red morocco—a Valuable Series of original Drawings of Military Cos-  
tumes—a Collection of Drawings, Engravings, &c., on Ballrooming—Early  
Bibles—Miscalls—Horse—Books printed in the Fifteenth Century—  
Illuminated MSS.—and Books in Ancient Bindings.

May be viewed two days prior. Catalogues may be had; if by post, on  
receipt of six stamps.

The Valuable and Select Cabinet of English Coins of  
SIMPSON ROSTRON, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on MONDAY, May 16, and Four Following Days,  
at 1 o'clock precisely, the Select CABINET of ENGLISH COINS of SIMP-  
SON ROSTRON, of the Middle Temple, and Riverside, Bedfordshire,  
Esq., Barrister-at-law, formed during the last thirty-five years, and com-  
prising some of the scarcest Pieces from the most important Sales  
during that period. Every Coin is in almost perfect condition.

May be viewed on the Friday and Saturday previous. Catalogues may  
be had; if by post, on receipt of six stamps.

The Library of the late SYDNEY WILLIAMS, Esq., of the  
Firm of Messrs. Williams & Norgate.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on FRIDAY, May 20, and Following Day, at  
1 o'clock precisely, the LIBRARY of the late SYDNEY WILLIAMS,  
Esq., of the Firm of Messrs. Williams & Norgate, comprising English  
and Foreign Literature, including Editions of Shakespeare and Shak-  
spereana—Versions of Portions of the Holy Scriptures, in several  
Dialects, made and printed at the expense of Philip de Loue Lucian  
Bonaparte—a Collection of Playing Cards and Treatises thereon—Books  
on Typography—a Large Collection of Early Foreign and Colonial Post-  
age Stamps—an Extraordinary Collection of Dances of Death—numerous  
Editions of Reynard the Fox (in different Languages)—and Books of  
Proverbs and Proverbial Literature of all Nations.

May be viewed two days prior. Catalogues may be had; if by post, on  
receipt of four stamps.

The well-known and important Collection of Engravings,  
Etchings, and Woodcuts by Old Masters formed by  
RICHARD FISHER, Esq., deceased.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on MONDAY, May 23, and Four Following Days,  
at 1 o'clock precisely, the well-known and important COLLECTION of  
ENGRAVINGS, ETCHINGS, and WOODCUTS by OLD MASTERS of  
the Italian, German, Dutch, and other Schools, formed by RICHARD  
FISHER, Esq., deceased, late of Hill Top, Midhurst.

May be viewed two days prior. Catalogues may be had, price One  
Shilling each.

A Collection of Engravings, chiefly of the English School,  
and many printed in Colours.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on SATURDAY, May 28, at 1 o'clock precisely,  
a COLLECTION of ENGRAVINGS, chiefly of the English School—  
Portraits and Fancy Subjects, engraved in Line, Mezzotint, and Stipple,  
many printed in Colours, including a fine Series of Wheatley's Cries of  
London.

May be viewed two days prior. Catalogues may be had; if by post,  
on receipt of two stamps.

The Collection of Pottery, Bronzes, and Miscellaneous  
Antiquities formed by G. H. VIZE, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will SELL BY AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on MONDAY, May 30, and Following Day, at  
1 o'clock precisely, the COLLECTION of POTTERY, BRONZES, and  
MISCELLANEOUS ANTIQUITIES formed by G. H. VIZE, Esq., com-  
prising Early Wedgwood, Salt Glaze, Ebers, Whieldon, and old Stafford-  
shire Wares—Stone and Bronze Implements—Egyptian Antiquities—  
Assyrian and Babylonian Cylinders—Ancient Greek Painted Vases—  
Greek and Roman Glass—Cypriote and Romano-British Pottery—  
Etruscan and Roman Bronzes—Jaspe's Gems, &c.

May be viewed two days prior. Catalogues may be had.

In the High Court of Justice, Chancery Division.

GLADWELL v. GLADWELL.—Without reserve.

**MESSRS. PUTTICK & SIMPSON will SELL BY**  
AUCTION, at their House, 47, Leicester-square, W.C., on  
MONDAY, May 9, and Following Days, at 1 o'clock precisely, the whole  
of the REMAINING STOCK of FINE-ART PUBLICATIONS of Messrs.  
GLADWELL BROS., the well-known Publishers of Gracuchur-street.

May be viewed, and Catalogues had on receipt of two stamps.

Library of the late Dr. CURRAN, removed from Hammer-  
smith, and other Private Properties.

**MESSRS. PUTTICK & SIMPSON will SELL BY**  
AUCTION, at their House, 47, Leicester-square, W.C., on  
WEDNESDAY, May 18, and Two Following Days, at ten minutes past  
1 o'clock precisely, the LIBRARY of the late Dr. CURRAN, removed  
from Hammer-smith, and other Private Properties, comprising The  
Humourist, 4 vols. coloured plates by G. Cruikshank—Turner's England  
and Wales, Largest Paper, plates in two states—Roberts's Holy Land,  
6 vols.—George Eliot's Adam Bede, 3 vols., first edition, cloth, uncut—  
6 vols.—George Eliot's Adam Bede, 3 vols., first edition, cloth, uncut—  
6 vols.—Shakespeare, 44 vols. with 10,000 illustrations—  
Forster's Life of Dickens, extensively illustrated, 6 vols.—Horne on  
Vellum, with Miniatures—Autograph Letter of James II.—Old Docu-  
ment, bearing signature of Queen Elizabeth—Magnus Charta, MS. on  
Vellum of the thirteenth century—Special Collection of Don Quixote in  
almost every European Language, &c.

Catalogues may be had; if by post, on receipt of two stamps.

Portraits of celebrated Racehorses and Brood Mares of the late  
RICHARD WATT, Esq., of Bishop Burton.

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL BY AUCTION, at  
their Great Rooms, King-street, St. James's-square, on MONDAY,  
May 9, at 1 o'clock precisely (by order of the Representative of the late  
Miss WATT), PORTRAITS of FIFTEEN celebrated RACEHORSES  
and BROOD MARES, by Stubbs, Clifton, Thomson, Dalby, Herring,  
Ferneley, and H. Hall, owned by the late RICHARD WATT, Esq., of  
Bishop Burton.

Objects of Art and Old French Decorative Furniture, lately the  
Property of Messrs. MURRIETA, removed from No. 4,  
Carlton House-terrace.

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will SELL BY AUCTION, at  
their Great Rooms, King-street, St. James's-square, on WEDNESDAY,  
May 11, and Following Day, at 1 o'clock precisely (without reserve),  
a valuable COLLECTION of OBJECTS of ART and Old French Decorative  
Furniture, lately the Property of Messrs. MURRIETA, and removed  
from No. 4, Carlton House-terrace, comprising Marqueterie and  
Carmine Cabinets, Commodes, and Tables—Carved and Gilt Pier  
Tables and Pier Glasses—Louis XV. Suites of Fauteuils in Carved and  
Gilt Frames, and Sofas covered with Old Beauvais Tapestry—Curtains  
of rich Genoa Velvet, and Furniture covered with the same material—  
Ormolu Clocks and Candelabra, Candlesticks and Wall Lights of the time  
of Louis XIV., XV., and XVI.—Old Japan Porcelain—Chinese and  
Japanese Cloisonné Enamels—Japan Lacquer—Persian and Rhodian  
Ware—Old English and other European Porcelains and Faience—Oriental  
Carpets and Fabrics—Frieze of Old Gobelin Tapestry, and a Pair  
of Panels of Old Brussels Tapestry—Marble Statues—Cippolino Marble  
Vases—and Columns, &c.



## The Second Portion of the MURRIETA Collection.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 14, and on MONDAY, May 16, at 1 o'clock precisely, without reserve, the SECOND PORTION of the extensive and valuable COLLECTION of ANCIENT and MODERN PICTURES and WATER-COLOUR DRAWINGS, lately the Property of the Messrs. MURRIETA. The Pictures of the Modern Continental School include two fine Works of Auguste Bonheur—Sheep in a Landscape, by Rosa Bonheur—Going to Market, by W. Bouguereau—a fine Work by P. J. Clays—three important Works of L. Deutsch—The Almshouse, and three other Works of E. Frère—a Sudden Squall, and two other Works of M. Fortuny—The Toy Boat, by J. Israels—four Works of C. Jacquet—Playsmen (engraved by Cousins), and four other Works of Hugues Merle—three Winter Scenes, by L. Munthe—Going to Market, and three other Works by C. Troyon—and Works of

J. Beallure	C. Daubigny	R. Madrazo
M. Billel	Jules Dupre	M. Maris
C. Blasehop	J. Domingo	A. Mauve
A. Braith	Leon Escoussa	F. Pradilla
Jules Breton	H. Harpignies	P. Raon
L. Brown	L. Jimez	F. Roybet
Henriette Browne	E. Lambinet	and others.

The Drawings of the Foreign School include The Mazarin Library (etched by Bollen), an Arabusser, and seven other Drawings by Rosa Bonheur—Going to the Horse Fair and Sheep near Fontainebleau, by Rosa Bonheur—The Toy Boat, by J. Israels—Dante in the Gardens at Florence, by J. L. Gerome—and Drawings by

J. L. Brown	J. Gelibert	L. Rossi
E. Detaille	L. Jimez	A. Simonetti
E. Frere	A. Mauve	and others.
P. J. Gabriel	F. Pradilla	

Also Drawings by  
T. Collier  
D. Cox  
P. de Wint  
E. A. Fripp  
E. A. Goodall

Among the Pictures by the Old Masters are The Dauphin (Louis XVII. and The Young Widow, by J. B. Greuze (both Engraved by Cousins)—Two Full-length Portraits by Vandyck, from the Collection of the Duc d'Osuna—a Sea-Piece, by Van der Capella—Men-of-War on a Rough Sea, and two other Works of W. Van de Velde—View of the Grand Canal, with the Palazzo Bernado, by Canaletto—a Boat Procession in Venice, and two other fine Works by Guardi—and Works of Claude, Moucheron, and Lingelbach, J. Ruydael, P. Wouwermans, F. Snijders, F. de Vos, and others.

## Collection of Coins and Medals, Miniatures, and Old English Silver Plate, the Property of a Gentleman, deceased.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, May 17, at 1 o'clock precisely, a valuable COLLECTION of ENGLISH and FOREIGN GOLD and SILVER COINS and MEDALS, MINIATURES, and OLD ENGLISH SILVER PLATE, the Property of a GENTLEMAN, deceased, including a fine Gold Medal presented by Queen Anne to John, Duke of Marlborough—a Silver Plate, formerly the property of John, Duke of Marlborough—a Silver on stand, by I. Liger, temp. Queen Anne—a Montebell, temp. William and Mary—a beautiful Epergne, two-handled Cup and Cover, and antelicks, Breadbasket, Tea Urn, Tea Kettle, Salvers, Entrée Dishes, Saltcellars, and other Old English and Continental Plate, including which bears the Marlborough arms—Miniature Portraits of Queen Elizabeth by N. Hilliard, Mary, Queen of Scots, the Young Pretender, and Queen Anne; also Boxes, Caskets, and other Objects of Vertu, and MSS. relating to the Churchill family of the seventeenth and early eighteenth centuries.

## Old English Silver Plate, the Property of the late EARL SYDNEY, G.C.B., and Plate formerly the Property of the late DUKE of SUSSEX.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, May 17, at 1 o'clock precisely, the PROPERTY of the late EARL SYDNEY, G.C.B., including Queen Anne Table Candlesticks, Candelabra, Escalier Shells, chased by Paul Lamerie, Waiters, Sauceboats, Sancepans, and a set of eleven Meat Dishes with gadroon borders, and pair of Soup Tureens engraved with the Royal arms; also a large SERVICE of PLATE, formerly the Property of the DUKE of SUSSEX, including handsome Candelabra—Centrepiece—Salvers—Waiters—Soup Tureens—Entrée and Meat Dishes—Teapots, Sanceboats—Salt-cellars—Teapots—and a Service of threaded pattern Knives, Forks, and Spoons; also a Neckpiece composed of twenty-four clusters of fine brilliants, the Property of a Gentleman.

## Silver and Silver-Gilt Plate of the late Sir CHARLES J. WINGFIELD.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 18, at 1 o'clock precisely (by order of the Executors), the SERVICE of ENGLISH and FOREIGN SILVER and SILVER-GILT PLATE of SIR CHARLES J. WINGFIELD, C.B. K.C.S.I., deceased, late of Portland-place, comprising silver-gilt Saltcellars—Bowls—Dessert Knives, Forks, and Spoons—and a Dressing Case, with silver-gilt fittings—handsome Silver Candelabra and Candelsticks—Soup Tureens—Meat Dishes—Tea Tray—Tea and Coffee Pots—and Service of King's pattern Table Plate; also Plated Articles.

## Old English Silver Plate, Jewels, and Coins, sold by order of Executors, and Plate, Coins, and Medals from other Private Sources.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 18, at 1 o'clock precisely (by order of the Executors), a COLLECTION of OLD ENGLISH SILVER PLATE, JEWELS, and COINS, comprising an Alma Dish, temp. Cromwell—a Tazza Dish and three Small Cups, temp. Charles II., James II., and William and Mary—Seal Top Spoons, temp. James I.—a Tankard, and Cover Teapot, Coffee-pot, and Rat-tailed Spoons, temp. Queen Anne—and Waiters, Candelsticks, Sauce-boats, Salt-cellars, Tea-kettle, Plain Pattern Service of Table Plate, and other old English Silver; also a Brilliant Collar Neckpiece—Pendants, Bracelets, Brooches, and Rings, set with Emeralds, Sapphires, Pearls, and Brilliants—Gold Watches—Trinkets, &c., and a small Collection of Gold and Silver Coins, also English and Foreign Coins and Medals, the Property of a NOBLEMAN, and English and Foreign Silver and Silver-gilt Plate, the Property of a GENTLEMAN, comprising a Pair of Silver-gilt Toilet Dishes, formerly belonging to La Belle Jeannings—Standing Cups and Covers—Dessert Dishes—Epergnes—Silver and Salt-cellars—a Pair of Silver Candelabra—and a Pair of finely chased Sauce-boats, by Paul Storr.

## The Library of the late Sir CHARLES J. WINGFIELD.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 19, at 1 o'clock precisely (by order of the Executors), the LIBRARY of SIR CHARLES J. WINGFIELD, C.B. K.C.S.I., deceased, removed from 66, Portland-place, comprising Books in various Classes of French Literature, including a Collection relating to the French Revolution—Memoirs—Biographies—the Fine Arts—and Works on Furniture and Decoration—Old French Prints after Lawrence, Watteau, Boucher, Greuze, and others.

## The Collection of Porcelain and Decorative Objects of the late Sir CHARLES J. WINGFIELD.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 20, at 1 o'clock precisely (by order of the Executors), the COLLECTION of fine DECORATIVE OBJECTS of SIR CHARLES J. WINGFIELD, C.B. K.C.S.I., deceased, removed from 66, Portland-place, comprising Secrétaires, Cabinets, Commodes, Encoignures, Gueridons, &c., chiefly Reproductions by the best Parisian Houles of many of the finest Pieces in the Louvre, also fine Decorative objects in the style of Louis XIV., XV., and XVI., comprising fine Clocks, Chandeliers, Wall Lights, and Candelsticks of Ormolu—fine Oriental and Marble Vases, mounted with Ormolu—Chinese and Japan Porcelain—Two Suites of Carved and Gilt Sofas and Chairs, covered with Brocatelle—Brocatelle Silk Curtains—Wilton Carpets, &c.

## Fine Old Italian Bronzes—Sold by order of the High Court of Justice, Chancery Division (Tran v. Wareham and another).

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 20, at 3 o'clock (by order of the High Court of Justice, Chancery Division—Tran v. Wareham and another), a STATUE of BACCHUS, life size, and a STATUE of VENUS, life size, remarkable specimens of Italian art of the sixteenth century, which were formerly in Duke Litta's Palace, Milan, and afterwards in the Prince Napoleon's Collection, who removed them to this country from the Villa Frangini, on the Lake of Geneva.

## The Collection of Pictures of the late Sir CHARLES J. WINGFIELD.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 21, at 1 o'clock precisely (by order of the Executors), the COLLECTION of PICTURES of SIR CHARLES J. WINGFIELD, C.B. K.C.S.I., deceased, removed from 66, Portland-place, comprising beautiful specimens of

Th. Baron	J. Crome	L. Ferraull
H. Heisch	Dupre	Ten Kate
J. Chelminski	Van Haanen	G. Vincent
Coomans	K. Heffer	H. B. Willis
	F. R. Lee, R.A.	

## Pictures from the Collection of the late EARL of EGREMONT.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 21, at 1 o'clock precisely, FIFTY capital PICTURES by Ancient and Modern Masters from the Collection of the late Right Hon. GEORGE, EARL of EGREMONT, including the Portrait of Sir Joshua Reynolds by himself, painted for the Corporation of Plymouth in 1778. Also Portraits of Mrs. Blake, Mrs. Orby Hunter, the Marquis of Granby, the Laughing Girl, and others by S. J. Reynolds—a splendid whole-length Portrait of Charles Frederick Abel, by Gainsborough, exhibited at the Royal Academy in 1777, esteemed by the Artist his finest work—also a fine Portrait of Signor Raphael Franco, and a charming whole-length of a Youth in blue dress, by Gainsborough—a beautiful Portrait of Miss Harford, afterwards Mrs. Wyndham, mother of the last Earl, by G. Romney—a splendid Portrait of Cardinal Dubois, by H. Rigaud, engraved by Drevet—a pair of very fine Portraits by Cornelius Jansens—a Garden Scene, with dead game, a chef-d'œuvre of Jan Weenix—and Works of

Van Bassen	Lely	Rubens
Fyff	Moucheron	Snyder
V. Goyen	Muller	Teniers
Hoffand	Nattier	Tiepolo
Hogarth	Northcote	Wynant

Also a Pair of Wings of a Triptych, highly interesting Works of Dierrick Bouts.

## The Contents of No. 18, Carlton House-terrace, lately the Property of the Messrs. MURRIETA.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, on the Premises, on MONDAY, May 23, and Two Following Days, at 1 o'clock precisely, without reserve, the ENTIRE CONTENTS of No. 18, CARLTON HOUSE-TERACE, lately the Property of the Messrs. MURRIETA, comprising old French Furniture of the Louis XIV., XV., XVI., and Empire periods, including Marquetrie Commodes, Secrétaires, Cabinets, Encoignures, Tables, Cabinets, and Screens—also a splendid Collection of old French and Chinese Porcelain—old Bravais Tapestry—several fine Panels of old Brussels Tapestry—Ormolu Clocks—Candelabra, Chandeliers, Girandoles, and Andirons—Bronzes—Venetian Glass Chandeliers and Mirrors—old Chinese and Japan Porcelain, including fine Enamelled Mandarin Vases of the largest model, old Nankin Bowdler Blue Vases, Hon. variety of other Objects of Art and Vertu; also the excellent Household Furniture and Effects, including the Furniture of the numerous Bedrooms and Double Basement, and the Furniture of the Rooms at the Stables.

## The Collection of old Porcelain, Furniture, and Decorative Objects of the late F. R. LEYLAND, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 26, and Following Day, at 1 o'clock precisely (by order of the Executors), the extensive and valuable COLLECTION of old YANKIN PORCELAIN of FREDERICK RICHARDS LEYLAND, Esq., deceased, late of 49, Prince's-gate, and Woolton Hall, Liverpool, comprising numerous Vases, Bottles, Beakers, Dishes, and other Specimens of old Nankin, several fine Sets of Vases and Beakers, a fine Famille Vert Vase from the San Donato Sale, and other fine Specimens of Enamelled Chinese Porcelain—Chinese Cloisonné Enamels—old Chelsea and Bow Figures—Chippendale and Sheraton Furniture—French Decorative Objects and Furniture—old Italian Bronzes—old Italian Decorative Objects, and Furniture and Tapestry.

## The Collection of Pictures of the late F. R. LEYLAND, Esq.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 28, at 1 o'clock precisely (by order of the Executors), the very valuable COLLECTION of ANCIENT and MODERN PICTURES of FREDERICK RICHARDS LEYLAND, Esq., deceased, late of 49, Prince's-gate, and Woolton Hall, Liverpool, many of which have been exhibited at Burlington House, including the four well-known Pictures by Sandro Botticelli—Illustrations to a Story of the Decameron, from the Barker Collection; also the Virgin and Child and St. John, and two other Works of the same Painter—The Adoration of the Magi, by Filippo Lippi—The Story of Coriolanus, by L. Signorelli, from the Barker Collection—St. George and the Dragon, and St. Peter and St. Paul, by Carlo Crivelli—The Virgin and St. Joseph, an Adoration, by L. Costa, and works of M. Bassini, Fra Bartolomeo, B. Luini, Vivarini, Giorgione, Tintoretto, Palma Vecchio, and others of the Early Italian and Venetian Schools—The Virgin and Child Enthroned, by Hans Memling, from the Barker Collection—Lucretia, by L. Cranach—and Examples of E. Bol, Rissler, and J. Weyers. The Modern Pictures comprise The Mirror of Venus, Merlin and Vivien, The Seasons, Night and Morning, Phyllis and Demophoon, The Wine of Circe, and Cupid and Psyche, by E. Burne Jones, A.R.A.—Portrait of D. G. Rossetti, by G. F. Watts, R.A.—Proserpina, Mnemosyne, Veronica Venesee, A Sea Spell, La Pia, Du manibus, The Salvation of Beatrice, Lady Lilith, The Blessed Damozel, Monna Rosa, and two other Works of D. G. Rossetti—The Eve of St. Agnes, by Sir J. E. Millais, R.A.—La Princesse du pays de Porcelaine, and other Examples of J. M. Whistler—Venus, Scagliola, and Shells, by Albert Moore—and Works of Ford Madox Brown, A. Legros, P. Sandys, W. L. Windus, &c.

## The Leasehold House and Picture Galleries, No. 4, Queen Anne-street, W.

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SATURDAY, MAY 7, 1892.

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## LITERATURE

*The Anglican Career of Cardinal Newman.*  
By Edwin A. Abbott. 2 vols. (Macmillan & Co.)

It was inevitable that a reaction should set in from the excessive adulation paid in some quarters to the memory of Cardinal Newman after his death. The praise was so indiscriminate, it involved so much condemnation of the movements to which Newman was opposed, it revived so many burning and still unsettled questions, that protest of some sort was certain to come. It came first in Dr. Abbott's 'Philomythus,' and now in the shape of these two bulky volumes, which present the case against Newman with as much force, and on the whole with as much fairness, as such a necessarily *ex parte* statement could be expected to present. The tone is an improvement on that of Dr. Abbott's former criticism. In this case at least the Devil's Advocate does not paint so black as he is supposed to do.

It was appropriate that some such protest should proceed from one of the prominent representatives of the Broad Church. Newman was consistently an opponent of what he called "Liberalism" in theology. The quasi-mystical bases of his views of the Church are just the opposite pole of thought to that represented by the Broad school. As Whately and Arnold were the chief objects of his aversion during his lifetime, it is decidedly appropriate that his career in the Anglican Church should be made the object of hostile scrutiny by one who, in a measure, inherits the traditions of Arnold and Whately. Dr. Abbott adduces the further excuse that the subject is one of practical import to the Church of England even to the present day. "If Newman was right to leave the Church, why should we remain?" is the kind of argument Dr. Abbott thinks he hears around him, and in the interests of the Church he is concerned to prove that Newman was mistaken.

Dr. Abbott was thus perfectly justified in dealing with Newman's Anglican career in a hostile spirit, but it is a question how far his elaborate attempt is successful. There are three strains of thought running through his book. In one he argues for a Broad against a High Church on much the same lines as have been pursued any time the last fifty years. That "Sacredotalism"

is unspiritual, intolerant, and mechanical, has long been the contention of opponents of the High Church, just as "Rationalism" in the Church has been denounced as vague, superficial, and spiritually unsatisfying. It was certainly within Dr. Abbott's competence to fight again the general battle over the corpse of the late Cardinal; but it could not be decided in the slightest degree in such an application to a specific instance, and we may be excused from adjudging on this part of the book.

A second line of thought in this book is of fascinating interest and lends it the chief attraction it possesses. The spiritual biography of a great religious leader is here analyzed with considerable skill, and forms a remarkable piece of psychological analysis. True, the bias is adverse, but that only makes the analysis more thoroughgoing; and on the whole Dr. Abbott is fair enough in his comments on the various stages of Newman's spiritual career. Almost at the outset of the book there is a remarkable forecast of Newman's intellectual and spiritual future, entitled "The Forces at Work," the character of which will be discovered from the following extract:—

"On the forehead of such a student as this there will be seen, not indistinctly, some of the very signs that Bacon has described as the marks of the Idols of the Cave. Permeating his life and thoughts, there will be the predominating influence of the Imagination; but from this source, fed by external tributaries, there will also flow other and minor influences. He will be the servant of Antiquity (as against Novelty); the servant of Synthesis against Analysis; of the Subjective Whole (as against the patient attempt to approximate to the knowledge of the Whole through the Part); the servant of the Likenesses of things (as against their Unlikenesses); the servant of Dogma and Authority (as against Experiment and Induction). Further, he will be under the dominion of ever-haunting terrors springing from the sense of unlikeness between himself and an Almighty Super-human Being whose main attribute it is to punish with super-human severity. These imaginative fears will constrain him to believe what it is safest to believe, and will make a single superstitious impression more powerful than a thousand facts. He will leap to his conclusions first, and then resort to reason afterwards, simply to justify some predetermined action that has been dictated by ghosts of terror. Thus the logical faculty will become no longer a motive power at all, but merely, as it were, the quicksilver which tells us how heavily the mental atmosphere is pressing. Dominated by a hatred of 'the world,' he will find himself forced to try to hate not only worldliness, but everything in the world that does not conform to his pattern of sanctity."

On lines such as these Dr. Abbott builds up the character of the late Cardinal. Circumstances moulded it, but the ground plan was fixed from the beginning. Dr. Abbott lays stress on two points in particular which formed, as it were, centres of crystallization for the Cardinal's character and career. His want of intellectual earnestness led, according to Dr. Abbott, to a scepticism about the possibility of obtaining truth that led ultimately to his accepting any superstition. In theology his intense preoccupation with the idea of eternal punishment, which he derived from his earliest surroundings, coloured his whole conception of the Deity, and imparted that personal tone to all that relates to salvation

in his sermons. Dr. Abbott makes effective use of these two principles in accounting for the parts of Newman's theology which he finds objectionable.

There is, no doubt, a good deal of truth in all this, and Dr. Abbott's experience in the past has made him especially trustworthy as a judge of intellectual ability. But at the same time that very experience is likely to make him over-estimate the influence of the intellectual factor in spiritual development. Life, and still less the life of the spirit, is not conducted altogether on sixth-form lines. It is the emotional and still more the volitional sides of a man's character that determine the directions of his dominant conceptions. Hence there is in this estimate of Newman's character and the forces that moulded it a certain inconsistency of treatment. Dr. Abbott points out a strong ingredient of masterfulness in the late Cardinal's character from his earliest boyhood (basing this on rather insufficient evidence). Yet he is concerned to prove that at each critical stage of his career he was urged on by others! Now it is Hurrell Froude, now it is Keble, now it is Ward; but at each stage the impulse comes from without, and till it comes Newman is represented as waiting with superstitious credulity for a sign from above. If that were the whole truth, how would Dr. Abbott account for the patent fact that Newman was undoubtedly the leader of the whole movement? The Oxford Movement without Newman is exactly in the condition of a drama acted without the title rôle being filled.

As regards the influence of the idea of personal salvation on Newman's theology, Dr. Abbott is on firmer ground. The Oxford Movement was an attempt to import Evangelical earnestness into the High Church, and undoubtedly the serious Evangelicalism of Newman's time was chiefly occupied with the question of eternal punishment. How to be sure to be saved was the problem for the earnest Christian, and Newman's spiritual peregrinations were so many journeys in search of this surety, and at last a confession that all roads to spiritual peace and surety had to go through Rome. This view is consistent with much in Newman's career and utterances that seems enigmatic. Dr. Abbott, in pressing it, has resorted to a fresh source of evidence in the Sermons, which he often interprets most ingeniously (*e. g.*, vol. ii. pp. 73-8) as giving utterance to Newman's own personal feelings and fears.

Intellectual scepticism and spiritual fear do not seem very appropriate bases for lofty character or high spirituality, and, of course, Dr. Abbott is chiefly concerned with them as leading on to the acceptance of the Roman system. On the other hand, the size of this book might have allowed Dr. Abbott to furnish a somewhat further account of his supposed subject, 'The Anglican Career of Cardinal Newman,' which really turns out to be "A Critical Study of those parts of Mr. Newman's Anglican Career which led to his becoming a Roman Catholic." For the former subject this book is too restricted in scope and too controversial in treatment; for the latter it is overweighted with irrelevant and often well-known facts. The method of referring to quotations (at the end of the book) is irritating, and the absence of an index



makes a second reference to its pages difficult. But with all these faults it must be owned that Dr. Abbott has given a clear and, from his point of view, consistent account of why Newman left the Church of England.

There remains the third line of inquiry in Dr. Abbott's treatment of his subject, which is somewhat difficult to characterize. This is a careful enumeration of Newman's shortcomings as a man and a leader during the trying times of the Oxford Movement. His hardness towards members of his own family; his "preference for indirect methods of acting and utterance" (i. 118)—"economy" the wise it call; his harshness to Whately; his "controversial unfairness" to Hampden (ii. 57); his self-delusion by his own rhetoric (ii. 195); his unfair treatment of Keble in asking for leave to keep St. Mary's (ii. 230); his controversial "blows in the stomach" (ii. 277); his love of wantoning with words (ii. 323)—all these shortcomings, and much else of the same kind, are insisted upon with great minuteness of detail. To what purpose? They do not really bear upon the general development of Newman's mind from Anglicanism to Romanism. They only have an indirect bearing on his Anglican career. They are unfair in a character study which leaves out so much of the brighter sides of the Cardinal's nature. They give an impression of animus in the general treatment which mars much of the effect of the more serious part of the book. They lead at times to positive pieces of ill nature, as when Dr. Abbott, taking up a chance phrase of Sir James Stephen's, refers again and again to the "cerebral excitement" under which Newman was labouring at various crises of his career. Whatever of damaging effect on the reputation of the late Cardinal as regards his intellectual ability and deep spirituality the other parts of the book may produce is counterbalanced by the recurrence of these minor charges. Dr. Abbott goes so far in one place as to speak of the "little outward manifestation of whatever Christian loving-kindness may have been within him"; the words should have given himself pause.

The admixture of these mere petty charges, the excessive amount of detail in the treatment, the unequal scale on which the various episodes are treated, combine to spoil the effect of what might have been a very thorough treatment of a fascinating subject. There is much of intellectual keenness in Dr. Abbott's treatment; if he had used the scalpel with somewhat more tenderness the effect would have been both artistically and polemically more striking. As it is, we must still wait for an adequate presentment of that subtle intellect, that strong will in practical affairs, that indecisive character in matters of the spirit, that strong trust in others and distrust in himself, that confidence in externals and scepticism in reason, that make Newman at once the problem and the admiration of English theology. But why should we wait, when the character has been analyzed with consummate skill and presented with subtle art in the 'Apologia pro Vita sua'? Dr. Abbott's book is only one further proof of the needlessness, for all essentials, of any other account of Cardinal Newman's Anglican career than that given by the Cardinal himself.

*The Birds of Wordsworth: Poetically, Mythologically, and Comparatively Examined.* By William H. Wintringham. (Hutchinson & Co.)

MR. WINTRINGHAM is an ornithologist whose study of the English poets has caused him to form but a poor opinion of their accomplishment in his own branch of science. He has come to the conclusion that, as a rule, the poets are given to copying one another's accounts of birds rather than to original research; but he excepts from his censure Wordsworth and also Grahame, who, besides 'The Sabbath,' wrote a versified description of the 'Birds of Scotland.' Not always consciously, perhaps, he is apt to estimate the value of a poem, even as poetry, by the quality of the ornithology held in solution, so that his judgments, which are always expressed with great decision, are sometimes a little startling. Wordsworth's addresses to the skylark are "charming," Shelley's "magnificent," and a jingle by a gentleman whose name it would be unkind to repeat in this company is pronounced to be even "a better production" than any of these. But for a "thoroughly poetical history" of the bird readers are asked to turn to Grahame, who "writes of the lark as a bird, and not as an 'ethereal minstrel.'" And, certainly, there is no ethereal nonsense about Grahame's method:—

And now the assiduous dam her red-speckled treasure,  
From day to day increases, till complete  
The wonted number, blythe, beneath her breast,  
She cherishes from morn to eve.....

But now, no time for hovering welkin high,  
Or downward-gliding strain; the young have  
chipped,—

and so on. This is, no doubt, most interesting and instructive; but are not the facts even more systematically supplied by the indispensable Yarrell? Wordsworth, however, has been selected as the basis for this rambling dissertation on British birds, because, although less accurate and more liable to etherealizing than Grahame, his knowledge of the subject is "rich, varied, and far above the average possessed by bards"; and because he "sang facts, leaving fiction—and folk-lore, too, to a certain extent, to others."

All British birds mentioned by Wordsworth find a place in this collection, and his deliverances are compared not only with those of other poets, but also with the facts as recorded by the ornithologists, Mr. Wintringham acting as chorus; but the book lacks method and proportion. To the cuckoo, for instance, is given a good sixth part of the whole—as much as is allowed to the thrush, the nightingale, the red-breast, and the skylark all put together; and, after all, we hear very little of Wordsworth's cuckoos, which are elbowed out by kinless loons, the mere casual acquaintance of mythologists, ornithologists, and gamekeepers. Then Mr. Wintringham informs his readers that he has not "attempted to give a complete list of Wordsworth's bird references"; and, further, that he has "worked almost exclusively from the 'Poetical Works of Wordsworth' published in the 'Chandos Classic' series"—which means that he ignores such trifles as the 'Prelude,' the 'Recluse,' all poems pub-

lished since 1841, all texts earlier and later than that year, the Fenwick notes, and all the wealth of illustration given in Prof. Knight's and Messrs. Macmillan's recent editions! For the adoption of this eccentric course he offers no apology, but is contented simply to state the fact.

The thrush is the author's favourite among song-birds, and he complains that none of the poets has done it justice. Wordsworth's first sonnet of 1838, "Hark! 'tis the Thrush, undaunted, undeprest" (the second is not mentioned), he thinks unrivalled even by Tennyson's recent 'Throstle,' but seems to be unacquainted with Brownings' incomparable bird of the blossomed pear tree:—

That's the wise Thrush; he sings his song twice  
over,  
Lest you should think he never could recapture  
The first fine careless rapture!

Mr. Wintringham is especially impatient with poets (and Wordsworth seems to be the chief offender) who bracket the linnet and the thrush as equals; but he takes Wordsworth a little too literally in interpreting the playful stanza in 'The Tables Turned':—

Books! 'tis a dull and endless strife:  
Come, hear the woodland linnet,  
How sweet his music! on my life,  
There's more of wisdom in it—

as "the highest praise Wordsworth could have possibly attributed to any song." The real sting to the thrush-lover lies in the next lines, in which his bird is mentioned only to be relegated to the second place:—

And hark! how blithe the throstle sings,  
He, too, is no mean preacher.

But truly the thrush had no second place in Wordsworth's heart—it is the thrush, and not the linnet or any other bird, that sings all through the poet's life from Dove Cottage to the last years at Rydal Mount; and that his love of the bird was real, and not merely poetical, is fully testified by scores of entries in Dorothy's journals—but of these Mr. Wintringham knows nothing.

When Mr. Wintringham comes to discuss the sand-lark and the sand-piper his want of a good edition of Wordsworth tells severely. It seems that some ignoramus has accused Wordsworth of "inventing" the sand-lark which sings in 'Dungeon Ghyll Force':—

Along the river's stony marge  
The sand-lark shouts a joyous song,—

forgetting, as Mr. Wintringham points out, that "sand-lark" is a common local name for the ringed plover. But he is not aware that Wordsworth had twice described the bird under the local name. In all the editions of the poems, save one only, are to be found these lines in 'The Yew-tree Seat':—

And here he loved to sit,  
His only visitants, a straggling sheep,  
The stone-chat, or the glancing sand-piper.

But in 1815 the last line was expanded into two:—

The stone-chat, or the sand-lark, restless bird,  
Piping along the margin of the lake.

In the first edition of the 'Evening Walk' the stone-chat was called "desert" and the sand-piper "restless," and when the latter bird disappeared from the poem, the former inherited the epithet, which in 1815 became in turn the property of the sand-lark. In the



'Guide' (which Mr. Wintringham ignores) we read: "The sand-piper flitting along the stony margin, by its restless notes attracts the eye to motions as restless" (1835, p. 20).

The poets have sung more copiously of the nightingale than of any other bird, yet Mr. Wintringham finds them no better informed. Indeed, in this instance their tendency to follow precedent runs riot. They think the bird prefers to sing from a tree-top; that its song is always melancholy; that the female bird is the singer; and that its song is heard only in the night. No poet is found who does not hold one or more or all of these heresies. Wordsworth was free from the first; and from the second he was delivered at Alfoxden. His lines ('To Enterprise')—

She who inspires that strain of joyance holy,  
Which the sweet Bird, misnamed the melancholy,  
Pours forth in shady groves, shall plead for me—  
are evidently an echo—from a distance of two-and-twenty years—of Coleridge's passionate retort to Milton:—

"Most musical, most melancholy" bird!  
A melancholy bird! Oh! idle thought!  
In nature there is nothing melancholy.  
But some night-wandering man whose heart was  
pierced,

And made all gentle sounds tell back the tale  
Of his own sorrow, he, and such as he,  
First named these notes a melancholy strain.

My Friend, and thou, our Sister! we have learnt  
A different lore: we may not thus profane  
Nature's sweet voices, always full of love  
And joyance! 'Tis the merry Nightingale.

On the other two counts—of sex and of time of performance—Wordsworth is condemned, in company with a great cloud of alleged false witnesses, including Shelley and Cowper. Shelley is justly censured, but Cowper unjustly. Who but Mr. Wintringham does not remember 'The Nightingale and the Glow-worm'?

A Nightingale that *all day long*  
Had cheered the village with *his* song,  
Nor yet at eve *his* note suspended,  
Nor yet when eventide was ended.

Wordsworth heard the nightingale only when absent from home, for although he says in his 'Guide' that the bird "*not often* resorts to these vales," in his poems he is more positive, and assures us that there "the Nightingale is mute." Yet its

—music in his heart he bore  
Long after it was heard no more;

and in his sixty-fourth year, "by the side of Rydal Mere," it mingled with the actual choir around him:—

O Nightingale! Who ever heard thy song  
Might here be moved, till Fancy grows so strong  
That listening sense is pardonably cheated  
Where wood or stream by thee was never greeted.

It was at Grasmere, in 1805, that Wordsworth wrote his first poem to the skylark,

Up with me! up with me into the clouds;  
and no doubt the bird was common enough around Dove Cottage. The second was composed twenty years later, and at Rydal Mount—"where there are no skylarks, but the poet is everywhere," as he pencilled on the margin of a copy of the earlier poem. The reason is to be found in the 'Guide':

"The number of these formidable creatures [birds of prey] is probably the cause why, in the narrow vallies, there are no skylarks; as the destroyer would be enabled to dart upon them from the near and surrounding crags, before

they could descend to their ground-nests for protection."—1835, p. 91.

It is the same with the woodlark. Annotating the line in the 'Excursion,' IV.,—

And the soft woodlark here did never chant  
Her vespers,

Prof. Knight says, "There are no woodlarks in the Lake Country, as hawks are so numerous." But, although he twice quotes Wordsworth's line, Mr. Wintringham pays no heed, and is surprised that the poet should have so much neglected a bird which "sings oft in Westmorland"!

In his article on the swift the author compliments the youthful Wordsworth on the accuracy of his reference in the 'Evening Walk':—

A Swift, by tender cares oppress,  
Peeps often, ere she darts into her nest;

but is not aware that in the later editions the lines run thus:—

And as a *Swallow* at the hour of rest  
Peeps often ere she darts into her nest.

It is to be feared that the two texts will not fit equally well into the author's compliment. Another curious alteration (also unnoted by Mr. Wintringham) was made in the text of a passage in the 'Evening Walk.' From 1793 till 1836 it read (except as to an indifferent word or two):—

The bird, who ceased, with fading light, to thread  
Silent the hedge or steaming rivulet's bed,  
From his grey reappearing tower shall soon  
Salute with *boding* note the rising moon.

Mr. Wintringham assumes these lines to apply to the heron, and draws attention to them as containing one of Wordsworth's "finest bird references." What will he think when he refers to a copyright edition, and finds that the bird has changed its tune, and now

Salutes with *gladsome* note the rising moon?

And is he quite certain of his bird? The fourth line repeats, almost verbatim, one in Cowper's 'Sofa':—

The boding owl that hails the rising moon;

and if we assume that Wordsworth also refers to the owl, the alteration from *boding* to *gladsome* is easily explained, for between 1793 and 1836 he came to consider the former epithet a false conventionalism. In 1828 he complained (after Coleridge on the nightingale) that beneath the sway of fancy

—a simple forest cry  
Becomes an echo of man's misery.

Blithe ravens croak of death; and when the owl  
Tries his two voices for a favourite strain—  
*Tu-whit—Tu-whoo!* the unsuspecting fowl  
Forebodes mishap or seems but to complain  
Fancy intent to harass and annoy  
Can thus pervert the evidence of joy.

So he wrote in 'A Morning Exercise'; and for the line in the earlier editions of the 'Evening Walk,'

The tremulous sob of the complaining owl,  
was substituted

The sportive outcry of the mocking owl.

Mr. Wintringham has arrived at the conclusion that Wordsworth did not dislike the owl's note: but he arrived by a wrong road, for it was Dorothy, and not William, who taught the little child the difference between "Loving and Liking":—

Say not you *love* a roasted fowl,  
But you may love a screaming owl;

and when in 1798 Wordsworth said,  
I'll teach my boy the sweetest things,  
I'll teach him how the owlet sings,

he spoke dramatically by the mouth of 'The Mad Mother.'

Mr. Wintringham bewails the disappearance of the buzzard from England. "Where now," he sighs,

"can we see the bird, save occasionally at Spurn, or at some East-coast point, flying inland to meet its death?.....Soon, very soon, the meaning of Wordsworth's lines [about the wind's pranks]—

Sometimes he'll hide in a cave of a rock,  
And whistle as shrill as a buzzard cock,

will be too vague to be understood."

These lines are by the poet's sister, but some of his own were available. The 'Elegiac Verses' in memory of his sailor-brother John open thus:—

The Sheep-boy whistled loud, and lo!  
That instant, startled by the shock,  
The Buzzard mounted from the rock  
Deliberate and slow:  
Lord of the air, he took his flight.

And Mr. Wintringham will be pleased to learn that "the Buzzard may still [1891] be seen wheeling over the crags of Dolwaghen Pike," just as he did in 1805, when the brothers parted for the last time at the foot of Grisedale Tarn. So, at least, we are informed by Prof. Knight in his 'English Lake District' (1891, p. 131). Nor is our ornithologist much more fortunate in his remarks on the bustard, and again for lack of good critical apparatus. Although he (probably correctly) states that "the first ten years of this present century saw the extinction of the few straggling members of this bird [*sic*] indigenous to the Plains of Salisbury," he accepts Wordsworth's lines in 'Guilt and Sorrow' for an authentic "registration of the bird's existence on the Plain in 1840." There was no need for this touching exercise of faith, for although the poet's lines were not published until 1842, they were written in 1793–4, within a year of the sight of the startled bustard which

—gave a mournful shriek,  
And half upon the ground, with strange affright,  
Forced hard against the wind a thick unwieldy  
flight.

High praise is accorded to Wordsworth's account of the dor-hawk, a bird of many names, from which the author chooses nightjar. It appropriately opens the 'Waggoner':—

'Tis spent—this burning day of June!  
Soft darkness o'er its latest gleams is stealing;  
The dor-hawk, solitary bird,  
Round the dim crags on heavy pinions wheeling,  
Buzzes incessantly, a tiresome tune;  
That constant voice is all that can be heard  
In silence deeper far than that of deepest noon!

But though this is the only text known to Mr. Wintringham, there are several others, both earlier and later. The first printed and the last, as it happens, are identical, and contain no rude reflections on the bird's note:—

The buzzing dor-hawk round and round is wheeling,  
That solitary bird  
Is all that can be heard  
In silence deeper far than the deepest noon.

It was in 1820 that the poet confessed himself bored by the noise, and in 1836 he softened the expression a little—

—on heavy pinions wheeling,  
With untired voice sings an unvaried tune—  
Those *burring* notes, &c.

But none of these texts represents Wordsworth's first intention. As he told his readers in 1836:—



"When the poem was first written [1805] the note of the bird was thus described:—

The Night-hawk is singing his frog-like tune,  
Twirling his watchman's rattle about.

But from unwillingness to startle the reader by so bold a mode of expression the passage was altered as it now stands,"—

a resolution, or want of resolution, much to be regretted, for the discarded lines vividly recall the eerie effect of the bird's noises in near presence, while those substituted describe the sound as heard when he is flying at a distance, which is much less characteristic and impressive. This distant sound is more delicately conveyed in the sonnet "To S. H.," in which the poet assured his sister-in-law that he rather liked the sound of her spinning-wheel:—

Soft as the Dor-hawk's to a distant ear,  
When twilight shades bedim the mountain's head.

For Wordsworth's treatment of the swan the ornithologist has, naturally, nothing but praise. The praise, however, is the less convincing that Mr. Wintringham seems to mistake the variety of bird the poet describes in the passages which meet with his highest approval. Mr. Wintringham thinks with Mr. Hamerton that "the wild swan is not so beautiful nor so majestic as the living ornament of our familiar Thames"; and he also appears to think that it was of the Thames bird that Wordsworth sang in the discarded stanza which opened 'Dion.' But the poet is careful to guard his readers against any such misapprehension. In the Fenwick note to the 'Evening Walk' he says:—

"The description of the swans that follows was taken from the daily opportunities I had of observing their habits, not as confined to the gentleman's park, but in a state of nature. There were two pairs of them.....They were of the old magnificent species, bearing in beauty and majesty about the same relation to the Thames swan which that does to the goose. It was from the remembrance of these noble creatures, I took, thirty years after, the picture of the swan which I have discarded from the poem of 'Dion.' While I was a schoolboy, the late Mr. Curwen introduced a little fleet of these birds, but of the inferior species, to the lake of Windermere."

Mr. Wintringham is certainly mistaken in supposing that Wordsworth cherished an abiding preference for the coo of either the stock-dove or the wood-pigeon over the song of the nightingale; but he is almost certainly right in thinking that Wordsworth confused the two species, and that his many compliments to the stock-dove must have been meant for the wood-pigeon. The poets seem liable to go astray among the Columbæ. Lord Tennyson, when recently reviving the 'Leonine Elegiacs,' dropped since 1830, made an alteration:—

Lowflowing breezes are roaming the broad valley  
dimmed in the gloaming.

\* \* \* \* \*  
Deeply the turtle coos, shrilly the owl halloos.  
So it was in 1830; but now we read—  
Deeply the wood-dove coos.

But it is impossible to follow Mr. Wintringham quite through his aviary. If, as we trust, his present limited edition be succeeded by one in a neater and handier form, he will do well to make many improvements. He must begin its preparation by procuring a proper edition of the works of his poet—not forgetting the 'Prose Works,' and especially the 'Guide'; he must verify and add

exact references to all his quotations; he must furnish an index; he must discard most of his cheap mythological padding; and, above all, he must pay close attention to his proof-sheets. The present book bristles with blunders—misprints and worse—the effect of which is to make nonsense of many passages, especially among the quotations. Most of the literary criticism might be omitted with advantage, and a good many neologisms, such as "word-linn" for "word-picture," itself an offence when, as in most cases, "picture" is sufficient.

*Privately Illustrated Books.* By Daniel M. Tredwell. (Privately printed.)

*Four Private Libraries of New York.* By Henri Pène du Bois. (New York, Duprat & Co.)

THE extra-illustrating of books, as Mr. Tredwell points out, is to many an engrossing and delightful pursuit. It also possesses the enticing piquancy, denied, as a certain French lady regretted, to strawberry ice, of being sinful. To encourage the sinners and pervert others the author has issued a monograph of over five hundred pages, printed in the most tasteful manner by the De Vinne press.

As everybody knows, the pioneer in the art of abstracting plates was the Rev. James Granger, who gave in his biographical history of England, first published in 1769, a list of such "heads" as were of interest, and the books in which they occurred. "This book," as he wrote to Walpole, "will doubtless be numbered among my idlenesses, perhaps my weaknesses, but I hope never amongst my sins." This hope, however, has not been fulfilled. The loquacious Dibdin, the idol of the American collector, did much to encourage the pursuit not only by directly defending it, but by publishing volumes which were themselves admirably adapted for extra-illustration. In England this form of collecting is gradually dying out, for most book-lovers are beginning to see that a book is most valuable when left in its natural condition. In America, on the other hand, to judge from Mr. Tredwell's lists, it is on the increase, and no library can be considered complete without a certain number of these "books that are no books."

In some limited cases the extra-illustrating of books may be done with judgment and intelligence, and when the materials used are original drawings or separately issued prints, such errors as there are can be but errors of taste. But when in order to distend one book others are destroyed, there should be no two opinions on the subject.

The aims of Mr. Tredwell are set out in a chapter reproducing the substance of a lecture delivered before the Rembrandt Club of Brooklyn some ten years ago. From the first it is evident that he intends his book to be extra-illustrated, and he has, therefore, introduced numerous anecdotes of notable people. There is the story of Snuffy Davie and the game of chess, of Sir Isaac Newton and his little dog Diamond, and others equally well known.

The remainder of the book is taken up with descriptions of all the collections of privately illustrated books known to the

writer. As might be expected, there is a sameness about this part of the volume that makes it dull to read straight through, though no doubt it will prove most valuable to other collectors for the purpose of reference. Every page is redolent of crushed morocco and dollars. The mind is surfeited with the cost of materials, and wearied with the reiteration of binders' names. There is more information about cost and value than about either books or prints, and the standpoint of the writer throughout is more that of a dealer than a book-lover.

One point will amuse many English readers, and that is the author's evident and expressed dislike to John Hill Burton and the 'Book-Hunter.' Those who remember the chapter in that excellent monograph on extra-illustrating, with the description of the ambitious collector who should set out to illustrate "How doth the little busy bee," and extend it to many volumes in folio by inserting a picture of "every opening flower," will understand why it is called a "cynical and mischievous little book." Of its author we are told that "he was but a neophyte, and he knew nothing of the true inwardness of this ennobling passion. He knew that it represented a higher strata of culture, for which he had aspirations, but to which he never attained." Hill Burton, at any rate, knew better than to talk of "a higher strata." Among the many books described is an interesting copy of Knickerbocker's 'History of New York,' belonging to Mr. Avery, containing poems by Mr. Austin Dobson, Mr. Lang, Mr. William Black, and Robert Browning, with original illustrations by George H. Boughton. Two points in these poems must be noticed: Mr. Dobson is made to spell rhyme "rime," as if he were Dr. Furnivall; and the title to Mr. Andrew Lang's poem should be 'Alma Quies.'

On the subject of bookbinding Mr. Tredwell makes some strange assertions. He says, "Grolier's library consisted of about three thousand volumes, and when sold fetched on an average six hundred dollars per volume, the value being based on the bindings." On another page, among a list of books which fetched high prices on account of their bindings, we find, "Les fais et prouesses du Chevalier Jason, bound by Raoul Lefèvre!"

In the last chapter we are told that there are at least five hundred illustrators in New York, and their illustrated books are worth between \$13,000,000 and \$16,000,000. No wonder old illustrated books are rare, and old portraits fast disappearing from their proper pages. However, this tide may turn, for the latest American writer thus writes of extra-illustrating:—

"Of one hundred books extended by the insertion of prints which were not made for them, ninety-nine are ruined; the hundredth book is no longer a book: it is a museum. Oh! the Waltons illustrated with coloured plates of American governmental reports of fish commissions! The Nell Gwyns of Cunningham with the engravings that make valuable Guillim's Heraldry! The Bibliomaniacs of Dibdin with queer etchings of poor, dear, forgotten Barry!"

What a contrast to Mr. Tredwell's somewhat dull book is the delightful little work on 'Four Private Libraries of New York,' by



M. Henri Pène du Bois. Amusingly written, with a good deal of knowledge and a great deal of enthusiasm, the author makes his readers like him even when he attacks their cherished convictions.

Perhaps there is a little too much "of this decade" about the book, and in some parts the writing is so very *fin de siècle* as to render it difficult to follow, at any rate to readers on the older side of the Atlantic. But in spite of these drawbacks, if we may call them so, M. du Bois has produced a very readable book.

Of the four private libraries which have been selected each illustrates a particular phase of collecting. The first is rich in the works of the Romanticists, whose first editions—in the original covers—would seem to be as rare as quartos of Shakspeare. Here "are all first editions, uncut, with the original paper covers, bound by an artist, faultless, explained with notes, ornamented with scarce illustrations, illuminated with autograph letters and verses of the authors. The library has everything, and everything perfect."

The special point of the next collection is bookbinding, and on this subject the author puts forward most revolutionary theories. Our old faiths are swept entirely away. All works previous to 1830 "are examples of decoration with brass tools on leather, they are not examples of the art of bookbinding."

The pleasantest chapter is on Elzevirs—those delightful books, which in poor condition are so common and in good condition so rare. The third library possesses the blue ribbon of the collector, the largest copy known of 'L'Amiable Mère de Jésus,' the rarest book printed by the Elzevirs. There is also the 'Regnier' of 1652, uncut, and bound by Trautz-Bauzonnet. A reproduction of this binding forms the frontispiece to the book, and is the one unfortunate illustration, for the colours are painfully glaring and incongruous. Let us hope, for the sake of Mr. G. B. de Forest, the owner, that the original is unlike its picture.

But besides Elzevirs, this library is rich in the work of the vignettists, "who made some books of Voltaire valuable," and many books beautiful. The books illustrated by Eisen, Moreau, Gravelot, Boucher, Cochin, and others of that school, are at the height of book-collectors' fashion at the present time, though it is doubtful whether they will long retain their position. A third division treats of the modern French books in the library, illustrated with original drawings. The modest collector cannot obtain such things—they are reserved for a favoured few. How one envies the possessor of 'Mademoiselle de Maupin,' 1836, illustrated by Edmond Morin; or of 'Salammbô,' with original drawings by Louis Titz! Mr. Lang's translation of 'Aucassin et Nicolette' is found here also, illustrated with water colours by Van Muyden.

The last library is a more catholic collection; books of all kinds are in it, but all are rare—scarce English books, old French classics in historical bindings, books of the Romanticists, early printed books of Hours, and MSS. And finally, a little Horace, with Thackeray's autograph in it—the original "Elzevir Horace" of 'Pendennis' and 'The Newcomes.'

The publishers must be congratulated on the tasteful get-up of the book. The print and paper are excellent, and the illustrations, with one exception, good. These, with the tissue paper which covers them, are carefully sewn in, and not, as is usually the case, inserted with paste. It is much to be wished that this laudable custom were more generally followed.

*The History of Sicily from the Earliest Times.*  
By E. A. Freeman.—Vol. III. *The Athenian and Carthaginian Invasions.* With Maps. (Oxford, Clarendon Press.)

THE preface to this volume is dated February 1st, 1892—so recently was the late Regius Professor of History with us in full command of unequalled resources of learning and power of labour; so soon were these to be lost to the world, and it is sad to think by a disease which, if any can be prevented, is preventable. The size of the volume relatively to the few years it chronicles recalls what was often said, that the author failed to apply his heart to the wisdom of numbering the available days either of his reader or his own. Three-fourths of the text—436 pages—are taken up with the Athenian invasion of Sicily, the subject of the sixth and seventh books of Thucydides, "forming an epic by themselves," "a tale more nobly told not only than any other piece of Sicilian history, but than any other piece of the history of mankind." Strange it seems that Mr. Freeman, avowing his "feelings towards the greatest of historical teachers," should not have learnt a lesson from the greatest master of conciseness and compression. It is well that an historian should consider all the possibilities of a doubtful case, but usually his final judgment should be all that is required from him. Certainly the reader might be spared the suggestion of seven explanations of a result all equally possible and leading up at last only to "by one means or other" (p. 478).

Yet the story of the Athenian invasion, retold as it is in every succeeding history of Greece, had of necessity to be told again in a history of Sicily, and, indeed, from a Sicilian point of view. Mr. Freeman was further justified in treating it in detail. In page after page his confidence is vindicated of having, by a diligent comparison of the site and the record, brought to light facts and views of facts which had not been thought of by previous scholars.

The faulty point of the book is, perhaps, in the important matter of the appreciation of character and motive. The weakness of Nicias in something more than his strategy is very tenderly treated. When the position of the army was manifestly desperate, he chose rather to involve it in his own ruin than risk being put to death at Athens—by the votes of the very men who were clamorous in their sufferings—on a false and shameful charge of taking bribes to retreat. On this Prof. Freeman wrote the note: "Plutarch takes up his parable and contrasts Nicias with the Byzantine Leon, who would rather die for his countrymen than with them." There is an error in the quotation; the truly noble speech of Leon was that he preferred to die by his fellow citizens rather than they should perish with him (ὁφ' ὑμῶν ἢ μεθ' ὑμῶν, ἀποθανεῖν).

It may be allowed that it "seems harsh" that the Athenians should have omitted the name of Nicias on the marble commemorative of his colleagues; but it were fitting to remark the contrast, even in the succinct narrative of Thucydides, between Demosthenes, who could not endure to survive the defeat, and Nicias, who in his surrender to Gylippus, on whom he had claims, did not neglect a fair chance of ultimate personal safety. Nor should the suspicion be suppressed that the omen of the eclipse would not have been fatally interpreted as a bar to timely re-embarkation but for some encouragement which was not entirely due to superstition.

The last fourth of the volume is occupied by the story of the second Carthaginian invasion. The first act of this comprises the vengeance taken by Hannibal for the defeat and death of his grandfather Hamilcar before the walls of Himera. Himera and Selinus were reduced to the ruins which they remain, and as an expiatory sacrifice three thousand captives were put to death under tortures and mutilations. The next great step in the design of completely subjugating Sicily was the entire destruction of Agragas (Agrigentum), the wealthy and magnificent city, only second, if second, to Syracuse. In Syracuse then lay the last hopes of rescue for the Siceliot Greeks. It is here that begins the unexampled career of Dionysius the tyrant. The characteristics of this are fully displayed within the limits of the volume, which closes with the complete Punic discomfiture. It is a disappointment to find what appears to be a failure of the historian's insight as well as of his usual independence. The tyrant has an ill name in Greek history; but to duly appreciate such a personality as that of the elder Dionysius we must above all things take Johnson's warning and clear our minds of cant. A democracy or an oligarchy may be a tyranny as oppressive as the rule of an individual. Greece had dire experience of the tyranny of the Spartan oligarchs; but Greek citizens regarded any control whatever from a power outside their own walls as subjection to tyranny, and the supremacy of Athens was admitted by Pericles himself, as well as asserted by Cleon and Aristophanes, whom Mr. Freeman quotes, to be of the nature of a tyranny. It was a misfortune that the Athenian could not formulate a truer justification of his power. A concentrated sovereignty was indispensable for the peace and security of Greece at large, and the title to it would be fully vindicated by an exercise of the power with just regard not only to the interests, but the dignity, and, as far as might be, the participation, of all confederates. But in Sicily, as in Greece proper, it was tyranny for city not to be allowed to go to war with city; for internal factions to be restrained from flying at each other's throats; or for their disputes to be carried before impartial courts elsewhere. Under such conditions preparation in times of peace for combined resistance against the Carthaginian was out of the question, and one attempt after another to extemporize it miserably failed. Dionysius altered the conditions in a most decided way. He was in his twenty-fifth year when he compassed



his appointment as general with full powers at Syracuse, and, well forewarned, made it his first care to secure himself against any popular or factious reaction. But for this the failure of his well-combined attempt to relieve Gela would have been fatal. He held on firmly, and was fortunate enough to gain a respite by a convention concluded with Himilco on the terms of *uti possidetis*. Diodorus supplies the motive of Himilco: he had lost half his army by a plague which pursued it in Africa. Mr. Freeman overlooks this, and, following Grote following Niebuhr, imputes a base motive to Dionysius which did not occur even to the ancient enemies of the tyrant. He insists—

"The negotiation was a sheer pretence. The whole thing, we may be sure, had been arranged before"; "He purchased a guaranty of his own power over his own people at the cost of the betrayal of Greek cities to barbarian invaders"; "Treason of this kind was essentially the work of a tyrant"; "The free citizens of Syracuse were, perhaps by a secret engagement, put in the same case as Lacedæmonian helots," &c.

If it were really the case that Dionysius could at that crisis induce the Carthaginian to withdraw his victorious army from Sicily on the understanding that the ruler of Syracuse was to be trusted to act as his submissive delegate, we must surely credit him with a genius for diplomacy that would do credit to any representative of a modern great power. What he actually had in his mind is clear on simple consideration of what followed. He applied himself at once to making Syracuse an impregnable fortress; accumulated stores and arms, filling his arsenals to choking; organized a novel siege train of machines; enrolled and disciplined a formidable army of various arms; secured a broad basis of operations; and within six years was ready to declare war against Carthage—a war which ended with a catastrophe for her army and fleet in the Bay of Syracuse as overwhelming as that suffered by the Athenians, and which had the same result of freeing Sicily from invaders. That he so triumphed over the greatest military and naval power then in the world may account for the admiration expressed for the warrior and politician by Scipio Africanus in conversation with Polybius, and felt by Alexander the Great, who took his history with him in the Persian campaigns. He maintained his place for thirty-eight years, to die in his bed and be buried with splendid obsequies. Violence and crimes, selfishness and unscrupulousness, are imputed to him freely; and in a like career, not merely in such, but in any times, a large proportion of wrongdoing and tyranny may, after making all deductions for spite, be taken for granted. But this is no reason why his wisest policy and his worthiest ambition and achievements should not have their due meed and due allowance be made for faults. A crime is not transformed into a virtue because committed in the prosecution of a noble end; but at the same time it is not to be manacled with another of which the motive is unmitigated selfishness. Even the path of duty leads men at times into sore straits, where pity competes with reprehension. Dionysius the tyrant achieved a work which he could not have effected otherwise than as a tyrant—he saved Syracuse from the fate of Himera, Selinus, Agrigentum, Gela,

Camarina, and, moreover, did the world a vast service in depriving Carthage of such a vantage ground as Sicily in the future conflict with Rome.

It is reluctantly that we mingle words of disagreement with appreciation of the last work of a writer who is not soon to be replaced. But just now, if ever, criticism is bound to be frank—now, if ever, historians, whether of ancient or modern times, have to be reminded that their function embraces an acute application of a moral standard, a clear insight into character, as essentially as an estimate of skill and wisdom in an adopted policy. Freeman was not exempt from a certain bias, an occasional blindness, and it is right to say so. Be it also said that his manliness of mind was a great safeguard. He revolted from the more than indulgent appreciation of Henry VIII. by Mr. Froude, nor is it easy to conceive him in sympathy even with Bishop Stubbs, who declines to judge the Tudor, hovers in the same sentence between hatred and pity, qualifies a shudder with a smile, and takes refuge at last in blank astonishment.

After all said, gratefully and respectfully we place these three Sicilian volumes beside the 'History' of Grote and the 'Ancient Geography' of Sir Edward Bunbury, as contributions of our own time not unworthy of the shelf that bears the monumental work of Gibbon.

#### NOVELS OF THE WEEK.

*The Three Fates.* By F. Marion Crawford. 3 vols. (Macmillan & Co.)

*Edleen Vaughan; or, Paths of Peril.* By Carmen Sylva (Her Majesty the Queen of Roumania). 3 vols. (White & Co.)

*A Voyage of Discovery: a Novel of American Society.* By Hamilton Aidé. 2 vols. (Osgood & Co.)

*The Slave of the Lamp.* By Henry Seton Merriman. 2 vols. (Smith, Elder & Co.)

*Legend and Romance: a Novel.* By George Motley. (Digby, Long & Co.)

'THE THREE FATES,' Mr. Crawford's new novel, is not, perhaps, markedly characteristic—indeed, it strikes one a little in the light of a new departure. Be that as it may, it is a capital story, with plenty of "body" and a good deal of varied interest. The author knows much of the ins and outs of literature as a profession, and when he sets himself to the task of revealing its workings it is impossible he should not interest a large class of readers. His outlook on journalistic affairs is not altogether exhilarating, but it is far less gruesome and pessimistic than certain aspects recently presented by Mr. Gissing. The endless, often worthless, round of the small critic amongst smaller books—the career of book "noticer," to which minor writers are often condemned, under which they are, as it were, interred for years, perhaps for ever—is cleverly and shrewdly touched upon. George Winton Wood, hero of 'The Three Fates,' begins by drudgery of this kind, but is soon fortunate enough to "emerge" as a highly successful novelist. Love even more than literature is, however, the true theme of the story. The young man whose experiences are set down possesses a great deal of individuality, and continues interest-

ing almost throughout his encounters with the "Fates." With regard to the third woman who influences him, we can only feel that Mr. Crawford judged wisely in merely foreshadowing her reign, as it would have been a difficult task to pilot the hero successfully through his third attachment, or to make Grace seem an interesting study. The first love is a girl of most tentative and undecided character; but this does not prevent her from being distinct enough as a human being. Maimie, the second love, is also a very real person, readily seen and appreciated by intelligent readers. Of plot there is a good deal, but our business is not with it. It is impossible, however, not to allude to the violence of one scene in which the discomfiture of the scheming Tottie and the unfair humiliation of her daughter, pleasant little Maimie, are worked out. This and the will business generally are surely out of key with the atmosphere of the story. Almost every one is well and clearly drawn. The personality of Wood, it should be repeated, shows uncommon grasp of character, and a still greater power of sustaining it through sundry difficult pleas. One touch more of sentiment, of cynicism, or of passion and the young man would have been other than he is, while the balance of every-day life that dominates the whole thing would have been destroyed. The action of the story passes in New York and its neighbourhood. There is no shadow of caricature anywhere or in any one; the reader might almost be in London, or anywhere else where average worldlings do congregate, except for a touch here or there.

Carmen Sylva has displayed from the first a vivid fancy, apt on occasion to pass beyond the control of the writer and lose itself in vague imaginings. There is the spirit of a dozen romances in 'Edleen Vaughan,' and portions of the story are most delicate. But one is not queen for nothing, and allowance must be made for the fetters and drawbacks of a situation which is not favourable to literary achievement. In the realms of legend and mystery Carmen Sylva moves with ease, and even with an excess of ease; but in simple and every-day combinations the movement is perceptibly cramped. The wonder is that this story of Welsh life and character, written courageously in the English language, contains so much that one can unfeignedly admire. Not many writers of the day could have made a better portrait, for instance, than that of Robert Gwynne.

Mr. Hamilton Aidé is a novelist of reputation and ability, but the picture of American society in his 'Voyage of Discovery' is not to be trusted. He has not attempted to construct an artistic tale, but has used the medium of fiction as a vehicle for recounting some of his own experiences during a recent trip to the New World. Mr. Aidé has powers of observation; but, probably owing to the shortness of his stay, he has fallen into many errors. Citizens of Chicago are highly unconventional, especially if they have been rapidly enriched, but none of them can be fairly charged with having said, as Mr. Ruggs is represented saying to Lady Clydesdale, "The World's Fair, ma'am, will knock the Paris Exhibition into a cocked hat"; and even if he did, he would talk of "Exposi-



tion," as is the custom of his uneducated countrymen. Lady Clydesdale is made to declare that she would "resign her coronet" rather than do certain things, and she would not threaten to do this unless she were a peeress in her own right, which she is not said to be; and, even if she were, she could not do it. One of the characters goes to Colorado and visits a silver mine, descending a new shaft several hundred feet deep, which had been opened "a few days previously." A year, and perhaps two years, would be occupied in sinking such a shaft. Some of the personages journey to San Francisco by rail; Mr. Aidé writes, "On the third afternoon they passed the Golden Gate and entered the fair city of San Francisco." This is equivalent to saying of any one who went by train from Euston Square or King's Cross to Edinburgh, "He passed the Firth of Forth and entered the grey Metropolis of the North." Those who arrive at San Francisco through the Golden Gate do so from the Pacific Ocean. 'A Voyage of Discovery' cannot be called either an interesting novel or a trustworthy record of travel.

We have not yet done, it seems, with the kidnapping of British citizens by the emissaries of continental Jesuits, and with their consignment to rot in the nethermost dungeons of French monasteries. On the contrary, we appear to be in danger of getting back to the worst terrors of rack and Inquisition, since the Jesuits have advanced so far as to make their writ run in England against the contributors of anti-Papal articles to weekly journals. Mr. Merriman has put it on record, in 'The Slave of the Lamp,' that a haphazard writer for the weekly press, who "drops on these holy fathers—lets them have it right and left," was caught in a trap by an Italian gentleman, who lived in "a yellow cottage near the well" of a quiet English village, and that he was carried over to Brittany and immured for nine weeks, only escaping "the machinations of the Society of Jesus" by a stratagem. People rather liked these stories fifty—a hundred and fifty—years ago; but at the end of the nineteenth century the full-flavoured Jesuitical plot in England reads a little thin. Mr. Merriman can do better than this if he will confine himself to the possible and the natural.

'Legend and Romance' is not a particularly ingenious name for a novel; and, indeed, Mr. Motley's book is not so much a novel as a ramble in words. If the author is not young, he seems to be inexperienced in the art of putting his thoughts into connected sentences; but, on the other hand, he is never at a loss for material. A heroine seized by an octopus, two Roman priests falling in love with Protestant young women and following the example of Martin Luther, the dire revenge of a gipsy girl—but instead of exhausting the list of Mr. Motley's sensations it will be convenient to refer the reader to the book itself.

#### OUR LIBRARY TABLE.

It is to be hoped that Mr. H. G. Keene's book, *Literature of France* (Murray), is not a fair specimen of the sort of teaching which young men from Oxford and Cambridge spread broadcast through the land by means of their Extension lectures, although the editor's preface

informs the reader that the series of which this forms a volume is intended to supply "the same kind of teaching as is given in the lectures, and to reflect the spirit which has characterized the movement, viz., the combination of principles with facts, and of methods with results." Mr. Keene may have succeeded in combining methods with results, whatever that may mean; but he has certainly not produced a satisfactory history of French literature. For a text-book, such as this professes to be, it is badly arranged and pretentious. In the introduction, for example, he discusses such questions as "Whether literature is for the many or the few," and "Whether there is an absolute criterion of excellence, a categorical imperative of achievement, to which all writers ought to conform"—interesting questions in their way, no doubt, if they could be adequately discussed, but quite out of place in a text-book of 200 pages. He then goes through the different "Ages" of French literature—the "Age of Infancy," the "Age of Reason," the "Age of Nature," &c. After he has thus brought down his history to the present day, he adds two supplementary chapters, entitled "The Sources of Modern French Literary Art" and "The Sources of Prose Fiction," in which he goes over ground already traversed, repeating some of his facts and even some of his quotations, and adding new facts and views which might just as well have been brought out before, and which would have thereby gained in clearness and cogency. It is only fair, though, to add that the first-mentioned of these chapters is in itself the best in the book, perhaps because Mr. Keene here confines himself to statements of fact and to description instead of launching out on the perilous sea of criticism. His exposition of the methods of French versification and of the beauties of Corneille and Racine is distinctly useful. But a passage like the following is as bad as it can well be in a book of this description: "On the lighter side of literature, Colardeau, Crébillon the younger, and, above all, Dorat, diluted amatory poetry with pastoral pigments and the tears of sensibility. Of these C. J. Dorat (1734-80) had, perhaps, the most original talent; but he frittered his mind away in impossible versatility, as he dissipated his property and his bodily health in extravagant living. Piron, Chamfort, and Rivarol extended into epigram and light writing the acid sap of the Voltairian propaganda." One can imagine the young lady who attends Extension lectures thinking this very fine, and learning it all off by heart in order to write it down word for word in her examination paper. If nothing but this could be said about these writers, it was not worth while mentioning them. In his facts Mr. Keene is fairly accurate, but he does not always select them judiciously; for example, he devotes but three lines to Bayle, and only just mentions the Academy, which assuredly deserves considerable notice in any history of French literature; while of Diderot he says very little more than that it is "to him above all others that the failure of the Encyclopædia must be attributed"! But it is in his criticisms and theories that Mr. Keene is most to seek. He seems to have a particular grudge against the Realists, though he appears to have very hazy notions as to who they are, and fails to assist the bewildered reader by first changing their name to "objective" writers, and finally calling them "perceptive," as opposed to the idealist-subjective-intuitive writers. The appendix, devoted to a eulogium on Mr. Saintsbury's book, is rather out of place.

MUCH has been done of late years to make smooth the path for the record student, and to guide him through the vast accumulations of our public records. Mr. Walter Rye and Mr. Scargill-Bird have come to his assistance with well-known handbooks, and now Mr. Trice Martin has produced *The Record Interpreter* (Reeves & Turner), a "collection of abbrevia-

tions, Latin words, and names used in English historical manuscripts and records." The chief feature, Mr. Martin tells us, is the list of abbreviated forms of Latin and French words found in records. This list, which occupies about half the volume, appears to be very carefully done, and should prove extremely useful. It will doubtless supplant everything else of the kind. The glossary of Latin words not found in classical authors cannot, of course, be exhaustive, as we still wait for an English Ducange, unless the labours of the Selden Society eventually supply the want. In the meanwhile, Mr. Martin's glossary is serviceable enough. Of the remainder of the book we cannot, unfortunately, speak so highly. The Latin forms of English place-names and surnames are a constant trouble to the student, and a trustworthy guide to them would prove a boon. If Roman stations were to be included, some care should have been taken for their correct identification. Thus "Camulodunum" was quite certainly Colchester, not Maldon; and when we are told that "Colonia" was "Colchester, Maldon, or Mersea Strood," we must point out that "Mersea Strood" is nothing but a short causeway over the Pyefleet! Greater accuracy is required in the spelling of the names. Thus Howden, not "Hoveden," is the English equivalent of "Hovendena." The confusion, too, of Hereford and Hertford, in their Latin forms, should have been made clear, nor should the plural form "Londonia" have been omitted. These, however, are but small points. It is in "the Latin forms of English surnames" that will be found the weak point of the book. The author's confession that he has derived "great assistance from an anonymous work entitled 'The Norman People'" warns us of what we may expect, and the result is often quite as funny as might be anticipated. In some cases an obvious identification has been overlooked. Thus "de Bello manso," for which "Beaumains" is tentatively suggested, was, of course, the great ecclesiastical house of "de Belmeis." But those equivalents to which we most object are such as "De Aquila—Diggles," "De Augo—Dagg," "Theobaldus—Tipple," and "Stigandus [absit omen!]—Stiggins"! If Mr. Martin would only renounce the author of 'The Norman People,' with all his perverse ingenuity, he might produce a list which would not detract, as this does, from the value of a work which is the fruit of much research and of no small experience of records.

IN *Colchester Worthies* (Colchester, Benham) Mr. C. E. Benham has thrown together some biographical notes on sundry individuals more or less directly connected with Colchester. The little volume, which has a sketch of "High Street, Colchester, in the Olden Time" for its frontispiece, does not profess to be more than a compilation from ordinary works of reference.

*Crotchet Castle* is the most recent addition to the very pleasant edition of Peacock's novels which Dr. Garnett is editing and Messrs. Dent are publishing. It is the most delightful—take it all in all—of Peacock's stories.—Two excellent books with bad titles, *Walks, Talks, Travels, and Exploits of Two Schoolboys*, and its sequel, *Play-hours and Half-holidays* (volumes of genuine merit by Canon Atkinson), have been reprinted by Messrs. Macmillan.—The latest volume of the sixpenny reprint of the "Waverley Novels" is *The Betrothed* (Black).—We are glad to welcome a new edition of Mrs. Wood's admirable novel *Esther Vanhomrigh* (Murray).

FROM MESSRS. SPOTTISWOODE & CO. we have received those useful volumes *The Medical Register* and *The Dentists' Register*.

WE have on our table *The Life of General de Sonis*, by Mgr. Baurard, translated by Lady Herbert (Art and Book Co.),—*Macmillan's History Reader for Standard IV.* (Macmillan),—*Martyrdoms of Literature*, by R. H. Vickers



(Chicago, Sergel).—*Guide to the Examinations in Geology, and Answers to Questions, 1883 to 1891*, by W. J. Harrison (Blackie).—*Glastonbury Antiquarian Society, Second Series of Papers and Lectures* (Bridgwater, Whitby).—*Moffatt's Geography of America and the Ocean*, by T. Page (Moffatt & Paige).—*Social Ethics*, by T. Ziegler (Williams & Norgate).—*Grammar of the Bengali Language, Literary and Colloquial*, by J. Beames (Oxford, Clarendon Press).—*The First Book of Euclid's Elements*, by the Rev. J. B. Lock (Macmillan).—*Moffatt's Geography of Europe*, by T. Page (Moffatt & Paige).—*Guide to the Examinations in Chemistry, and Questions and Answers, 1884 to 1891*, by W. J. Harrison (Blackie).—*List of Snakes in the Indian Museum*, by W. L. Sclater (Calcutta, Indian Museum).—*On the Science and Practice of Stock Exchange Speculation*, by Ursa Minor (Gibbings).—*The Metropolitan Water Supply*, collated by H. C. Richards and W. H. C. Payne (Argus Printing Co.).—*Consumption*, by N. S. Davis, M.D. (F. A. Davis).—*and Illustrations of Field Exercises by the Three Arms, &c.*, by Brigadier-General H. M. Bengough (Gale & Polden).

## LIST OF NEW BOOKS.

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## WALTON'S VERSION OF BOETHIUS.

Rochdale, April 30, 1892.

PROF. SKEAT draws timely attention to a good piece of fifteenth century English work which once was very popular, but is now entirely forgotten. Twenty-four years ago the Early English Text Society promised an edition of Walton's verse translation of Boece for "some time or other," but the project is still only in the clouds, and it is not long since I was informed by Dr. Furnivall that no editor had been yet proposed.

That the book was written in 1410 by John Walton, a canon of Osney, appears from the Balliol MS. (316 A), and Hearne's preface to Camden's 'Elizabeth,' i. cxxxiii. It was printed at Tavistock in 1525, but there is, I believe, no copy in the British Museum. Hearne ('Robert of Gloucester,' ii. 707) considered the book "one of the greatest curiosities that he had yet met with," and in 1708 he had only seen two copies. These appear to be now in the Bodleian ('Athenæ Oxonienses,' i. 47), and in the library of Exeter College, Oxford (Oliver, 'Monast. Dioc. Exon.,' 89).

In addition to the numerous copies existing in MS. in England, e.g., at Lincoln, Cheltenham, Oxford, and the British Museum, there is one in the Royal Library at Copenhagen ('Deputy Keeper's Forty-sixth Report,' App. ii. p. 64). A short extract from the prologue is given in Blades's 'Caxton,' ii. 68.

J. HAMILTON WYLIE.

## COACHING AND CRAMMING.

7, Powis Square, W., April 27, 1892.

IN your issue of the 16th inst. a gentleman points out a mistake I made in my article in the March number of the *United Service Magazine* when I wrote, "Crammer is a term of abuse invented," &c. I meant to write *used*. I suffer a good deal of pain, and have had a great deal of chloroform administered to me. Not long ago I was kept under chloroform for twenty-four consecutive hours. This causes aphasia, and, if I may coin dog-Greek, agraphia. This correction disposes of Mr. Owen's belief in my "contention."

Mr. Owen supplies very interesting quotations to refute what he naturally thought my "contention," which bring him to the following conclusion: "Coaching then is an Oxford term, *cramming* a Cambridge one." This is not so. There is a most delightful little book called 'Sketches from Cambridge, by a Don,' said to be written by Mr. Leslie Stephen. On p. 99 your readers can see: "Next above school-masters in the scale of misery I should place what we call a 'poll coach'; the unfortunate being who undertakes to steer the helpless undergraduate through the shoals and quicksands of the poll degree." I believe they do not use the word "poll" at Oxford—it is "pass" or "class" there.

Mr. Owen says: "As a crammer or coach of many years' standing I have never felt offended or insulted by these terms." Well, many men, many minds! Every one to his taste! Some like apples, some like onions (which is generally expressed in a "werse" where "opinions" rhymes with "inions")! I object to being called a crammer because of the motives of those who use the word. I could overload your columns with quotations from newspapers and official papers showing that the word is used for the express purpose of bringing an offensive, insulting, and false charge. Mr. Churton Collins has well pointed out that the word *crammer* contains in the highest possible development the three strongest recommendations to slanderers: "suppression of what is true, suggestion of what is false, and the lie direct." Both *cram* and *coach* are "slang" words. Let us see what the 'Slang Dictionary' says: "Cram, to lie or deceive, implying to fill up or cram a person with false stories, to impart or acquire learning quickly." "Crammer, one skilled in rapidly preparing others for an examination. One in the habit of telling lies." "Coach, a private tutor. Originally university, now general." There is a larger dictionary of 'Slang, Jargon, and Cant,' compiled by Prof. Barrère (of the R.M.A. Woolwich) and the Hon. C. G. Leland, author of 'Hans Breitmann': "Coach (university and public school), the private tutor by whose aid a student is driven through his examination at the university. It is now no longer peculiar to the university." "Crammer, a falsehood; a liar; one expert in cramming, i. e., hastily preparing candidates for examination; the head of a cramming establishment."

Mr. Owen says he will "not attempt a definition of cramming." The above, added to the following (from Richardson's 'Dictionary'), will enable your readers to define it for themselves, and see that it is never meant for a compliment, never used inoffensively, but always intended to bring a definite charge, and that an insulting one:—

"Those endless readers may cram themselves in vain with intellectual food and without real improvement of their minds, for want of digesting it by proper reflections.—Watts, 'Of Books and Reading,' part i. c. 4."

In 1878 a fierce attack was made on me in an article in the *Pall Mall* called 'Cramming and Teaching.' I was represented as being as inferior to an Oxford tutor as a gardener to a botanist. My pupils were crammed men; university men were educated men. Education was good;



cramming was rascality and scoundrelism. My reply refuted all the charges. They had been made before and refuted before. They are made still. I dare say they will be made after I have joined the majority. WALTER WREN.

#### THE JUNIAN HANDWRITING.

I FULLY endorse the opinions of M. Étienne Charavay given in your last number—that the handwriting of Junius is not a feigned hand; also that the writing of Junius is not like that of Francis. My own opinion is that the writing of Junius is in a feminine hand. Let any one interested in the subject compare, for instance, the writing of Lady Temple with the Junian handwriting. SAMUEL DAVEY.

#### LEGISLATION FOR PUBLIC LIBRARIES AND MUSEUMS.

Sheffield Public Museum, April 26, 1892.

OWING to a short absence from England, I did not see Mr. Mac Alister's letter in the *Athenæum* of April 16th until several days after publication, and I should like, with your permission, to express how thoroughly disappointed I was to learn that the two years' consideration given to this subject by the Library Association has produced such barren results as a partial consolidation Bill—a Bill that does not improve library and museum legislation in the slightest degree. It may be, as Mr. Mac Alister says, a valuable piece of work to consolidate the Acts of the last fifty years (though the Bill only goes back to the Act of 1855); but, in view of the well-recognized fact that existing Acts all tend rather in the direction of hampering library and museum development than in assisting it, was it worth while to take up the time of Parliament in perpetuating this system, when a good digest of the law is published for a few shillings? With reference to the question of rating it will, perhaps, be interesting to state that as soon as the Bill was published legal opinion was taken as to the operation of the rating clauses, and this opinion was not nearly so emphatic as to its non-interference with the privileges of those towns which have advanced beyond the fetters of the general Acts as is the opinion of Mr. Mac Alister; and it was considered desirable to get a saving clause inserted so as to prevent the Bill doing harm in this direction.

I don't at all see how it is possible to amend this Bill without entirely reconstructing it from the point of view of present intellectual requirements, and not on the lines of the intellectual apathy which existed among the masses forty years ago. Even the cumbersome method of adopting the Act by a vote of the ratepayers is not only retained, but the evils intensified, for the voters are not only to say whether they will adopt the Act, but also whether the amount of rate is to be a halfpenny, three farthings, or a penny. Surely this is unnecessary. The committee carrying out the Act know better the financial requirements after its adoption than voters can beforehand. And why, when ratepayers elect County and Town councils, and other rural and urban authorities, should not these bodies be competent to establish libraries without impoverishing the restricted library funds by having a separate poll? Experience has shown that a few busybodies can practically decide the question of library adoption, and that the ratepayers generally do not vote.

I must not, however, take up your space by traversing all the clauses of the Bill, for as they profess merely to consolidate the old law, the evils are well known. But I should like to call attention to an Act passed last year, called the "Museums and Gymnasiums Act, 1891," which in its enlightened provision for present-day requirements, as regards these institutions, is, except for the limitation of the rate, all that can be desired, and its enactments are expressed with a clearness and perspicuity unusual in Acts

of Parliament. If this Act were retrospective and without limitation of rate, museums would need no further legislation for some time to come. It consists of fifteen short clauses, and occupies four and a half pages of the usual parliamentary type, which would be reduced to about two and a half pages if museums alone were dealt with. It may be adopted by a resolution passed at a meeting of the urban authority, thus logically conceding the principle in this, as in most other municipal matters, that the ratepayers can act through their duly elected representatives.

I hope ere long the wider and wiser principles of this Act will be adopted generally for libraries and museums; and I am sure the Museums Association will gladly assist in every possible way to bring this about. E. HOWARTH.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the library of Mr. G. B. Anderson, of Selkirk, on Monday. The collection was a small one, but nearly all the volumes were really fine copies, and high prices were realized. Barham, *Ingoldsby Legends*, 3 vols., first edition, 23s. 10s. Bewick, *History of British Birds*, 2 vols., first edition, large paper, 18s.; *Fables of Esop and Select Fables*, imperial paper, 1818-20, 24s. Burns's *Poems*, Edinburgh, 1787, 12s. Cruikshank, *Comic Almanack*, 1835-53, 17s. Grimm, *German Popular Stories*, 2 vols., first edition, 1823-26, 28s. 10s. Dickens, *Sketches by Boz*, both series, 1836, 28s. 10s.; *Pickwick Papers*, 1837, in the original numbers, 21s. 10s. Ruskin, *Modern Painters*, *Stones of Venice*, and *Seven Lamps of Architecture*, first editions, uniformly bound, 9 vols., 56s. Scrope, *Art of Deertalking*, and *Days and Nights of Salmon Fishing*, 2 vols., 1839-43, 18s. 10s. Tennyson, *Poems by Two Brothers*, 1827, 28s. Surtees, *Works*, first edition, 6 vols., 20s. Thackeray, *Paris Sketch-Book*, 1840, 13s.; *Comic Tales and Sketches*, 1841, 15s. 10s.; *Second Funeral of Napoleon*, 1841, 22s. 10s.; *Vanity Fair*, 1848, 16s. 10s.; *Flore et Zephyr*, with a letter of Thackeray referring to the work and an engraved portrait inserted, 90s. This volume, the rarest, perhaps, of Thackeray's works, consists of nine humorous plates drawn by Thackeray, and signed "Theophile Wagstaffe." Only one copy prior to this had occurred for sale for several years in Mr. Sothey's rooms, and considerable interest was manifested before the sale as to how much it would realize. The price exceeded all expectation. In the catalogue of the sale beginning May 13th there is, curiously enough, another copy, lot 1239.

#### THE BOOKSELLERS' PROVIDENT INSTITUTION.

27, Paternoster Row, April 29, 1892.

WITH reference to the paragraph regretting the reluctance of booksellers' assistants to join the Booksellers' Provident Institution, we write to say, as members of that class, that when subscriptions really secure a provision for old age, instead of merely entitling the subscriber to apply for the charitable consideration of the directors, then one of the chief difficulties in the way of obtaining subscribers will have disappeared. J. H. APTED.

CUTHBERT HUCKVALE.

#### NOTES FROM PARIS.

YOU must not suppose that the dramatic and sinister outrages perpetrated by the anarchists have succeeded in interrupting the intellectual life of Paris. Without doubt men of letters have been rendered anxious as well as indignant by these explosions of dynamite, like explosions of gas in a mine, which spread panic among crowds quite ready to recover their light-heartedness and gaiety, in spite of the deadly game; for, after all, the last word belongs to life. Paris is much taken up with

Ravachol; but it has lost neither the habit of reading nor the taste for thinking.

If I dared say all, I should hazard this remark of a philosophy a little depressing: the dramatic character of these explosions does not fail to interest the public. There was in the ferocious catastrophe of the Commune—finishing, like the 'Prophète' of Meyerbeer, with a conflagration—a lugubrious sort of operatic *mise en scène*, which did not displease a great poet whose name may be guessed. The conflagration horrified, but, from the theatrical point of view, the *décor* interested him. It is somewhat the same with the crowd.

I mingled with a troop of people who were going on the morrow of the outrage to stare at the gaping hole formed by the destruction of the ground floor of the Boulevard Magenta where the day before stood the small Restaurant Véry. The crowd did not scruple to express its indignation on seeing the mass of *débris* taken from this poor little shop where the blood of unlucky devils had been spilt. It had no indulgence for the culprits—it found no extenuating circumstances in their favour. But I remarked that the passers-by, the readers of newspapers, the little workwomen who were feverishly buying the gazettes promising details of the explosion, were glancing through the leaves with a look of special curiosity as if it were the publication of a novel in *feuilleton*. There was in this duel between society and a band of wretches less numerous than is imagined the attraction of some narrative bearing the fateful words "The conclusion in the next number." Ravachol, the chief of this sort of Holy Vehme of the *canaille*, assumed in these imaginations, easily influenced by the romantic, the aspect of a character of Eugène Sue's, a sort of Rocambole—Rocambole the hero of Ponson du Terrail, Rocambole charged with all manner of crimes, who nevertheless made the sensitive spectators at the Ambigu weep because after all "he loved his mother."

Who will cure us of sentimentality, of rhetoric and phrases? Certain brains are like lands—fatal to the good grain sown in seed while absorbing poisoned juices. Others scarcely perceive anything in the world but the absolute, and, as life is a succession of relatives, they go straight to the extreme and strike. And their very brutality astonishes, terrifies, or dazzles the masses. Half knowledge is a startling thing. The imagination, false sensibility, produce as many disasters as ferocity itself. I am not speaking of the fear of which Montaigne rightly said, "I have no such dread of anything as of fear." Men of calm minds reflect upon each one of the catastrophes, as men of science on a volcanic eruption. I believe that our society, which is always strongly egoistic, has really developed overmuch the instincts and the appetites. Literature, the expression of society, has done the same thing. It has not for years cared—at least, in its most popular manifestations it does not seem to care—for other objects than the exaltation of the senses. To learn to enjoy and to describe the enjoyment is its whole programme. The time is remote when Victor Hugo cried, "The poet has charge of souls." Charge of souls! Yet that is the truth. Every spoken word is the seed of which I made mention just now. It may rot in some brains, but it ought, before everything, to be healthy and pure. In reality we talk to people of nothing but their rights—right to live, right to laugh, right to pleasure, right to luxury. I do not dream of a society of Spartans, and black broth is not an ideal. But is it not of its duties one ought to speak to the crowd before everything else? And take it all in all, the old Catholic theory of resignation, which we are more or less obliged to put into practice, is it not worth more than such demands as the lot of humanity does not permit us to gratify?

I have talked with more than one of these anarchists—not of those who, like Ravachol, spread their doctrine by violence, but of those



who believe, for example, that a people will be saved by teaching it such and such a song against the *bourgeoisie*. Their main argument is as follows: "But in short, sir, do you find that everything is for the best in the society of to-day?" Certainly not, and I detest the satisfied. But because all is not for the best in the best of all possible worlds, as Pangloss has it, does it follow that we should destroy what exists in order to substitute I know not what hypothetical society? And when I think that these dreamers of the absolute can be sincerely—I do not say simply embittered by poverty, but excited by the spectacle of social iniquities! It is to them more especially that it would be well to teach resignation—to instruct them in reasoning, to make them spell the alphabet of good sense; the idealists who have taken a wrong turn are terrible beings.

There are, on the other hand, idealists who take a right turn, and the realistic movement, the naturalistic orgie, were necessarily fated to produce a complete revulsion. I did not suppose it so near. It is clear that there is manifesting itself in our literature a most significant advance towards the word which M. Pierre Loti boldly pronounced the other day at the Academy, "the ideal." This *fin de siècle*, to speak like the reporters, seems moving towards a sort of bench of penance, or rather to a species of Elysian garden, where one will meet with nothing but elevated and almost mystic subjects. Of mystics we have no lack. M. Papus explains magic at the dessert of the dinner of the Société des Gens de Lettres, and Sâr Péladan causes Chaldean dramas to be played, or rather Chaldean Wagneries (such is the title he gives at the *soirées* of the Rosy + Cross). To comprehend these plays would require something approaching a previous initiation, but it is not necessary to the understanding of the writings of M. Melchior de Vogüé, who appears with M. Ernest Lavisse to take the head of the movement of reaction. M. Lavisse is more militant, M. de Vogüé more of a dreamer. The professor speaks more especially to students, the writer prefers to appeal to young people who have already entered on active life. Both are the guides of those new spirits of whom M. Brunetière is the monitor and the *garde-fou*.

These three literary characters are, besides, altogether remarkable and interesting for any one who follows the march of ideas in France. M. Brunetière defends with exceeding tenacity the traditional clearness of the French mind. This frame of mind M. Lavisse desires to make an active principle in youth, and even to export it across the frontier. And M. de Vogüé gives it I know not what vague melancholy, by no means weakening however, where the echo of the Breton church bells of Chateaubriand mingles with I know not what plaintive *melopée*, which seems the far-off prayer of the poor moujiks of the Russian plains.

If I desired to note a very original manifestation of the French spirit, but of the French spirit irritated and rendered furious, I should mention M. Edouard Drumont, who has just founded a journal, *La Libre Parole*, for continuing a campaign against the Jews. M. Drumont M. Maurice Barrès declared the other day to be one of the powers of the moment. But these anti-Semitic furies cannot be considered as one of the manifestations of the public mind. The bull grows very furious when one shows him a red flag. M. Drumont becomes exasperated when he perceives a morsel of the yellow costume the Jew used to be forced to wear. It is a personal case, of which one ought not, in spite of all the talent, and it may be courage, of the individual, to make a generality. What is general is the inspiration which I find in the productions of the new writers who count, and whom M. René Boumie sums up in an article that appeared the other day, "Tenderness, sadness, generous aspiration after Christianity." These are certainly

the marks characteristic of the polemics of M. Paul Desjardins, for example, or of the novels of M. Edouard Rod. I am not astonished at this return to a *Chateaubriandisme*, if I may so express it, which was not forgotten. Emile Augier one day saluted Victor Hugo with that fine name that affects us all, "Le Père." But one might say that for contemporary *littérati* Chateaubriand is the grandfather. His grandchildren bring him to life again, and they are right. M. de Lescure studies him in the totality of his writings, M. Bardoux detects in him the tenderness of his affections, M. de Vogüé revives and continues his mode of writing. It is the Chateaubriand, in fact, of the 'Génie du Christianisme' mingled with him of the 'Mémoires d'Outre Tombe' that inspires the article on old Rome by M. de Vogüé in the last number of the *Revue des Deux Mondes*.

JULES CLARETIE.

### Literary Gossip.

MR. GEORGE CURZON'S big work on Persia, which has been in preparation for three years, will be published in a fortnight's time. It will consist of two volumes of 600 to 700 pages each, with one hundred illustrations, ten entirely new maps, many statistical and other tables, and an index.

MISS BRADLEY is writing a monograph on Westminster Abbey for Messrs. Cassell.

THE new work by Miss Betham Edwards, that Messrs. Percival & Co. will publish, is entitled 'France of To-day: a Survey, Comparative and Retrospective.' Vol. I. will be issued during May, and will treat of the following provinces: Bourbonnais, Auvergne, Velay, Languedoc, Pyrenees, Anjou, Poitou, Gascoigne, Berry, the Vosges, Alsace-Lorraine, Franche-Comté, Burgundy, the Morvan. In this work France is depicted as seen by the author, no place unvisited by her being described. Her endeavour has been to give a bird's-eye view of the entire country, whilst dwelling at length upon features of special interest and importance. The work will be published simultaneously in England, France, Germany, and America.

THE third volume of the 'Calendar of Ancient Records of Dublin,' by Mr. J. T. Gilbert, F.S.A., is, we are informed, to be published in the course of the present month. Its contents refer mainly to affairs between 1610 and 1651, and supply information on a period in Ireland of which hitherto very little has been accurately known. The documents also throw light on the measures adopted for the defence of Dublin against apprehended attacks; and they supply details on the movements of the administrators in Ireland for the Parliament at Westminster after the execution of Charles I. The volume will be issued in London by Mr. Quaritch.

THE Delegates of the Clarendon Press will publish a volume on 'Wit and Witticism in the Talmudic Literature,' by Messrs. I. Abrahams, the co-editor of the *Jewish Quarterly Review*, and S. Schechter, Reader in Rabbinical Literature to the University of Cambridge.

THE report of the Council of the Camden Society presented on Monday last announces that only one volume will be issued in the coming year, as it will be a very bulky one. This volume will be the accounts of Henry, Earl of Derby, afterwards King Henry IV., and will be edited by Miss L. Toulmin

Smith. The report also states that the appeal made to libraries and institutions subscribing to elect representatives to take part in the general meetings has been freely responded to, and it has, therefore, been rendered possible to extend the basis of the Council, and so to strengthen its position. The concluding paragraph is as follows:—

"It has come to the knowledge of the Council that some persons desirous of joining the Society have been deterred by the erroneous belief that the access to its membership is surrounded with difficulties, and it is, therefore, to be hoped that the present members will do their best to dispel this illusion and to make it known that a letter addressed to the secretary of the Society, James Gairdner, Esq., at the Public Record Office, Chancery Lane, W.C., will always receive prompt attention."

MESSRS. MACMILLAN & Co. have nearly ready for publication, under the title 'The Barren Ground of Northern Canada,' an account of an adventurous sporting expedition undertaken by Mr. Warburton Pike in that little-known region.

CANON DALTON is said to have written the article in the May number of the *English Illustrated Magazine* on Prince George of Wales.

A TREATISE on public finance, by Prof. C. F. Bastable, of the University of Dublin, will shortly be published by Messrs. Macmillan & Co. It is intended to deal exhaustively with the more important topics of administration, of expenditure, and of revenue.

AT Messrs. Sotheby's rooms last week a letter written by Martin Luther fell under the hammer for 26*l.*, and on the same occasion a letter of Lord Tennyson's and one of Shelley's realized 4*l.* and 9*l.* respectively.

MESSRS. MACMILLAN & Co. will shortly publish, under the title 'Neo-Hellenica,' a volume of dialogues in modern Greek and English by Prof. Michael Constantinides, illustrating the development of the Greek language and literature from the Hellenistic period to the present day. The editor has drawn his materials from many sources. A preface will be contributed by M. Genadiou, the Greek Minister in London.

THE death is announced of Mr. J. Herbert Stack, a veteran and much-respected journalist, long connected with the *Daily Telegraph*.—M. Albert Stapfer, author of the first translation of 'Faust' into French, and one of the staff of the *National* in 1830, has just died at the age of ninety.

MRS. FENWICK MILLER is going to publish a small volume, 'In Ladies' Company: Six Interesting Women,' through Messrs. Ward & Downey.

MR. EGMONT HAKE'S new work, 'Suffering London,' is in the press. It deals with the whole question of the voluntary hospitals, and their hygienic, moral, social, and political relation to society. The book will contain an introduction by Mr. Walter Besant.

MESSRS. HUTCHINSON will publish Mr. Gilbert Parker's 'Round the Compass in Australia,' a large book comprising a general review of Australian affairs brought up to date, a description of life in the towns, cities, and heart of the continent, with notes on the public men of the country and a discussion of the industries,



development, and the past, present, and prospective sources of wealth. The book will contain a number of original illustrations.

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums*, edited by the late Dr. Z. Frankel from 1852 to 1868, and continued by the late Prof. Graetz up to the year 1887, is intended to reappear in September next under the editorship of Prof. David Kaufmann, of Budapest, and Dr. Brann, the successor of Dr. Graetz in the Rabbinical School of Breslau.

DURING the past few days presentations have been made to Mr. W. Cudworth, author of 'Round about Bradford,' 'Life and Correspondence of Abraham Sharp,' and other Yorkshire works, on the occasion of his jubilee in connexion with literary work in Bradford, and in recognition of his services to local history and archaeology. The principal presentation was made by the Mayor at the Town Hall.

MESSRS. J. M. DENT & Co. are going to issue Miss Austen's novels in ten volumes, containing a series of thirty photogravure reproductions of drawings by Mr. W. C. Cooke. The novels will be issued in the order of their original publication, and from the text of the last edition revised by the author. A general biographical and critical introduction will be written by the editor, Mr. Brimley Johnson, who edited Leigh Hunt in the same publishers' "Temple Library," and each novel will be furnished with bibliographical and other notes.

A NEW volume of essays by the author of 'Obiter Dicta' is announced by Mr. Elliot Stock.

MR. JAMES PAYN'S new novel 'A Modern Dick Whittington' is to be published by Messrs. Cassell & Co. during the course of the present month.

MR. H. SPEIGHT, of Bradford, the author of 'Through Airedale,' has in hand 'The Craven and North-West Yorkshire Highlands,' which he is publishing by subscription. The work will contain numerous illustrations, and is expected to be ready during the summer.

MR. R. DAVEY writes from 12, Buckingham Street, Strand:—

"I should be extremely obliged if you would kindly mention in your next issue that I have no connexion with the Mr. Samuel Davey who says he has a journal of Victor Hugo in his possession. The fact that I had the honour of knowing the great poet being well known has led some of my friends in England and Paris to conclude that I am the gentleman in question."

As our French contemporaries have generally misunderstood our paragraph of last week, we should say that the handwriting of the journal is not supposed to be Victor Hugo's—only the corrections are attributed to him. Mr. S. Davey supposes the body of the journal was written by some resident in Hauteville House other than the poet.

THE library of the late Mr. Sydney Williams is to be dispersed at the rooms of Messrs. Sotheby in a fortnight's time. The collections regarding Reynard the Fox and the Dance of Death are interesting. The fine manuscripts and books of Mr. E. H. Lawrence have been on view this week.

Mr. Lawrence's treasures are all being scattered. His pictures, several of which were at the Academy Winter Exhibition, were sold by Messrs. Christie on Friday. His autographs are to be brought to the hammer on Thursday at Wellington Street. The remainder of his Cypriot antiquities, the result of the excavations of Col. Cesnola, were put up to auction last week, but they fetched little.

BEZOLD'S *Zeitschrift für Assyriologie* will in future be published in Berlin. The forthcoming number will contain articles by M. V. le Gac on 'Deux Inscriptions de Gudea, Patési de Lagashu'; by B. Meissner on the series of Assyrian tablets entitled 'Ana Itishu'; by Dr. Knudtzon on the grammar of Assyrian and the other Semitic languages; a review of Lehmann's 'Shamash-shum-ukin,' by Prof. C. P. Tiele; and observations by Dr. Oppert.

THE only Parliamentary Papers likely to interest our readers this week are Report of the Progress of the Ordnance Survey to the 31st of December, 1891 (2s. 2d.); and Returns of Railway Accidents and Casualties, Year ending December, 1891, with Reports of the Inspecting Officers to the Board of Trade (1s. 10d.).

## SCIENCE

### GEOGRAPHICAL LITERATURE.

*The Realm of Nature: an Outline of Physiology*, by H. R. Mill, one of the "University Extension Manuals" published by Mr. Murray, is one of the most satisfactory books of the kind with which we are acquainted. The author is clearly master of his subject. He marshals his facts with most praiseworthy perspicuity, and, considering the small bulk of his volume, he furnishes an astonishing amount of information. If we add that the book is eminently readable, that the latest results of scientific investigation have been placed on record, and that there is an abundance of good maps and diagrams, we believe we have sufficiently indicated the high opinion which we have formed of the value of this introduction to physical science. We should add that the very captivating title of the volume is due to the late Mr. J. Murray.

*This World of Ours: an Introduction to the Study of Geography*, by H. A. Arnold-Forster (Cassell & Co.), was originally suggested by a paper on 'The Aims and Methods of Geographical Education,' read by Mr. E. G. Ravenstein before the Royal Geographical Society. The author has very successfully developed and illustrated some of the ideas suggested by Mr. Ravenstein. It is not a text-book, but is sure to prove of service to the teacher of geography, especially in its more elementary aspects.

*The Arab and the African: Experiences in Eastern Equatorial Africa during a Residence of Three Years*. By G. Tristram Pruen, M.D. (Seeley).—The author approaches his subject with an open mind, and very properly points out that the abolition of the slave trade cannot be hastened by shutting our eyes to the defects of the slave or the good points of the Arab. Abolish slavery by all means, says the author, but do not at the same time abolish the Arab. The author looks upon an effective occupation of the coast by the Europeans, and the replacement of "the cruel power and overlordship of the slave-hunter by the fostering care and gentle control of a firm but tender government," as the most efficacious means for abolishing the slave trade.

IN *A la Conquête du Tchad* (Hachette & Co.) M. H. Percher ("Harry Alis"), a contributor to the *Journal des Débats* and founder of the Comité de l'Afrique Française, presents us with his views as to the steps which should be taken in order to realize the establishment of a French empire in Africa, the centre of which shall be Lake Tsad. The author is a good patriot, and not always fair to other nations. The Royal Niger Company, more especially, comes in for a good deal of abuse in connexion with its action towards M. Mizon, the leader of a "commercial and scientific" expedition which was to have gone to Lake Tsad by way of the Benue. The three "lines of expansion," with Algeria, Senegambia, and the Congo for their bases, are discussed at some length, and a good deal of information on recent French travellers is given. Nearly one-half of the volume is devoted to an interesting narrative of the proceedings of M. Crampel.

FROM MM. Plon, Nourrit & Co. there comes *Du Pacifique à l'Atlantique*, by M. Olivier Ordinaire, an interesting small illustrated volume of travel in Peru. The writer has seen a good deal of the wild Indians of the Peruvian mountains, and although there is nothing very new in what he tells us, there is a good deal that is readable and well told. The description of the Indian cooking shows that it is precisely similar to that of the Maories in New Zealand, and brings out the fact that the South American Indians are of the same race as the former inhabitants of Easter Island and of Polynesia. Like several recent French books, this volume is unpleasant reading for the friends of the natives, and the Aborigines' Protection Society will find it full of horrors. At pp. 156-7 there is an account of woman-seizing expeditions, which seem to be thoroughly organized in large portions of the country, with the murder of the males and the sale into slavery of the women as consequences.

### SOCIETIES.

ROYAL.—April 28.—Dr. J. Evans, Treas. and V.P., followed by Lord Kelvin, President, in the chair.—The following papers were read: 'On a Decisive Test Case disproving the Maxwell-Boltzmann Doctrine regarding Distribution of Kinetic Energy,' by Lord Kelvin; 'Researches on Turacin, an Animal Pigment containing Copper,' Part II., by Prof. Church; 'On the Mathematical Theory of Electromagnetism,' by Mr. A. McAulay; 'Stellar Photometry,' by Mr. W. J. Dibdin; and 'On some Phenomena connected with Cloudy Condensation,' by Mr. J. Aitken.

GEOLOGICAL.—April 27.—Prof. J. W. Judd, V.P., in the chair.—Mr. A. F. Bowker was elected a Fellow, and Dr. J. Lehmann, Kiel, and Prof. G. H. Williams, Baltimore, U.S.A., were elected Foreign Correspondents.—The following communications were read: 'Notes on the Geology of the Northern Etbaï, or Eastern Desert of Egypt, with an Account of the Emerald Mines,' by Mr. E. A. Floyer; and 'The Rise and Fall of Lake Tanganyika,' by Mr. A. Carson, communicated by Mr. R. Kidston.

LINNEAN.—April 21.—Prof. Stewart, President, in the chair.—Mr. H. Groves was elected a Fellow.—An example of an Australian bird (*Gymnorhina*) which had lately been shot near Tor Abbey, Devonshire, after being observed all the winter, and which had doubtless escaped from confinement, was exhibited on behalf of Mr. W. Elise, curator of the Torquay Museum.—On behalf of Mr. C. Head, of Scarborough, two specimens of the whiskered bat (*Vespertilio mystacinus*) taken in that neighbourhood were exhibited.—Mr. W. B. Hemsley read a paper entitled 'Observations on a Botanical Collection made by Mr. A. E. Pratt in Western China, with Descriptions of some new Chinese Plants from Various Collections.' Mr. Pratt travelled in 1889-90 in Western China, close on the borders of Eastern Tibet, and though chiefly in search of zoological specimens, he fortunately secured the services of a native who had been trained to dry plants by Dr. Henry, the result being that he was enabled to bring home a very interesting botanical collection. The plants were obtained chiefly at elevations of 9,000 ft. to 13,500 ft., in the neighbourhood of Tatsien-lu, a frontier town situated in about 30° N. lat. and 102° 15' E. long.; and although Mr. Hemsley re-



ported that he had not finished working out the collection, he estimated that it contained about 500 species, of which, perhaps, 150 species were new to science.—The paper was criticized by Mr. C. B. Clarke, who remarked that the mountain ranges of Western China seemed to abound in showy herbaceous plants, rivalling in this respect the richest districts of the Himalayan region, of which, in fact, it is a continuation.—Dr. H. M. Bernard then gave an abstract of a paper 'On the Relation of the Acaridæ to the Arachnida,' in which he argued that the former had been developed from larval forms of the latter; though he found a difficulty in dealing with the segmentation, this being so profoundly modified, and in some cases lost.—The paper was criticized by Mr. A. D. Michael, Mr. Breeze, and Prof. G. B. Howes, all of whom, while testifying to the ingenuity of Dr. Bernard's reasoning, considered that there was hardly as yet sufficient evidence to justify the acceptance of his conclusions.

**SOCIETY OF ANTIQUARIES.**—April 28.—Mr. A. W. Franks, President, in the chair.—Mr. Rome exhibited a small head of Egyptian glass, and probably of very ancient date.—Mr. Lewis read a paper on the connexion between stone circles and surrounding hills.—Chancellor Ferguson read a paper on an archaeological survey of Cumberland and Westmoreland, and of Lancashire north of the Sands, illustrated by a carefully executed map showing every recorded discovery of pre-Roman, Roman, and post-Roman antiquities, together with the lines of the Roman Wall and roads and of British trackways. Chancellor Ferguson's is the third county survey that has now been completed and submitted to the Society.

**ENTOMOLOGICAL.**—April 27.—Mr. R. McLachlan, Treas., in the chair.—Mr. W. E. Baily and M. E. Fleutiaux were elected Fellows.—Mr. C. G. Barrett exhibited, for Mr. Sabine, varieties of the following species, viz., one of *Papilio machaon*, bred by Mr. E. Baily, at Wicken, in 1886; one of *Argynnis lathonia*, taken at Dover in September, 1883; one of *A. euphrosyne*, taken at Dover in 1890; and one of *A. selene*, taken at St. Oysth in 1885 by Mr. W. H. Harwood. Mr. Barrett also exhibited a long series of *Demas coryli*, reared by Major Still from larvae fed exclusively on beech, which he said appeared to be the usual food of the species in Devonshire, instead of hazel or oak. He further exhibited, for Mr. S. Webb, a number of varieties of *Arge galathea*, *Lasiommata megera*, *Hipparchia tithonus*, and *Canonympha pamphilus*, from the neighbourhood of Dover.—The Rev. J. S. St. John exhibited a variety of the female of *Hybernia progemma*, taken at Clapton in March last, in which the partially developed wings were equally divided in point of colour, the base being extremely dark and the outer portion of the wing very pale.—The Rev. Canon Fowler made some remarks on the subject of protective resemblance: he said his attention had been recently called to the fact that certain species of *Kallima* apparently lose their protective habit in some localities, and sit with their wings open, and that Dr. A. R. Wallace had informed him that he had heard of a species sitting upside down on stalks, and thus, in another way, abandoning its protective habits.—Mr. W. L. Distant referred to certain species of South African butterflies, which, when at rest, were protected by their resemblance to the plants on which they reposed, or by their resemblance to the rock on which they settled, but which frequently abandoned their protective habit and sat with open wings.—Messrs. Barrett, McLachlan, Jacoby, Champion, and H. Goss, and Canon Fowler continued the discussion.—Mr. Goss informed the meeting that, in pursuance of a resolution of the Council passed in March last, he and Capt. Elwes had represented the Society at the Government inquiry as to the safety and suitability of the proposed rifle range in the New Forest, recently held at Lyndhurst by the Hon. T. W. H. Pelham, and that they had given evidence at such inquiry.

**ROYAL INSTITUTION.**—May 2.—Annual Meeting.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1891, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above 83,000l.—The following gentlemen were elected as officers for the ensuing year: *President*, Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Capt. W. de W. Abney, G. Berkeley, S. Bidwell, J. Brown, A. H. Church, Sir A. Clark, Sir D. Galton, Rt. Hon. Lord Halsbury, W. Huggins, D. E. Hughes, Rt. Hon. Lord Kelvin, H. Müller, J. Rae, and W. C. Roberts-Austen; *Visitors*, T. Buzzard, M. Carteighe, A. A. Common, J. Farmer, R. Hannah, G. Herbert, D. W. Hood, J. Mansergh, L. M. Rate, J. C. Ross, A. W. Rücker, Sir

D. Salomons, J. B. Sedgwick, J. I. Thornycroft, and R. Wilson.

**SOCIETY OF ARTS.**—May 2.—Dr. P. Frankland delivered the first lecture of a course of Cantor Lectures 'On Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries.'

May 4.—Mr. W. H. Preece in the chair.—A paper 'On the Bradford Corporation Electricity Supply' was read by Mr. J. N. Shoolbred, and was followed by a discussion.

**SOCIETY OF ENGINEERS.**—May 2.—Mr. J. W. Wilson, jun., President, in the chair.—A paper was read by Mr. S. H. Cox 'On Dry Crushing Machinery.'

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—May 3.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by Mr. P. le Page Renouf, in continuation of his former papers, 'On the Egyptian Book of the Dead.'

**ANTHROPOLOGICAL INSTITUTE.**—April 26.—Dr. E. B. Tylor, President, in the chair.—Prof. R. K. Douglas read a paper 'On the Social and Religious Ideas of the Chinese, as illustrated in the Ideographic Characters of the Language.' The paper begins with a short introduction, showing that the Chinese ideographic characters are picture-writings, and that as such they supply an interpretation of the meaning of words as these were understood by the inventors of the characters representing them. Following on this is an account of the earliest or hieroglyphic form of the writing, with examples, and the development of this resulting in the ideographic characters. These are taken as being illustrative of the ideas of the people on political, social, scientific, and religious ideas. For example, the importance which was attached to the qualities of a sovereign is exemplified in the choice of the symbol employed to express a supreme ruler, the component parts of which together signify "ruler of himself." By means of the same graphic system a kingdom is shown as "men and arms within a frontier." Passing to the social habits of the people, their domestic life is illustrated by a number of ideograms descriptive of their household arrangements and relationships. In succession are traced in the written characters the ideas associated with men and women, their virtues and their failings, the notions associated with marriage, and the evidences of pastoral as well as of agricultural habits among the people. Turning to the popular religious faiths, it is shown how prominent is the belief in the god of the soil, whose presence brings blessings, and whose averted countenance is followed by misfortune. The ideas associated with objects of nature are next treated of, and the paper concludes with references to the coinage of the country as described in the ideograms employed to represent its various forms.—Mr. J. Offord, jun., read a paper 'On the Mythology and Psychology of the Ancient Egyptians.'

**ARISTOTELIAN.**—April 25.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. D. Hicks read a paper 'On Prof. William James's Treatment of "The Self." The paper dealt mainly with the two chapters in Prof. James's 'Psychology' entitled "The Stream of Thought" and "The Consciousness of Self," and was divided into three sections. In the first Prof. James's strictures on some familiar theories of knowledge were examined, and an attempt was made to show that those on Kant and the post-Kantian writers were not justified. In particular, it was argued that the philosophy of Hegel never ignored the fact that the psychical activities of the finite spirit had their place as portion of the total world of experience. In the second section Prof. James's own theory of momentary "pulses of thought" being the *ne plus ultra* for the psychologist was criticized, as prejudging the ultimate question of the theory of knowledge, and it was contended that it was liable to the very objections which he brings against transcendentalism on the one hand, and empiricism on the other. In the third section it was argued that this was an unfruitful hypothesis, even in psychology itself, inasmuch as it had led Prof. James to a wholly inadequate conception of the scope of the science, to a mistaken statement of the psychologist's attitude towards cognition, and to an ignoring of that genetic method of research on which modern psychologists had so justly laid stress. Prof. James had all along treated consciousness from the point of view of an outside observer rather than from the point of view of the conscious subject himself.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Aristotelian, 8.—'What constitutes Philosophy a Separate Pursuit?' Rev. J. Lightfoot.  
— Surveyors' Institution, 8.—'The Scientific Study of Timber,' Prof. G. E. S. Boulger.

Mon. Society of Arts, 8.—'Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries,' Lecture II, Dr. P. Frankland (Cantor Lecture).  
— Library Association, 8.—Report of the Committee on Size Notation; 'The Edinburgh Public Library and its First Year's Work,' Mr. H. Morrison; 'Booksellers' Discounts to Public Libraries,' Mr. D. Stott.  
— Geographical, 8.—'Inerina, the Central Province of Madagascar,' Rev. J. Sibree.  
Tues. Royal Institution, 3.—'Photography in the Colours of Nature,' Mr. F. E. Ives.  
— Colonial Institute, 8.—'New Zealand,' Mr. W. B. Perceval.  
— Civil Engineers, 8.  
— Anthropological Institute, 8.—'The Ainos of Japan,' Mrs. Bishop (Miss Bird).  
— Society of Architects, 8.—'Monumental Brasses,' Rev. J. E. Field.  
Wed. Entomological, 7.  
— Geological, 8.—'So-called Gneiss of Carboniferous Age at Guttannen (Canton Berne, Switzerland),' Prof. T. G. Bonney; 'Lithophyses in the Obsidian of the Rocche Rosse, Lipari,' Prof. G. A. J. Cole and Mr. G. W. Butler.  
— Folklore, 8.—'Armenian Folklore,' Prof. Tcheraz; and short papers by Prof. Rhys, Mr. M. J. Walhouse, &c.  
— Society of Arts, 8.—'Uses and Applications of Aluminium,' Mr. G. L. Addenbrooke.  
— Hugenot, 8.—Annual General Meeting.  
Thurs. Royal Institution, 3.—'The Chemistry of Gases,' Prof. Dewar.  
— Electrical Engineers, 8.—Continuation of Discussion on Mr. A. P. Trotter's Paper 'Notes on the Light of the Electric Arc'; 'Cause of the Changes of Electromotive Force in Secondary Batteries,' Dr. J. H. Gladstone and Mr. W. Hibbert.  
— Mathematical, 8.—'On an Operator that produces all the Covariants and Invariants of any System of Quantics,' Dr. W. E. Story; 'Applications of a Theory of Permutations in Circular Progression to the Theory of Numbers,' Major Macmahon.  
— Antiquaries, 8.—'A Historic Buff Coat,' Mr. A. Hartshorne; 'Some Remarkable Antiquities from Mashonaland,' Mr. J. Theodore Bent.  
Fri. United Service Institution, 3.—'Modern Aërial Navigation,' Capt. J. D. Fullerton.  
— Physical, 5.—'Instrument for drawing Parabolas,' Mr. R. Inwards; 'Some Electrical Instruments,' Mr. F. H. Nalder; 'Instrument for measuring Magnetic Fields,' Messrs. E. Edser and H. Stansfield.  
— Astronomical, 8.  
— Philological, 8.—Anniversary Meeting: 'The Place of Armenian in Comparative Philology,' Mr. G. A. Schrumph.  
— Royal Institution, 9.—'The New Star in Auriga,' Dr. W. Huggins.  
Sat. Royal Institution, 3.—'J. S. Bach's Chamber Music,' Mr. E. Dannreuther.

#### Science Gossip.

MR. HENRY FROWDE will shortly publish a book by Mr. L. Fletcher, F.R.S., of the British Museum, entitled 'The Optical Indicatrix and the Transmission of Light in Crystals.' Lord Kelvin's recent version of the properties of an elastic luminiferous ether—according to which it is the effective ethereal density, not elasticity, which varies within a doubly refracting crystal—has made it impossible for the teacher to continue the mode of treatment invented by Fresnel, and yet is itself beyond the range of mathematical knowledge of the average student of physics or crystallography. In the present work it is shown that the idea of a correspondence between the characters of a transmitted ray and the geometrical characters at a point on an ellipsoid, termed the optical indicatrix, naturally presents itself; from this correspondence as a basis, the characters of doubly refracting crystals are deduced by elementary mathematics and without resort to a second ellipsoid; further, all the propositions are stated in a form which renders them independent of future changes of physical theory. In a final chapter it is shown that Fresnel's wave-surface may be deduced from the general principles of undulations, without reference to the physical nature of the vibrations of the luminiferous ether.

THOSE who are interested in Lady Blake's scheme for the erection of a station of marine zoology in Jamaica should consult No. 97 (issued April, 1892) of the *Johns Hopkins University Circulars*, where they will find 'Notes on the Fauna of Jamaica,' by Mr. E. A. Andrews; 'Decapod Crustacea of Kingston Harbour,' by Mr. J. E. Benedict; and 'Notes on the Echinoderms of Kingston Harbour,' by Mr. G. W. Field. The last-named naturalist calls attention to the very considerable difficulties of dredging: "there always seemed to be a perfect calm or a gale," but the calm periods were exceedingly short.

PROF. NEWTON writes:—

"In reply to the question put by the writer of the comments on my letter which you did me the favour to print, allow me to say that if he had not been so much pressed for time with his courteous contradiction he would probably have looked at the list of *errata* to the volume. There he would have found that '51' was a misprint for '54,' and turning to p. 54 he would have found the passage required. It seemed to me unnecessary to correct a misprint more than once, and indeed it would have been unnecessary for me to notice the matter



at all had not the reviewer stated that Monson 'is always said to have given 1,000*l.* for a single cast of falcons.' The 'always' certainly implies that no one but Mr. Harting had told the story truly, though that gentleman, with perfect accuracy, had himself written of it as being 'almost invariably misquoted and misunderstood,' for he was, of course, aware of the passages to which I referred."

The second meeting of the London branch of the Royal Scottish Geographical Society will be held on the evening of Tuesday, May 31st, when Mrs. Bishop will read a paper entitled 'A Journey through Lesser Tibet.'

The organizing committee of the International Geological Congress have arranged to convene the sixth meeting of the Congress at Zurich about the commencement of September, 1894.

PROF. LEDGER is next week to deliver four lectures at Gresham College upon 'Recent Stellar Spectroscopy and the New Star in Auriga.'

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1*s.*; Catalogue, 1*s.* ALFRED D. FRIPP, R.W.S., Secretary.

### THE SOCIETY OF PAINTERS IN WATER COLOURS.

A TOTAL of nearly two hundred and forty works go to make up this, the eighty-seventh of the annual summer exhibitions of the Old Society. Although nothing of a very high quality distinguishes the present collection, its general character is a little above the ordinary level, but not much. Indeed, it is quite remarkable for the absence of specimens of the highest merit which are important enough to impress the year on our memories. Several of the ablest of those who are accustomed to contribute send nothing; Mrs. Allingham, for instance, Mr. R. Barnes, Mr. Boyce (who unfortunately has been repeatedly a defaulter of late), Mr. J. Burr, Mr. W. Crane, Mr. Holman Hunt, and Mr. E. J. Poynter. To a considerable extent their absence is compensated for by the efforts of newly elected men who are likely to maintain the Society in its old and honourable position. We may divide our remarks into two divisions, the first being devoted to the first-rate drawings of every kind before us, the second to the less important works.

As it is difficult to say which are the leading drawings in either of these classes we shall follow the Catalogue in dealing with both of them, and group each painter's works as they occur. This arrangement brings us first to Mr. M. Hale's broad and simple drawing (No. 4) of a morass where innumerable pools amid a waste of rushes reflect the steel-like twilight. The motto may serve as a descriptive title:—

As the day,  
Short, wind-bewildered, died away.

The treatment of the pallid atmosphere, through which we see the distant purple hills sharply defined against the warm silver of the sky, is in some respects Mr. Hale's finest achievement. The brownish-grey scud that is flying so low as almost to touch the surface of the marsh is in keeping with the sentiment of the picture and its scheme of colouring. *Bristol Floating Harbour* (174), in glowing twilight, is exceedingly fine and rich in tone and colour and excellently composed.—Mr. E. K. Johnson is more than usually fortunate in his selection of a subject in which to display his partiality for painting tall damsels in white close-fitting dresses. *The Ladybird* (6) depicts with extreme care and accomplishments a stately woman (of, course draped in white) descending with natural grace the steps of a garden path. The varied colours of the flowers and foliage have been fortunately massed with the softened tones and broken tints of her attire. Mr. Johnson always paints flowers finely; but the lady's face, which is also well painted and drawn, should have been as beautiful in form as it is pure in colour.

More ambitious than Mr. Johnson, Mr. A. Goodwin is never satisfied without a romantic subject, but his representation of the two Marys watching at the sepulchre of Christ, and called *Night—Faithful unto Death* (9), is not quite Oriental and is somewhat scenic. It is a little sensational, but not painfully so, in depicting an effect of lurid sunset, and an intense flush of crimson upon the low clouds and the wider firmament as they are seen behind the trunks of cypresses and palms. On looking at this example as a whole we at once feel that the effect is the true subject of an otherwise capital study of nature; the figures, although tolerably good, are due to an afterthought, and had better have been omitted. We have grave doubts as to the veracity of the local colour of the landscape. On the other hand, in Mr. Goodwin's beautiful *Salisbury Close* (14) every splendid hue of purple, grey, and silver which pervades the scene, and the huge cathedral reared against the pale blue sky, are quite natural. The deepening twilight reveals the stars and the atmosphere between us, and the bright horizon is flooded with the purest purple. The style is noble, and the glowing effect is extremely broad and exquisitely graded. Here Mr. Goodwin is at home; while there is no exoteric feature in his work, there is nothing wanting to its completeness. The motto,

Oh, the Summer's night has a smile of light,  
And she sits on a Sapphire Throne,

is a piece of bathos and incorrect as well, for it is the purple amethyst, and not the pure blue of the sapphire, which the atmosphere of this lovely sunset resembles. Mr. Goodwin's *Windsor* (29) charms us by its breadth, softness and warmth of effect, and the fineness of its daylight. We notice only one fault—the lack of cool colours and solidity in the painting of the large waggon on our left of the foreground, which is but a conventional vehicle.—The *Limehouse* (32) of Mr. H. M. Marshall is, like Nos. 14 and 29, an excellent illustration of the great advance made by the increasing number of landscape painters who follow Turner in treating nature and light with greater force, higher aims, and more variety than prevailed before the great master's time. No. 32 reminds us of Mr. W. Wyllie's mode of painting, with amplitude of colour and intense strength of tone, the shining river as it is now before us, in full summer sunlight, masses of old red buildings on the shore, and large and lofty sails rearing their tawny surfaces against the brilliant sky. We are sorry to say that this drawing fails in giving that richness of dirt which Mr. Wyllie so deftly avails himself of to make the foul surface of the river look like an enamel of bronze and tarnished silver.

Mr. Bulleid is one of the most capable of the Society's recent acquisitions, and his *Phyllis* (43) is a scholarly, but not ambitious figure of a charming damsel who is English, but with enough Greek in her refined face to justify her name. She is dressed in white and violet. She wears a chaplet of gold leaves, and, holding a palm fan in her hand, leans against a column of *giallo antico*, the colour and deep tones of which suit harmoniously her rosy flesh and the semi-diaphanous mantle and tunic she draws about her. The face is charmingly expressive.—*Misty Moonrise, Arran* (47), is another and better version, by Mr. E. A. Waterlow (a second desirable acquisition of the Society), of his larger picture in oil of last year. A boy, whose white pony is a leading element of the colour and chiaroscuro of a capital study of the "time between the sun and moon," is riding across a stretch of moorland, near a dark shaw, at the side of which the full moon is rising, its light subdued by vapours that thicken on the horizon and gather whiteness in the hollows of the land. These elements have been employed in this first-rate landscape with a fine sense of space and keeping, and, above all, with singular feeling for repose and breadth.

Among the noteworthy figure studies is Mr. W. C. T. Dobson's *Véra* (58), the life-size bust of a girl in white (a citron-coloured fillet binding her light brown hair), which is much more pleasing than usual, because, while the flesh tints are rosier than we have seen before in the painter's work, it exhibits all his good draughtsmanship and a natural and animated expression, and its style is free from conventionality.—Mr. J. W. North's *Cupid in the Pear Tree* (60) refers, in a manner we do not quite understand, to Spenser for its subject. To us it appears simply a charmingly soft and richly toned picture of an old orchard. Among the branches of one of the trees a pretty boy-genius is ensconced, but the real subject is, of course, the light and colour amid foliage and herbage upon a glowing autumnal afternoon. In this example Mr. North has, in some degree, diverged from his ordinary path, and, with but little of elaborate drawing, aimed at representing light and colour without overmuch heed to the refinements of form and a solid mode of handling. For him such a departure is not without peril.—On the other hand, Mr. F. Powell's single contribution, *Barges at the Mouth of the Thames* (77), is noteworthy for firm touches, fine draughtsmanship, and plenty of silvery light. There is much good drawing and modelling in the wavelets that dash upon the purplish beach of the foreground. The composition comprises two Thames barges happily placed in the mid-distance and at anchor.—With this we may group a brilliant seascape Mr. H. Moore calls *Pack away, Clouds* (84), a superb bit of colour, in which the deep blue sea is racing with the tide against a strong breeze, and tremendous masses of clouds have piled themselves on the horizon. The sea and clouds, and an illimitable atmosphere with resplendent sunlight to display them, constitute a picture of the greatest simplicity, charmingly natural, and yet so grand in style that there is no fault to find with it but a somewhat rough touch and the too positive blueness of the nearer waves, which certainly are in need of breaking up.—Mr. W. E. Walker sends a beautiful and modest landscape of a meadow and a shaw of ashes well drawn and painted, which is bright, pure, and fresh. It is named "*When Summer Airs blow Sweet*" (88).—Mr. S. P. Jackson's best drawing of the year is *Mont Orqueil Castle, Jersey* (97), a sympathetic study, made in his peculiar manner, of that stately fortress. The whole is most majestic, and there is, in the soft fusion of its low tones and homogeneous, if somewhat limited chromatic scheme, a sort of mystery which is decidedly poetical.—*Grasse* (104) is a beautiful view by Mr. A. W. Hunt of the town and its terraces seen through a veil of softest mist, half charged with sunlight sufficient to fill it with a thousand delicate tinges of colour, and yet not strong enough to project shadows deep enough to be distinctly seen through the vapour. Broad, tender, and fine as it is, and subtle as its colours, grading, and tonality undoubtedly are, we should like to see the accomplished painter adopt a newer motive and a fresher subject. Such a change is the more to be desired because this is the artist's sole contribution.—Mr. G. Fripp's *Cleve Mill, on the Thames* (106), a fine group of old, red-brick buildings standing by the side of the silvery stream, is quite the opposite of Mr. Hunt's view of Grasse; it is clear to limpidity, bright almost to hardness, and, with a sharp definition, wanting in atmospheric gradations, and so firmly touched that it might be called a fresco in small which excelled in its silvery tone and low scheme of colour.—Mr. A. D. Fripp differs from his brother in nearly every respect, witness his *Isle of Portland from the "Stair Hole," Dorset* (111).—While Mr. G. Fripp indulges in the crispest sort of definition, and Mr. A. Fripp excels in depicting sunlight surcharging summer mists, Mr. R. Thorne Waite is at his best in *Cornfield, Isle of Wight in the Distance* (119), in



a broad and fine style a view over two newly reaped headlands, on to a lower plain and its winding river, and the more distant sea—a composition which is almost monumental in its simplicity and an extremely fine study of the atmosphere.

*The Caveless Shepherd* (151) of Mr. E. R. Hughes more than justifies his election—indeed, it is so good a work that it deserved a better place than near the floor. The figure of a naked boy lying upon the grass is beautifully drawn, modelled, and painted. A fine nudity is a rarity here. The subject was doubtless an afterthought—indeed, the sheep in the field which rises behind the stream look as if they had nothing to do with the foreground or its figure.—Mr. C. Rigby's *Morning after Snow* (155) is distinguished by the modelling without labour, firm touches, and full knowledge of form of the meadows which slope to a plain along which a flock of sheep follow a devious path and wonderfully help the perspective of the scene. The distance could not be better, and the whole is Mr. Rigby's masterpiece.—Although he has sent a charming piece in *Calling the Worshippers* (179), Mr. Alma Tadema is not at his best with the figure of a stalwart priestess of Bacchus collecting the votaries of the god from the city below.—*Mermaid Street, Rye* (212), by Mr. T. M. Rooke, is a first-rate study of tumble-down houses and a steep street.—*Haymaking* (222), in its breadth, pure greys, and massive composition, is welcome from the accomplished hands of Mr. C. Davidson; and Mr. Wallis's *Fountain of Arethusa* (231) charms us by its warmth and delicate tones, and especially by the beauty of the building on our right in the middle. The foliage seems too thin and of too light a green.

The second category of drawings for which it is our duty to call attention begins with No. 1, the pretty and gaily coloured *Digging Potatoes* of Mr. L. Smythe, of which the solidly painted ducks in front are the best feature.—Inferior to his already named and more ambitious contribution, the *Permizen Bay* (7) of Mr. S. P. Jackson paints, in his somewhat dreamy mood, the sun descending behind the evening band which gives to a Cornish bay a sad and impressive aspect that is in keeping with the silence only broken by the dull roar of the billows as they slowly and regularly break upon the sand and their muffled echoes reverberate from cliff to cliff. The sentiment of the Cornish bays at twilight is appropriately expressed, and 'Permizen Bay' is a noble subject, the poetry of which is expressed in a manner truer to nature than are its local colours or the draughtsmanship of its details, all of which are so simple as to be almost conventional. *A Showery Day on the Welsh Coast* (8) shows Mr. Jackson more heedful of variable effects of light than his twilight views of Cornish bays prepare the visitor to expect. Its atmosphere is excellent, and the fruit of studies fitting the painter to render the foreshortening and paleness of the sandy beach, the brighter beams on the sea, and the cloud shadow that darkens the air and creeps athwart the view. *A Summer Day by the Sea* (12) is another sandy Cornish bay strewn with rocks and traversed by a cloud-shadow. We have not space to notice the remaining twelve drawings by this artist, all of which are worthy of attention.—*Cologne* (15), by Mr. H. M. Marshall, is not so good as the finer specimen to which we have referred, but it is a capital instance of the picturesque arrangement of the many spires and crowded buildings of the city in relation to the well-drawn bridge of boats; the atmosphere is much above the average of the drawings here. *The Embankment* (22), upon a dim and smoky winter evening, in snowy weather during a thaw, is, even for Mr. Marshall, who excels in such themes, unusually good in its colour and aerial gradations. *Shadwell Reach* (37) possesses qualities approaching those of 'Limehouse.'—Mr. H. C.

Whaite's *Loch Ranza* (18) is a most sympathetic representation of a wild scene. Its fervid autumnal herbage and rugged peaks, sharply defined against the sky, are true in drawing and in colour; the striking atmospheric effect is noteworthy, and so is the otherwise rather too formal disposition of enormous clouds in the shape of an arch spanning the prospect. In the foreground of *A Sheep Pen on Snowdon* (20) there is a noble, well-drawn, well-modelled, and richly coloured mass of rock, which seems to be the *raison d'être* of a picture where the distant mountains are thin, spotty, "tinty," and so poor throughout that they must have been done from memory to serve as a background to the rock which is so good in style. *A Cambrian Shepherd Boy* (67), by the same, is good in its way, which is not a very great one.

*The Lord of the Manor* (19) repeats what we have seen before by Mr. T. Lloyd. It represents delicately and cleverly the soft, silvery effect of bright, pure daylight upon a calm river. The red-brick garden wall of an ancient mansion supplies valuable colour. The figures of a pretty little gentleman and his older sister feeding swans are charming, and a group of rushes is deftly painted. The yellow dress of the boy and the white plumage of the birds make fresh and excellent colour. *Reapers* (120), by the same, should not be overlooked.—Mr. C. Davidson's *Eashing Bridge* (33) is pretty, but rather woolly and mannered. Of his 'Hay-making' we have already spoken.—The *Lunch Time* (36) of Mr. R. Thorne Waite most pleasantly reminds us of David Cox in his best, but not his "blotchy," time. *Cornfield, Shoreham Valley* (51), reminds us, on the other hand, in its style and subject, of a good De Wint; but it is less black in the shadows and much less clear. It is manifest that Mr. R. Thorne Waite, who sends twelve pictures, Mr. S. P. Jackson, who has sent fifteen, and several other artists, paint too many to be just even to themselves.—In *Fair Wind and Fine Weather* (40) Mr. C. N. Hemy has given us a good and well-studied sea, and an excellent picture of bright grey weather. The Society did well in electing him and several others, who seem determined, so acceptable are their works, to justify its reputation.—Mr. C. E. Fripp's *Elaine* (48), in the barge, exhibits much that is promising in its solidity and good execution, its rich colouring, and careful drawing. Mr. Fripp is another recent acquisition.—Miss E. Martineau's lady with a lute (53) is not too beautiful, and the design is prose; the artist seems to paint under a strict sense of duty, but without spontaneity or delight in art. The sad expression of the face, although it is not quite in keeping with the motto of the picture, is sympathetic and true to nature. This is the best of Miss Martineau's contributions of the year.—Mr. C. Haag's *Bridal Procession at Damascus* (55) is less powerfully inspired by the lamp than usual; although rather mannered, it is more than commonly acceptable. The minaret towering in the sunny air is the best part of the work, which is decidedly picturesque.—Mr. G. H. Andrews's *The Port, Bergen* (71), sparkles with colour, and is full of air. The same may be said for his *On the Coast of North Holland* (75), barges near the beach in a sunny and breezy day.—Mr. E. A. Goodall's *The Evening Gun, Venice* (87), has a noble subject, and is treated in a grand scenic manner which has much merit and good draughtsmanship.—*Venice* (80), a sketch at large by Mr. S. J. Hodson, is thinly painted, but decidedly clever and luminous. His *St. Mark's, Venice* (98), has capital colour of its not clear kind.—*Loch Marae* (90) possesses all the better qualities of Mr. B. Foster's better, less spotty, and peculiar mode of handling; his characteristic touch is here at its best, and the scene is much broader than he usually paints.—*Lulworth* (122), by Mr. A. D. Fripp, is much such a drawing as he produced when dealing with the same subject, which we fear he paints too often.—Mr. G. A. Fripp's

*On the Coupée, Sark* (185), although an admirable piece of draughtsmanship, and marked by the silvery tones and the idiosyncratic local and general colouring of the painter, would be, if it were not so dignified and artistic, decidedly unwelcome because of its mannerisms.—We must conclude our comments with testimonies to the choice artistic qualities, freshness, and variety of Mr. E. A. Waterlow's bright, well-drawn, and pure *Under the Cherry Tree* (127), a spring meadow, with an old church and masses of trees; Mr. T. M. Rooke's *Tower of St. Jean, Troyes* (150), his best work here of the kind; Mr. M. Hale's *A Cornish Headland* (180); Mr. A. Goodwin's *Wells* (186); and Mr. H. S. Marks's old gentleman reading *An Odd Volume* (213), which we like much better than the R.A.'s heads of birds now here.—Mr. A. Melville's *A Bull Fight* (224) and Mr. R. W. Allan's *On the Beach at Madras* (237) indicate that the painters have abandoned the study of form and the subtler gradations of local colour in order to obtain impressions of the effect of very intense sunlight; they fail absolutely, because there is not a pure and brilliant element in either picture, each of which is an inchoate "blot," formless, and devoid of harmony as of colouring.

#### NEW PRINTS.

MESSRS. FROST & REED send us an "artist's proof" of a small etching by M. Gaujean, entitled 'Master Lambton,' after Lawrence's famous portrait at Lambton Castle, Durham. It is very delicate, clear and brilliant, excellently drawn, and firmly touched. The etcher is, as we have more than once said, one of the ablest of his country, and therefore it is difficult to believe he can have seen the original of his pretty plate long enough, if at all, to familiarize himself with its coloration and chiaroscuro, and the expression of that truly beautiful and poetic face which is Lawrence's masterpiece.

Messrs. Gay & Bird, King William Street, Strand, have published 'A Portrait of Walt Whitman,' etched by M. Léon Richeton, whose authority for its likeness to the deceased writer is not stated. As a bold if somewhat coarse and rough etching of the head of an elderly man with a long beard, and wearing a felt hat—we can answer for no more than this—it is by no means without merit, although we know that Rajon, M. Richeton's master, would never have allowed so crude a plate to leave his workshop.

The Berlin Photographic Company deserve our thanks for an "artist's proof" of a large photogravure they have published from Mr. Fildes's capital piece of *genre* which is called 'Venetians.' It is all that can be desired.

M. J. Schmidt, Via Tornabuoni, Florence, is to be commended for publishing in a compact and effective form, and, despite the glittering of their flat gold backgrounds and the somewhat excessive redness and blueness of the draperies, well suited for memoranda of the originals, certain "chromoxylographs" (we are not responsible for the name), printed in gold and full colours, specimens of which, after the famous 'Apollo in Choro Musarum,' by Giulio Romano, in the Pitti, and what the publisher calls 'L'Ange Rouge' and 'L'Ange Bleu Foncé au Tambour,' after Fra Angelico, in the Uffizi, Florence, are before us. It is in all its senses a little strong to say "reproduite aux couleurs de l'original" of any of these things, but they really give the spirit of the designs and much of the expressions of the faces. They are to be had of Messrs. Raithby, Lawrence & Co., Leicester Square.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 30th ult. and the 2nd inst. the following, from the first portion of the Murrieta Collection. Drawings: Sir F. W. Burton, A Neapolitan Girl, 73l.; La Romanina, 81l. T. S. Cooper, Cows, sunny after-



noon, 73*l*.; Sheep, coast scene, 84*l*.; Sheep, 50*l*.; In the Meadows near Canterbury, sunny afternoon, 94*l*.; Cattle in a Stream, sunset, 94*l*. D. Cox, Going to the Hayfield, 1,102*l*.; Barden Tower, 1,155*l*.; A Welsh Cornfield, with reapers, 357*l*.; The Road by the Wood, man on pack-horse, 294*l*.; A Welsh Landscape, with children and fowls, 567*l*.; A Landscape, with cornfield and two waggons, 168*l*.; A Landscape, with river, cows drinking, 99*l*.; The Terrace, Haddon Hall, in the Olden Times, 126*l*.; The Hay-Waggon, 257*l*.; In the Meadows, 99*l*.; Calais Old Pier, 178*l*.; Steamboat leaving Calais Pier, 64*l*.; Return from Market, sunset, 52*l*.; Landscape, with man on white horse leading another, 183*l*.; Landscape, with two figures on horseback, 105*l*.; Landscape, with windmill, 66*l*.; Looking up the Vale of Maentwrog, 63*l*. W. W. Deane, The Giralda, Seville, 69*l*. E. Duncan, The Shipwreck, St. Abb's Head, 110*l*.; A Shipwreck, 57*l*. C. Fielding, A Grand Scottish Landscape, with mountains, 1,260*l*.; Off Staffa, 157*l*.; Off Dover, 189*l*.; Off the Isle of Wight, 257*l*.; On the Sussex Downs, early morning, cattle and peasant on a road, 89*l*.; In Sussex, 105*l*.; Inverary, 168*l*.; In the Highlands, cattle and herdsmen in the foreground, 141*l*.; Coast Scene, with fishing boat in rough sea, 54*l*.; A Scotch Loch, 126*l*.; Highland Landscape, with fishermen, golden sunset, 105*l*.; Landscape, with distant mountains, cattle on a road in the foreground, 63*l*.; Landscape, with cattle on a road in the foreground, distant hills, 162*l*. T. Faed, Highland Girl, with dogs, 73*l*.; A Highland Lassie, 89*l*. B. Foster, The Banks of a River, with sheep coming to drink, 94*l*.; Springtime, gathering buttercups and daisies, 105*l*.; A Country Lane, children and ducks in the foreground, 346*l*.; In the Hayfield, 304*l*.; In the Meadows towards Evening, girl crossing a rustic footbridge, 94*l*.; A Landscape, with cattle, sunset, 52*l*.; Children on the Cliff at Whitby, 89*l*.; Landscape, with river, loading barge with hay, evening, 89*l*.; On the River, towards sunset, 52*l*.; A Rest in the Hayfield, 69*l*.; Unloading a Wherry, sunset, 52*l*.; Landing Sheep from a Ferry-boat, evening, 63*l*.; Feeding the Ducks, 75*l*.; Crossing a Footbridge, 56*l*.; Edelfeldt on the Rhine, 56*l*. G. A. Fripp, A Highland Loch, with deer, 65*l*. Sir J. Gilbert, The Story of the Suit of Armour, 105*l*.; Laura presenting Gil Blas to Arsenia, 68*l*. F. Goodall, Eleazar and Rebecca, 210*l*.; A Street Scene in Cairo, 189*l*.; Rebecca at the Well, 199*l*. An Italian Boy, with a child in his arms, 94*l*. C. Haag, A Moorish Interior, 152*l*.; Woman and Child on a Camel, 136*l*.; A Bedaween Sheikh, 246*l*.; The Entrance to a Mosque, 199*l*.; Happiness in the Desert, 178*l*.; An Arab Smoking, Cairo, 84*l*.; In the Desert, Arabs with camels, 73*l*. L. Haghe, Interior of a Church, 84*l*. H. G. Hine, Sussex Downs, with sheep, 54*l*. J. Holland, St. Mark's Place, Venice, 52*l*.; A Canal in Venice, 63*l*. W. Hunt, Grapes and Pomegranate, 183*l*.; Bird's-nest and Primroses, 220*l*. S. Prout, Le Gros Horloge, Rouen, 278*l*.; Porch of Chartres Cathedral, 199*l*.; Old Buildings on the Rhine, 78*l*.; The Temple of Mars Ultor, Rome, 73*l*.; At Lucerne, 168*l*. C. Stanfield, Roveredo, 57*l*.; Fishing-boats off the Coast, 60*l*.; On the Solent, 65*l*. F. Tayler, The Otter Hunt, 162*l*.; A Gallop over the Sandhills, 126*l*.; Carting Bracken in the Highlands, 110*l*.; The Gamekeeper's Daughter, 215*l*. F. W. Topham, Spanish Gossips at a Well, Seville, 94*l*.; Spanish Lady offering Flowers at a Shrine, 56*l*.; Spanish Girl playing a Tambourine, 50*l*.; A Spanish Letter-writer, 52*l*. J. M. W. Turner, Penmaen Mawr, North Wales, 346*l*.; Jerusalem, 189*l*.; Mount Moriah, 383*l*.; Piacenza, 173*l*. P. de Wint, Harlech Castle, 168*l*.; View of Cambridge, 630*l*.; Newark Bridge, 157*l*.; Mountainous Landscape, with river, 126*l*.; A Landscape, with river, unloading a barge, 288*l*.; A Lane Scene, Crowhurst, 52*l*.; A Landscape, with mountain torrent, 73*l*. H. B. Willis, A Landscape, with

cattle and shallow river, 68*l*. Pictures: G. H. Boughton, The Last of the Mayflower, 168*l*.; Confidences, 105*l*. R. P. Bonington, Fishing-boats in a Calm, 325*l*. P. H. Calderon, Sighing his Soul into his Lady's Face, 110*l*. J. Constable, A Landscape, with cattle under trees, 162*l*.; A Landscape, with cottages and trees, 105*l*.; Hampstead Heath, 115*l*. D. Cox, The Vale of Clwyd, North Wales, 4,725*l*.; Reapers returning Home, Vale of Clwyd, 1,186*l*.; Harlech Castle, North Wales, 577*l*.; Mountainous Landscape, with shepherd and sheep, 273*l*.; A Welsh Mountain Stream, 325*l*.; A Welsh River, with watermill and bridge, 325*l*.; Calais Pier, waiting for the fishing-boats, 346*l*.; Welsh Landscape, with shepherdess and sheep, 420*l*.; Pont-y-Pair, Bettws-y-Coed, 577*l*.; A Welsh Landscape, with windmill, 189*l*.; Dudley Castle, 210*l*.; A Rough Road, 115*l*.; A Landscape, open country, figures and cattle returning from market, 241*l*.; A Road by a Common, windy day, 105*l*.; A Landscape, with gipsies' tent, 126*l*. T. Faed, Worn Out, 567*l*. W. P. Frith, Measuring Heights, from 'The Vicar of Wakefield,' 115*l*. L. Fildes, Sophia, 168*l*. F. Goodall, Calypso, 115*l*. P. Graham, A Landscape, with peasants driving sheep along a road, 409*l*.; A Highland Spate, 252*l*. C. N. Hemy, Shields Harbour, herring boats towing in, 105*l*. J. Hoppner, A Girl with a Dog, 252*l*. J. Holland, Cappella del Rosario, Chiesa dei SS. Giovanni e Paolo, Venice, 168*l*.; A Canal Scene in Venice, 325*l*. C. Hunter, Hauling in the Net, 111*l*. J. Linnell, Harvest-time, 577*l*.; Milking-time, 425*l*.; A Landscape, with peasants and children on a road, 441*l*.; A River Scene, men with eel-pots in a punt, 231*l*.; Sheep at Rest, minding the flock, 147*l*. S. Lucas, A Whip for Van Tromp, the Admiralty, 1652, 525*l*. A. Moore, A Tale, and The End of the Story, 315*l*. W. Müller, A Rocky Stream, North Wales, 210*l*. P. Nasmyth, A Woody Landscape, with figures, 661*l*.; A Landscape, with windmill, stormy sky, 619*l*. D. Roberts, The High Altar of Rouen Cathedral, 430*l*. W. Shaw, The Sea, with waves breaking on a rock, 136*l*. J. Stark, A Norfolk Landscape, 315*l*.; A Woody Landscape, with flock of sheep, 136*l*. C. Stanfield, Dordrecht, 446*l*.; On the Zuyder Zee, 446*l*.; A Coast Scene, with cliffs, rough sea, ship in distress, 241*l*.; A Coast Scene, with jetty and fishing-boats, 241*l*. L. Alma Tadema, Un Amateur Romain (Empire), 1,365*l*.; Etruscan Vase-Painters, 477*l*.; Antistius Laboon, a Roman amateur artist, 945*l*.; Un Jongleur, 850*l*.; A Patron of Sculpture, 1,470*l*.; Vespasian hearing from one of his Generals (a Gaul) of the taking of Jerusalem by his Son Titus, 514*l*. The price fetched by Cox's 'Vale of Clwyd' is almost beyond credibility.

On Tuesday last Messrs. Phillips, Son & Neale sold, with examples from other collections of less interest, a proportion of the pictures belonging to the late Sir Thomas Fairbairn. Among these the most important were: W. Holman Hunt, The Awakening Conscience, an interior with two figures, with a pianoforte, 141*l*. J. B. Pyne, A View of Pallanza, 93*l*. A. L. Egg, Scene from 'Esmond,' 84*l*. James Ward, Ludlow Castle, 168*l*. H. Pickersgill, Flight of the Pagan Deities, 84*l*. Mr. Hunt's picture was in a bad state, which was no doubt the cause of the low price it fetched.

#### Five-Art Gossip.

THE Council of the Royal Academy has bought with the Chantrey Fund the following pictures and drawings, now in Burlington House: Mr. MacWhirter's 'June in the Austrian Tyrol' (120); Mr. A. Hacker's 'The Annunciation' (901); 'Between Two Fires,' by Mr. F. D. Millet (12); 'Solitude,' a drawing, by Mr. G. Cockram (1064); two drawings by Mr. L. Rivers, and one drawing by Mr. W. Osborne.

NEXT week Mr. Lefèvre intends to exhibit, at his gallery in King Street, St. James's, a large,

new, and important picture by Mlle. Rosa Bonheur, entitled 'On Guard.' The private view is appointed for to-day (Saturday).

MR. BERNHEIM has formed a collection of modern French pictures, which will be opened to the public on Monday next at 186, Piccadilly.

By the death, on the 28th ult., of Mr. Lumb Stocks the artistic world has lost a fine engraver in the pure line manner, to whose rare powers are due a number of brilliant and rich plates which delight all of us by their felicitous translation into black and white of bright and pure colours and graceful attitudes. He was son of a coal-owner, born November 30th, 1812, at Lightcliffe, Halifax, went to school at Horton, Bradford, and while there he obtained some instruction in drawing from Mr. C. Cope, father of the late Academician. In 1827 he came to London, and at his earnest request was articulated to C. Rolls, the well-known engraver, for six years. In 1832 he made his first appearance at Somerset House as a miniature painter, or draughtsman in crayons, with No. 872, 'Portrait of a Young Artist'; later, and for a few years, he exhibited with the Society of British Artists and with the Royal Academicians. He never became a student in the Royal Academy. Devoting himself entirely to engraving, he produced many brilliant plates after Stothard in the annuals of c. 1840-50; for Finden's 'Gallery of British Art'; 'Raphael and the Fornarina,' after Callcott, for the Art Union of London (1843); 'The Dame School,' 1849, and 'The Rubber,' after Webster; 'The Gentle Shepherd,' after Wilkie, for the Fine Arts Association in Scotland; 'Bedtime,' 'The Birthday,' and 'Claude Duval,' after Mr. Frith; 'The Interview between Wellington and Blücher' and 'Moses fitted out for the Fair,' after Maclise; 'The Fight Interrupted,' after Mulready; 'The Odalisque' and 'The Sister's Kiss,' after Sir F. Leighton; and many plates less important, but all graceful and brilliant, which included publications in the *Art Journal* from the Vernon Gallery and Royal Collection. He was elected an Associate-Engraver in the Royal Academy in 1853; two years later he became a member of the then so-called "new class" of Engravers, being the first of that category, which was soon afterwards joined by Doo and G. Robinson; in 1872 he was chosen an R.A.; in 1875 he became the auditor to the Royal Academy. Several of his prints have greatly increased in value since they were published. More than one of his sons and grandsons have become artists.

MANY members of literary and artistic circles as they existed about thirty years ago will learn with regret that Mrs. Eliza Orme, daughter of Dr. Andrews, of Camberwell, a once well-known Nonconformist preacher, and long resident in Avenue Road, Regent's Park, died suddenly at Grove Park, Chiswick, on the 28th ult., in the seventy-sixth year of her age.

THE death is announced of Mr. Samuel J. Carter, an animal painter of considerable ability and popularity, as having occurred suddenly in London on Sunday last. He began to exhibit at the Academy in 1855, and has since been a frequent contributor there, and occasionally at the British Institution and in Suffolk Street.

THE election of Mr. Alma Tadema as a Foreign Member of the Académie des Beaux-Arts, which we mentioned some time since, left a vacancy in the ranks of that famous body, which has been filled by the election of Mr. E. Burne Jones as a Foreign Associate.

MR. ARTHUR HALL writes:—

"The discovery of Roman remains at Mount Sorrel is very interesting, because a Roman villa was partly uncovered in the neighbourhood, at Rothley, in 1722. Would some resident kindly interest himself to ascertain the distance between villa and well? Rothley Temple was a preceptory of the Templars, showing their regard to such sites in the choice of their residences, thus indicating a persistent tradition of Christian influence."



MR. LOFTIE was commissioned some time ago to revise the late Mr. Mackenzie Walcott's handbook to English cathedrals for a new edition, but soon found it would be better, with due acknowledgment of the labours of his predecessor, to compile a wholly new book. The result is about to be issued. It does not come into competition with existing or local guides, and is not illustrated, except with plans. There is an introductory essay as to the origin of capitular bodies in England, and under each cathedral there are particulars of its foundation and constitution, its relation to the parish, its heraldry, and other things not usually included in books of this kind. The new cathedrals, Southwell, Newcastle, and others, take their places in order, and there is a chapter on Westminster, the whole forming a handy little volume which may be carried in the pocket. The publisher is Mr. Stanford.

MR. HARRY FURNESS, at a dinner given him by the Lotus Club, New York, April 23rd, stated that he had visited America an invalid, but had fully recovered health.

THE bequest of M. Lallemand has enriched the Louvre with one of the finest works of Corot. Painted in 1860, this masterpiece represents Castel Gandolfo on high, above the lake, amid trees in the freshest verdure and with abundant herbage in the foreground.

THE two daughters of Signor Mussini, the late Director of the Gallery at Siena (*Athen.* No. 3166), both highly accomplished women, are compiling a memoir of their father, accompanied by a facsimile of a pencil portrait drawn by himself. It will soon be published.

OUR Naples Correspondent writes:—

"During the extensive demolitions required by the 'resanitation' of Naples, seventy-two old churches have to be pulled down; eleven have already disappeared. None of these has any importance as a work of architecture, and very few contain notable historic objects. By the intervention of the 'Committee for the Preservation of Monuments' two chapels will be preserved, St. Andrew and St. Aspreno; for they belong to the oldest religious memorials of the city. In the chapel of St. Andrew, says tradition, St. Peter presented St. Aspreno, first Bishop of Naples, with the emblems of his office; and the chapel of St. Aspreno, dedicated to the above-named bishop, was erected in the eighth century, and thither resorted the first Neapolitan Christians. The above-named committee is anxious to preserve the oldest campanile, that of Santa Maria Maggiore in Via Tribunale. The campanile is the only remnant of the church erected by Bishop Pomponius during the years 514 and 532 A.D. The square base is built of pieces of columns, cornices, and other fragments of antecedent edifices. On this space rises the square tower of brick, crowned with a simple cornice of the same material, surmounted by a square-sided pyramid. A wooden ladder leads to a terrace almost on a level with the bell tower. On entering the latter you see the whole interior of the building. This room has four windows, one of which is blocked up; the others are each divided into two by a graceful marble column, and their arches are semicircular. They have bases and capitals of varied ornamentation, being probably the remains of an older building, for one of the pieces, now a base, seems to have once been a capital. The old Tuscan, whose office it is to ring the bells, could do so from his bed in the basement if he attached long enough cords, but, as he says, the tower is old and often shakes, and could not bear the stronger pull from below, so he climbs the ladder several times a day, in spite of his advanced age."

THE remains of an ancient private house have been discovered at the Peiræus near the ancient theatre. It consists of three divisions, viz., the *πρόθυρον*, the *αὐλή*, and the *στιά* running round the latter. In the course of the excavations portions of a square mosaic pavement were observed. There are *antheia* in each corner of this mosaic, and nearer the centre is a large circle. In the centre itself a circular piece of mosaic has been found representing the head of the Medusa.

A SUM of 1,630*l.* (Turkish) has been appropriated to the increase of the staff in the new

buildings of the Imperial Museum at Constantinople, the collections of which have become very large and important of late.

## MUSIC

### Musical Gossip.

As considerable misapprehension appears to exist with reference to the forthcoming performances of German opera at Covent Garden, it may be as well to state the series will commence with 'Siegfried,' as Herr Alvary desires to make his first appearance in that work. 'Tristan und Isolde' or 'Fidelio' will follow, and then probably a performance of the four sections of 'Der Ring des Nibelungen' in their proper order. Should the measure of public support render it advisable, extra performances will be given at Drury Lane Theatre. Sir Augustus Harris has engaged an extra orchestra of eighty and a chorus of forty performers, with Herr Mahler, of Hamburg, as conductor, so that the German enterprise will not clash in any way with the regular season of opera in Italian and French, which will commence on Monday week.

PERFORMANCES are now becoming numerous; but during the period over which our present record extends nothing of any great interest has occurred. Madame Frickenhaus gave an agreeable matinée at St. James's Hall on Thursday afternoon last week, her principal solo being Beethoven's sonata 'Les Adieux, l'Absence, et le Retour.' Of this she gave a commendable rendering, allowance being made for a slip of memory in the last movement. She was assisted by Mrs. Norman Salmond, who is evidently a competent pianist, in Saint-Saëns's clever Variations for two pianos on a theme from Beethoven's Sonata in E flat, Op. 31, No. 3, and the Scherzo from Scharwenka's pianoforte concerto, arranged by the composer. Signor Simonetti played some violin solos, including three pleasing trifles from his own pen, with neatness and fluency, and Mr. Norman Salmond contributed songs by Handel and Schumann.

THE Strolling Players' Amateur Orchestral Society gave their last regular performance for the present season on Saturday evening in St. James's Hall. Mr. Norfolk Megone's forces were at their best in Mozart's Symphony in D, known as the 'Parisian'; and they were for the most part commendable in the ballet airs from the Grand Opéra version of Gounod's 'Roméo et Juliette,' performed in 1888, and in three numbers of an Egyptian *suite de ballet*, taken from a lyric drama, 'Rameses II.,' by Mr. Granville Bantock. Mendelssohn's overture 'A Calm Sea and a Prosperous Voyage' and Boieldieu's 'La Dame Blanche' were included in the programme, and the vocalists were Miss Teresa Blamy and Mr. Hirwen Jones.

MR. DANNREUTHER commenced a series of lectures on the chamber music of John Sebastian Bach at the Royal Institution last Saturday afternoon. The illustrations included the Suite Anglaise in G minor, No. 3, the Partita in B minor for flute and strings, and items by Dieupart and Couperin. The lectures will be continued to-day and the two following Saturdays.

PIANISTS are unfortunately prone to confine themselves to a very narrow repertory so far as regards public performances. The latest newcomer, Herr Willibald Richter, who gave a recital at the Princes' Hall on Tuesday afternoon, selected as the most important items in his programme Tausig's transcription of Bach's Organ Toccata and Fugue in B minor; Beethoven's Sonata in F minor, Op. 57; Schumann's 'Carnaval'; and a Nocturne and Polonaise of Chopin, all of which have been played numberless times of late. Herr Richter has excellent technique, but his style is somewhat spasmodic,

and his touch in *forte* passages is hard. He was at his best in the slow movement of the sonata and in Liszt's 'Bénédiction de Dieu dans la Solitude.'

BRAHMS's Clarinet Quintet was the central feature of Mr. G. A. Clinton's third "Wind Chamber Concert" at the Steinway Hall on Tuesday evening, and the work was, on the whole, effectively rendered by the concert-giver and Messrs. Ludwig, Collina Krause, and Squire. A Sextet in B flat, by Ludwig Thuille, Op. 6, for piano and wind, and an *allegro moderato* for wind instruments alone, by Mr. Charles E. Stephens, Op. 27, were included in the programme. Mr. Oscar Beringer was the pianist, and Madame Clara Samuël the vocalist.

ON the same evening the first of three chamber music concerts was given in the Princes' Hall by Miss Mathilde Wurm, Miss Lensman, Herr Kollmann-Elderhorst, and Herr Henry Bast. The programme included Volkmann's Pianoforte Trio in B flat minor, an interesting work; Dvorák's Sonata in F, for piano and violin, Op. 57; Mendelssohn's Variations Sérieuses; and various minor items by Bach, Gade, Paganini, and other composers.

THE recital given by Miss Fanny Davies in conjunction with Fräulein Gabriele Wietrowetz at St. James's Hall on Wednesday afternoon was an artistic success save for one item. Miss Davies should not have played Bach's Prelude and Fugue in a minor without announcing the fact on the programme that the work was originally written for the organ. The fondness of pianists for these transcriptions remains a mystery. A quiet and subdued reading was given of Beethoven's Sonata in A flat, Op. 110; but Miss Davies was at her best in Schumann's Papillons, which, indeed, could not have been better played. Some well-written little pieces by Miss Liza Lehmann deserve favourable mention. Fräulein Wietrowetz evinced wonderful energy and splendid tone, though perhaps little sentiment, in Spohr's Dramatic Concerto, and a very fine performance was given of Brahms's Sonata in G for piano and violin, Op. 78.

THE performance of 'Elijah' by the Royal Choral Society at the Albert Hall on Wednesday evening was a worthy conclusion to the season. Mr. Barnby's matchless choir sang throughout superbly, and on the whole the solo parts received a large measure of justice from Madame Albani, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin, assisted in an efficient manner by Miss Naomi Hardy and Miss Jeanie Rankin.

AMONG next week's concerts is that of Miss Louise Phillips and Madame Isabel Fassett at the Portman Rooms on Saturday afternoon, when the first part of the programme will be devoted to Brahms's vocal compositions, including the new quartets and gipsy songs.

THE deaths are announced of Moritz Karasowsky, one of the trustworthy biographers of Chopin; of Mr. Tom Hohler, who about a quarter of a century ago achieved some success at Her Majesty's Theatre under Mr. Mapleson's management; and of Mr. Frederick Dolmetsch, the father of the enthusiastic antiquarian musician, and himself a professor of high repute for many years.

THE Gesangverein at Breslau closed its season with two curious performances, consisting of twenty-eight selections from works inspired by Goethe's 'Faust.' Among the composers we find the names of Lassen, Litolf, Gounod, Lindpaintner, Liszt, Schumann, Schubert, Berlioz, Hugo Pierson, and Loewe.

M. VAN DYCK has signed a further engagement for six years at the Vienna Opera; but he will be at liberty to sing in London and Paris during the spring and summer in each year.

THE municipal theatre at Salzburg closed on April 10th, after an existence of more than a



century, and is about to be demolished. A new house is to be erected on the same site.

THE whole of the seats for the next series of the Bayreuth festival plays are now sold. The contingent from this country continues to increase, Messrs. Chappell & Co. having disposed of 4,000 places, against 3,000 last year, and many applications are now being refused.

## CONCERTS, &amp;c., NEXT WEEK.

- MON. Master Otto Hegner's Pianoforte Recital, 3, St. James's Hall.  
 — Highbury Philharmonic Society, Gounod's 'Faust', 8, Highbury Athenæum.  
 — Concert in Aid of the Society for the Prevention of Cruelty to Children, 8, Gresham Hall, Brixton.  
 TUES. Performances of 'Fra Diavolo' by Students of the Guildhall School of Music, 230, Lyric Theatre.  
 — Mr. George Fox's new Opera, 'Nydia', 3, Crystal Palace.  
 — Mr. and Mrs. Oudin's Vocal Recital, 3, Princes' Hall.  
 — Herr Heinrich Lutter's Pianoforte Recital, 3, St. James's Hall.  
 — Mr. Laurence Kellie's Vocal Recital, 3, Steinway Hall.  
 — Mr. and Mrs. Martyn Van Leenep's Soiree Musicale, 8, St. James's Hall.  
 — Musical Guild Concert, 8, Kensington Town Hall.  
 — Mr. Frederic Griffiths's Flute Recital, 8.30, Steinway Hall.  
 — Mr. Harold and Miss Ethel Bauer's Concert, 8.30, Princes' Hall.  
 WED. Miss Marguerite Hall and Miss Evangeline Florence's Vocal Recital, 3, St. James's Hall.  
 — Philharmonic Concert, 8, St. James's Hall.  
 — Mr. C. F. Reddie and Mr. A. Taylor's Concert, 8.30, Princes' Hall.  
 THURS. Concert in Aid of the Life-Saving Society, 8, St. James's Hall.  
 — Mr. Albert Henning's Concert, 8, Steinway Hall.  
 FRI. Sir Charles Halle's Schubert Recital, 3, St. James's Hall.  
 — Gaelic Society's Concert, 8, St. James's Hall.  
 — Miss Emma Jenkins's Concert, 8, Steinway Hall.  
 SAT. Mr. Thorpe's Pianoforte Recital, 3, Princes' Hall.  
 — Mr. Dannreuther's Lecture on J. S. Bach, 3, Royal Institution.  
 — Mr. Henry Bird's Concert, 3, Kensington Town Hall.  
 — Miss H. Sasse's Matinee Musicale, 3.30, St. James's (Banqueting) Hall.  
 — Miss Louise Phillips and Madame Isabel Fasset's Vocal Recital, 3.30, Portman Rooms.  
 — Signor L. Denza's Concert, 8, Princes' Hall.

## DRAMA

## THE WEEK.

CRITERION.—'The Fringe of Society,' a Comedy in Four Acts, from the French.

LYRIC.—Afternoon Performance: 'Nadia,' a Play in Four Acts, from Henry Greville. By Lady Violet Greville.

ON the plays of M. Alexandre Dumas *filz* the adapter has long kept greedy eyes. Works which, besides answering their purpose on the stage and being "conveyed" from the Gymnase to the Théâtre Français, have established themselves as literature are a tempting bait. So far, however, he has benefited "no further than vainly longing." Such experiments as have been made are of little account. Far from the most tractable of the plays of M. Dumas is the 'Demi-monde,' a free rendering of which has for the first time been tried by Mr. Wyndham. The result of the enterprise is not encouraging. In a fairly workmanlike version, and with an excellent cast, the play thus dragged on to the English stage met with a rebuff. What, then, is likely to be the fate of plays of the same type less fortunately placed? In speaking of the adaptation as workmanlike we are making full allowance for the difficulty of the task. In some respects the version is coarse and cumbrous enough. To reconcile to English surroundings scenes and characters which are purely Parisian, and modes of thought over which the Church shakes its head and the conventicle moans, is no easy thing. The unknown adapter has at least produced a play that, with no profound violation of probability, stimulates in scenes and interests throughout. The finesse, the distinction, all that is most exquisite in the original, disappear; but the situations remain, and some of the dialogue is effective. When it is most spoilt, it is through the mania—there is no other word for it—for sympathy of the English actor. A single instance will suffice. In answer to some witticisms of Olivier de Jalin, Valentine says: "Mon cher, vous avez de l'esprit une fois par semaine. C'était hier votre jour; taisez-vous." This sneer is witty and characteristic. An English actor can-

not put up with it. It is converted accordingly, in the case of the corresponding character, into a compliment to the joker, and the lady says, so to speak, "It is your day out," and not "it is not." With the manner in which the difficulty of "cootterie" is got over one is too familiar to venture upon a protest. So long as people will not leave such plays alone, we must expect moral storms in teapots. Against the conversion of Olivier de Jalin into a president of the Royal Academy nothing needs to be urged. The relations of the characters to each other, and the presence of certain people at certain houses, are difficult of reception, but the whole may be swallowed.

The performance mean time is clever without being perfect. Mr. Wyndham plays the hero with much brightness and humour, but with a certain flippancy that exercises at times a dangerous effect. It is a wonderful piece of comedy, but the man doing some of the things he does is likely to find himself in hot water. Mrs. Langtry looked to perfection the character of the heroine, and wore some handsome dresses in unsurpassable style. Miss Mary Moore as an *ingénue*, the Marcelle of the original; Miss Carlotta Addison as a woman of the world stooping to the *demi-monde*, and Mr. Blakeley were successful. Mr. E. H. Vanderfelt gave the right provincial tone to a rich Australian who replaces De Nanjac; and Mr. Cyril Maude—the one genuine light comedian among our young actors—gave a very comic sketch of a decayed duke.

Against those who urge that a story such as is told in 'Les Épreuves de Raissa' of Henry Greville is incapable of presentation upon the stage may be quoted the example of Shakspeare. Lavinia in 'Titus Andronicus' undergoes the same initial outrage as Nadia in Lady Violet Greville's play. The parallel is of little practical good, inasmuch as since its first production, January 23rd, 1594, 'Titus Andronicus,' though it has been revived so late as 1721, has never stood high in popular estimation. Mr. Fleay will not have it as Shakspeare's, and would not without pain assign it to Marlowe. That Shakspeare had a hand in it is not, however, to be doubted. Horrible as are the accessories in the case of Lavinia, derived, of course, in part from the story of Philomela, they are rather less revolting than one introduced by Lady Violet Greville into her adaptation. Lavinia cannot speak her wrongs, her tongue being cut out. Nadia tells hers in the presence of her father and mother and the man to whom she is betrothed. This is, we venture to think, as inconceivable as painful. Such a revelation could only be made on the neck or in the lap of a mother. Lady Violet Greville has not made the most of her story, which is crude in arrangement and inadequate in style. Many of the faults might easily be removed, but one experiences a shock on hearing a young Russian nobleman talking of giving himself away. After the first act the story is to some extent a modernization of 'All's Well that Ends Well,' a play which has been scarcely more of a favourite than 'Titus Andronicus.' Miss Olga Brandon played well through three acts, but could make nothing (as, indeed, who could?) of the impossible narrative of suffering and degradation assigned her in the first. Miss Helen Forsyth and Mr. Arthur Bouchier

were seen to fair advantage, but the cast was not strong.

*Angelica: Romantic Drama in Four Acts.* By A. W. Dubourg. (Bentley & Son.)—The basis of Mr. Dubourg's new, and as yet unacted, play is historical, being concerned with the first disastrous marriage of Angelica Kauffmann, his heroine, with a domestic servant who claimed to be Count Horn. The chief departure from history consists in elevating the character of this man, of whom our author makes a disinterested and valiant hero, who believes himself entitled to the name he assumes, and who saves the fair Royal Academician from outrage. In the most powerful scene the play has some resemblance to 'Ruy Blas.' Its chief attraction consists in the manner in which the literary society by which Angelica was caressed is brought on the stage. Sir Joshua, whose attentions to her are, of course, historical, appears as lover first and then as friend and father. The representation of 'She Stoops to Conquer' forms a sort of background, and Garrick and Johnson, though unseen, are almost of the company. Bartolozzi, Kauffmann père, and John Northcote are brought on the scene. The villain is a certain Count Strossman, first secretary to the Swedish Embassy, who has an ally, Lady Margaret Forbes, jealous of the attentions of Reynolds to the heroine. Some of the scenes are too forcible, and the language, through the desire of the author to be concise, seems *staccato*. The play, however, interests, and its pictures of literary life constitute a distinct attraction.

## Dramatic Gossip.

MR. MAYER's new season of French plays will begin at the Opéra Comique on the 23rd inst., with M. Coquelin in 'Thermidor,' by M. Sardou. M. Coquelin will subsequently be seen in 'La Mégère Apprivoisée' ('The Taming of the Shrew'), his latest Parisian success, and in other pieces of his repertory.

THE Vaudeville Theatre, so far as evening representations are concerned, is temporarily closed. It will reopen shortly with farcical comedy.

THE triple bill with which the Court has reopened, under the sole management of Mr. Arthur Chudleigh, includes a continuation of 'A Pantomime Rehearsal'; a revival of Mr. Gilbert's 'Rosencrantz and Guildenstern,' with Mr. Brandon Thomas as the King, Miss Decima Moore as Ophelia, and Mr. Weedon Grossmith as Hamlet; and 'The New Sub,' a one-act novelty of Mr. Seymour Hicks. In the trifle last named Mr. Brandon Thomas and Miss Gertrude Kingston play with much success.

'ALONE IN THE WORLD,' produced a fortnight ago at the Princess's, has by a courageous management been revived at the Royalty with the hope of a run.

MR. IRVING reappeared at the Lyceum on Saturday last after his severe illness, and resumed the part of Cardinal Wolsey, which during his absence had been undertaken by Mr. Arthur Stirling. This evening 'Richelieu' will be revived.

THE first appearance of Madame Sarah Bernhardt will take place at the Shaftesbury on the 28th inst. as Cléopâtre.

THE Shaftesbury Theatre is once more closed, and the performances of 'The Maelström' are abandoned.

YET one more version of 'L'Aventurière' of M. Augier is promised. It is by Mr. Edward Rose.

YET a third experiment in French plays is to be tried, 'Le Petit Chaperon Rouge' of MM. A.



de Sanson and H. de Brisay, with music by M. de Siveray, being, it is said, also to be given at the Royalty.

THE Berlin weekly *Das Theater* learns that Herr Sudermann will spend the summer at his East Prussian home in the completion of his novel 'Es war,' the scene of which is laid in Königsberg. He proposes to return to Berlin in the autumn, when his new five-act tragedy 'Die Heimat' is to be performed at the Lessing-Theater.

HERR JANTSCH, the director of the Volks-theater in the Prater at Vienna, has discovered amongst the lumber in the library of the former Fürst Theater the manuscript of a play by Anzengruber, 'Schurzfell und Glacéhandschuh,' which has never yet been played. It is signed 'Ludwig Gruber,' which was the pseudonym under which the great Austrian humorist wrote his earlier plays. Two biographies of Anzengruber have recently appeared: one in Bettelheim's ten-volume edition of his works (1890-1), and another by Rosner, 'Erinnerungen an Anzengruber' (Vienna and Leipzig, 1891).

TO CORRESPONDENTS.—J. S. J.—K. B.—R. D.—G. B.—J. B.—received.  
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The GROTE PROFESSORSHIP of PHILOSOPHY of MIND and LOGIC will be VACANT at the end of the current Session by the resignation of Professor Croom Robertson. Candidates, who must not be Ministers of any religious persuasion, should address their applications, with twenty printed copies of testimonials, to the Secretary, not later than May 31st. The Secretary will forward on application a statement of the duties, conditions, and income attaching to the Chair.  
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An ENTRANCE EXAMINATION in ARTS (introductory to the Faculty of Music), on MONDAY, June 20th, and following Days.  
A PRELIMINARY EXAMINATION (introductory to the Faculties of Arts, Science, and Law), on THURSDAY, June 16th, and following Days.

Fees for the above Examinations, accompanied by a List of the Subjects taken, must be sent to the REGISTRAR (from whom conditions of entrance and further particulars can be obtained) on or before June 1st. Manchester, May, 1892.

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TION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will be held in JULY NEXT.—For full particulars apply to the HEAD MASTER, 19, Dean's-yard, Westminster.

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the value of 60l. a year, tenable at any College or Hall at either of the Universities of Oxford or Cambridge, is intended to be filled up after an examination of the candidates, which will take place at King Edward's School, Birmingham, September 20th and the following days at 9 o'clock.

Candidates are requested to send their names, addresses, and certificates of baptism, with testimonials of conduct and character, on or before the 1st day of AUGUST to CHARLES SHAW, Esq., care of Messrs. Park, Nelson, Morgan & Gemmell, 11, Essex-street, Strand, London, W.C. Candidates must be members of the Church of England, natives of Wales, or of one of the four Welsh Dioceses, under twenty years of age upon the 10th day of October next, acquainted with the Welsh language, and intending to become candidates for holy orders.

The Candidates will be examined by the Rev. Llewelyn Thomas, M.A., Fellow and Tutor of Jesus College, Oxford, and W. Emerton Heitland, Esq., Fellow and Tutor of St. John's College, Cambridge, in Welsh Reading, Composition, and Speaking; the Gospel according to St. Matthew and the Acts of the Apostles in Greek; the First and Second Books of the Iliad; the Fifth Book of Thucydides; Xenophon's Anabasis; Cicero de Officiis; the Fifth Book of the Æneid; and Latin Prose and Verse Composition.

Those who fail in Welsh will not be further examined.  
The Exhibition will be tenable (during residence) for four years by an Exhibitioner who at the time of his election is not legally a member of either University, and will in his case date from Matriculation; and by an Exhibitioner who at the time of his election is legally a member of either University till the close of the term in which the degree of Bachelor of Arts is due to the holder.

2nd May, 1892.

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SATURDAY, MAY 14, 1892.

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## LITERATURE

*The Spanish Story of the Armada, and other Essays.* By James Anthony Froude. (Longmans & Co.)

MR. (or rather, as we must teach our pens to write, Prof.) Froude has, we think, done well in republishing in book form the first two of these essays, thus rescuing them from the oblivion that would fall on them in the magazines in which they first appeared, for they deserve to be so rescued. We are not always able to agree with Mr. Froude as an historian; but as a writer of modern English he has few equals, and a tale told as he can tell it ought to be read, if only to let younger readers more clearly understand the capabilities of their mother tongue. More especially are we glad to see the 'Spanish Story of the Armada' put on permanent record: it is a story which has the greatest interest to all Englishmen, and to most of them it will come with the force of novelty. It is not, of course, that the matter of it is new or hitherto unknown even in this country. The 'Armada Invencible,' by Capt. Fernandez Duro, was published in 1885, and was almost immediately introduced to English readers by Lord Ducie in an article in the *Nineteenth Century* of September, 1885; while three years later, in the year of the Armada tercentenary, different writers called attention to the new light thrown on the Spanish failure. Still, they appealed to a limited public; their work was almost necessarily ephemeral; and Englishmen as a rule—ignoring the opinion attributed to the Emperor Charles V.—so little cultivate a knowledge of Spanish that the references to Capt. Duro's work have not been examined in a manner commensurate with its great merits. Mr. Froude very properly and very justly now formally introduces it. He says:—

"The Spanish historians have never attempted to minimize the magnitude of their disaster, but they have left the official records to sleep in the shades of their public offices, and what the Spanish commanders might have themselves to say of their defeat and its causes has been left hitherto unprinted. The defect has now been supplied by the industry and patriotism of an officer in the present Spanish Navy, who has brought together a collection of letters and documents bearing on the subject which are signally curious and interesting. Capt. Fernandez Duro deserves grateful thanks and re-

cognition, as enabling us for the first time really to understand what took place. But more than that, he reproduces the spirit and genius of the time; he enables us to see, face to face, the De Valdez, the Recaldes, the Oquendos, the De Leyvas, who had hitherto been only names to us. With innocent necromancy he calls the dead out of their graves and makes them play their drama over again."

It is thus to Capt. Duro that Mr. Froude now directly appeals. The exact references are, indeed, seldom supplied, but so long as the story is told from the Spanish point of view we are given to understand that Capt. Duro is responsible. When it relates more immediately to the English, the authorities are not named. This seems a mistake, for it is Mr. Froude's misfortune to have the character of not always faithfully reflecting the testimony of his authorities; and the only way to stifle doubts is to afford every facility for the verification of statements. As it is, this verification is sometimes more than difficult, and even with the 'Armada Invencible' before us it is not always possible to determine whether some of the documents there printed contradict each other, whether Mr. Froude has permitted himself undue licence in paraphrasing from them, or whether he has had in view some other and unnamed authority.

Some of these discrepancies are apparently mere carelessness, as in the statement that "of surgeons, doctors, and their assistants there were in the entire fleet not more than 85." What Capt. Duro says is that the number of people attached to the hospital was 85, of whom 4 were priests, 2 were stewards, and 62 are described as "oficiales y mozos de servicio." Of medical men there were only 15, in addition to the Administrador-General and his *teniente*. And on the same page on which Capt. Duro gives this detail of the hospital staff, he furnishes also the detail of the artillerymen embarked, in which appear "medico, 1; cirujano, 1; boticario, 1," or 3 medical men for the small detachment of 164. Unfortunately Capt. Duro does not supply the detail of any one ship's company. The nearest approach to it is an outline of the "quarter-bill" of the San Martin, the ship of the Spanish Commander-in-Chief. Much of this is both interesting and curious, and one sentence runs:—

"The priests, surgeons, barbers, boys, and all servants not otherwise disposed of, with eight or ten sailors, are to be on the lower deck, provided with—not surgical instruments and necessities, but—sheets of lead, nails, cows'-hides, wooden plugs, tow, hammers and other tools, water and blankets."

It thus appears that this one ship had "surgeons and barbers," and we may fairly presume that other ships were similarly provided.

Having, however, thus estimated the number of doctors too low, Mr. Froude restores the balance by exaggerating the number of priests. Capt. Duro, giving in detail the number of each order, shows that there were in all 180, and Mr. Froude repeats this, to contrast, with a sneer, the 180 priests with the 85 doctors: "the numbers," he says, "might have been reversed with advantage." But in another place he speaks of "a regiment of priests dispersed through the various squadrons." If we combine the two statements we are

forced to the conclusion that when Mr. Froude says "a regiment" he means 180 men, which is surely a lax use of language, if it ought not to be characterized as an exaggeration with a purpose.

There is so frequently a hidden meaning in Mr. Froude's inaccuracies, that we may be mistaken in speaking of some of them as mere carelessness, as when he persistently prints "Moncada" for *Moncada*, the name of the commander of the great galiass which was taken at Calais, or when he represents the Marquis of Santa Cruz writing to Philip on January 13th, 1586, "In a single month they [the English] had taken a million and a half of ducats." What, as printed by Capt. Duro, Santa Cruz did write is "desde el mes de Agosto pasado"—since last August they have taken more than a million and a half—that is, in five months, not in one. Inaccuracies of this kind—of which there are far too many—are probably to be attributed to carelessness. We are not sure that the paraphrase of the instructions given by the king to Medina Sidonia does not indicate a desire to show Philip's ineptitude in the clearest light. Philip is represented as writing to the effect that "Elizabeth's fleet was divided, part being under Drake at Plymouth, and part in the Straits of Dover. If the Duke fell in with Drake he was to take no notice of him unless he was attacked." What Capt. Duro has—and a rare reference enables us to identify the passage—is:—

"If Drake, with any squadron, shall have come into these seas (á estos mares) in the hope of making a diversion and of embarrassing us, as by some advices from England he is said to have done, you are not to deviate from your route, but keep straight on, without seeking the enemy.....but if he follows or approaches you, in that case you may attack him; and the same if you meet him at the entrance of the English Channel (podréis en este caso envestirle, y lo mismo si topáredes al dicho Draques con la Armada á la boca del Canal de Inglaterra), because, if their forces are divided, it would be advantageous thus to defeat them, so as to prevent them uniting."

It is not only that Mr. Froude thus seriously misrepresents Philip's orders as to the conduct of the campaign—he describes him as occupying himself, in a ridiculous manner, with minute details which were no business of his. He says:—

"He [Philip] directed the Duke to provide himself with competent Channel pilots, as if this was a point which might be overlooked. He laid down regulations for the health of the crews, he fixed himself the allowances of biscuit and wine, salt fish and bacon. Beyond all, he charged the Duke to attend to their morals. They were in the service of the Lord, and the Lord must not be offended by the faults of his instruments.....They must not swear; they must not gamble, which led to swearing. If they used low language God would be displeased.....Especially and pre-eminently, loose women must be kept away.....He had heard that the gentlemen adventurers wanted state-rooms and private berths. It would encumber the ships and the Duke was not to allow it.....'You [the Duke] will also see that I am not cheated in the muster-rolls, and that the provisions are sound and sufficient.'"

All this, which can only have been written in the deliberate intention of belittling the character of Philip, is, we venture to say, in bad taste, and betrays remarkable ignorance. There is no need to dwell on



the fact that several of the items of the charge are taken, not from Philip's instructions to Medina Sidonia, but from Medina Sidonia's instructions to the fleet; but it may be pointed out that the king's instructions, though written in the king's name, in the first person, and signed "Yo el Rey," are really "Por mandado del Rey nuestro señor—Don Martin de Idiaquez," that is, drawn out by the Secretary of State. We are, therefore, forced to conclude that Prof. Froude is not aware that not only in the Elizabethan age, but in the Victorian, similar instructions, alike in their minuteness and detail on every point here referred to, were and are given to every admiral or captain on being appointed to a command in the British navy. He appears to think it very funny that the Spaniards, being Roman Catholics, should be ordered to attend to their religious duties, and to abstain from bad language. Is it the being Roman Catholics that makes the difference? or is it not that he did not know that our old articles of war (22 George II.) began with ordering "the public worship of Almighty God according to the Liturgy of the Church of England to be solemnly, orderly, and reverently performed in the respective ships," and more to the same purpose? and continued:—

"All Flag-Officers and all persons in or belonging to his Majesty's ships or vessels of war, being guilty of profane oaths, cursings, execrations, drunkenness, uncleanness, or other scandalous actions, in derogation of God's honour, and corruption of good manners, shall incur such punishment as a court-martial shall think fit to impose and as the nature and degree of their offence shall deserve."

But this was merely the repetition of a very old order, and has been itself virtually repeated in the Naval Discipline Act, now in force. Similarly, every other point which Mr. Froude objects to is precisely ordered in the British navy; the difference is merely one of form. To the British commander of the present day the instructions come from the Admiralty, as ordered by Parliament or by the Queen in Council; or the Spaniard of three centuries ago they went signed, in the name of the king, by the Secretary of State.

When, however, Mr. Froude has sufficiently girded at the King of Spain, he is able to give, and does give, a most effective description of the fighting; and—in spite of some technical curiosities, strange in a man of some yachting experience, such as the statement that the English ships sailed within *five* points of the wind, or that the Spanish ships got to windward by *bearing up*—he brings out most clearly the enormous advantage which the English really possessed in the superior handiness of their ships and in the calibre of their guns, as well as in their own seamanship and gunnery practice. Even in this brilliant narrative, however, he may frequently be detected in trifling inaccuracies, some of which would seem to be introduced for artistic effect. It is thus that—after describing in his best manner how the Spaniards anchored in Calais Roads, how the English also anchored a mile and a half astern, how Sunday came, bringing disquieting news of Parma's want of readiness—he tells how, "as the day [*sc.*, Sunday] wore on.....the

Duke's anxieties were not diminished when the English squadron of the Downs under Seymour and Sir John Hawkins sailed in and anchored with their consorts." We must plead guilty to preferring accuracy even to artistic effect, if it is, indeed, more artistic to say that Seymour's squadron anchored on Sunday afternoon when, in fact, it anchored at the same time as the rest of the fleet, on Saturday evening; or to say that Hawkins held a command in it, when, in fact, he had been with Howard and the main fleet the whole time. The second in command under Seymour was Sir William Wynter, whose clear account of the proceedings in Calais Roads Mr. Froude cannot be ignorant of.

But we can condone much that we may critically object to on account of the really fine description of the fight off Gravelines on that glorious 29th of July—or, as Mr. Froude prefers to call it, with his Spanish authority, 8th of August—a fight glorious for the English; glorious, too, for the Spaniards, who, placed, by no fault of their own, where they had to contend against fearful odds, did endure bravely, even to the end—the more bravely as fighting against hope. This is how Mr. Froude describes them:—

"The Spanish officers behaved with the desperate heroism which became the countrymen of Cortez and Santa Cruz, and never did Spanish soldier or seaman distinguish himself more than on this tremendous day. There was no flinching, though the blood was seen streaming out of the scuppers. Priests went up and down under the hottest fire, crucifix in hand, confessing and absolving the dying.....But the engagement from the first preserved the same character which had been seen in those which had preceded it. The Spaniards' courage was useless to them. Their ships could not turn or sail; their guns were crushed by the superior strength of the English artillery; they were outmatched in practical skill, and, close as the ships were to one another, they could not once succeed in fixing a grappling-iron in an English rigging. Thus, while their own losses were terrible, they could inflict but little in return. They had endured for five hours to be torn to pieces by cannon-shot—and that was all."

Space will not permit us to follow Mr. Froude through his admirable account of the Spanish retreat, and of the appalling disaster which befell them; nor yet through the strange narrative of Capt. Cuellar's adventures in Ireland, and his extraordinary account of the country and the people. We will only say that a plausible and probable solution of the topographical difficulties in this was offered by Lord Ducie in the article in the *Nineteenth Century* to which we have already referred.

The essay on Antonio Perez is interesting, and presents an ingenious and plausible theory of the celebrated episode in Spanish history which has made his name familiar. If Mr. Froude has libelled Philip II. in his narrative of the plans of the Armada, he deserves especial credit for having formed a rational conception of the king's conduct in a matter in which he has usually been condemned without reserve. There is no attempt at whitewashing, but Philip is to Mr. Froude a human being with human virtues and failings, and not the incarnate fiend that Protestant writers usually imagine him to have been. Mr. Froude is undoubtedly right in rejecting the old

story that there was a *liaison* between Philip and the Princess of Eboli—a story repeated with undoubting faith so recently as 1883 in Sir W. Stirling-Maxwell's somewhat uncritical life of Don John of Austria; that the relations between the princess and Perez were innocent is not quite so clear. Mr. Froude revives Ranke's argument that the devotion of his wife to Perez is inconsistent with it, but M. Mignet, with more knowledge of human nature, remarks, "Cette raison n'en est pas une." At the same time Mr. Froude seems justified in supposing that she had nothing to do with the murder of Escovedo; and his explanation of the king's treatment of his secretary is excellent—more consistent and probable, to our thinking, than Mignet's:—

"Circumstances, and the great religious revolution of the sixteenth century, converted Philip in the eyes of half Europe into a malignant demon. The darkest interpretations were thrown upon every unexplained action which he committed; and Antonio Perez became the hero of a romance fitter for a third-rate theatre than the pages of accredited history..... Escovedo, as his conduct was represented by Perez, deserved to be punished, perhaps to be punished severely. To prosecute him publicly would have been doubtless inconvenient; and Philip, without giving him an opportunity of defending himself, undertook the part of a secret providence, and allowed him to be struck in the dark without explaining his reasons. Providence does not permit vain mortals, even though they be Catholic kings, to usurp a jurisdiction which is reserved for itself. It punished Philip by throwing him into the power of an unscrupulous intriguer who had, perhaps, in some measure really misled him on the extent of Escovedo's faults. He tried to extricate himself, but he was entangled in the net which his own hands had woven, and, when Perez refused to assist him, and preferred to keep him struggling at his mercy, he was driven to measures which could be represented to the world as a base persecution of the instrument of his own crimes. Thus, out of an unwise ambition to exercise the attributes of omniscience, the poor king laid himself open to groundless accusations, and the worst motives which could be supposed to have actuated him were those which found easiest credit."

It is a pity that this able essay is not free from the inaccuracies unfortunately habitual to Mr. Froude. How a writer acquainted in any degree with Spanish history could pen such an assertion as "The fueros or 'Liberties' of Aragon were the only surviving remnant of the free institutions of the Peninsula," is marvellous. The next sentence is almost as erroneous: "At the beginning of the sixteenth century, the two Castiles, Valencia, Granada, and Aragon had their separate administrations and their separate legislatures." It is extraordinary carelessness that leads an historian of repute to print statements so patently absurd.

The other contents of the volume are of minor importance. The article on St. Theresa is far from adequate. The paper on the Templars consists of lectures delivered before a popular audience, and hardly deserved to be reprinted. The sketches of Norway are not remarkable except for a pretty anecdote towards the close, told in the graceful style Mr. Froude is master of, and an odd outburst against 'Le Père Goriot.' A Frenchman might think as ill of Scott or Dickens as Mr. Froude does of Balzac but he would probably hold his tongue.



It is only Englishmen who publish to the world their caprices of taste, apparently conceiving that they possess value as criticism. But in literature, if not in theology, "*securus judicat orbis terrarum*." The volume is unfortunately indexless. A bad misprint on p. 204 has converted the Prior of St. John's into the Prince of St. John's!

*Our Life in the Swiss Highlands.* By J. A. Symonds and his Daughter Margaret. (Black.)

THIS book might bear for its second title 'The Invalid's Progress,' but for the fact that the progress recorded is happily not a descent. In the early pages the author tells his readers that, abandoned by his English doctor, whose advice he disregarded, he settled down to winter in the Alps and to write two dozen sonnets 'On the Thought of Death.' In the last chapter we find him on a snowy New Year's Eve making one of a jovial band of Alpine roisterers, who roam about the streets of Davos, breaking the midnight quiet with Bacchanalian songs and shaking the windows of the Swiss maiden in true classical fashion. Mr. Symonds explains the apparent miracle in a chapter devoted to such a description as can be given in untechnical language of the nature and effects of the Alpine air-cure on those threatened with pulmonary complaints. The mischief in the system is in many cases arrested rather than eradicated, and more or less continuous residence at high elevations remains needful to the patient's well-being. Mr. Symonds, as all readers know, has made Davos his home, and has poured out thence with untiring industry the many volumes of prose and verse the titles of which he here runs over with natural satisfaction. The present volume is the fruit of his days, or hours, of idleness, and is composed mainly of sketches of the country and the people he lives amongst, of impressions and sensations gathered from the experiences of fifteen years.

Davos in summer is a great hay meadow without any of the splendour of peaks and snows that makes the fame of most of the pleasure resorts of the Alps. It is in its winter aspects that the landscape offers the most novel and striking subjects for a writer whose aim is, in Mr. Symonds's phrase, "to etch sensation by the burin of his art of words." No one who has not experienced the sensation of being suddenly flung, as from a tunnel into daylight, out of the pall of grey frost-fog that overhangs Northern Europe into the dazzling blue and white brightness of a December day in the Swiss Highlands can fully realize the chilly splendours that Mr. Symonds describes. Even a resident loses this first zest of surprise, for there is monotony in the long months of the white transfiguration of Alpine landscape. The eyes tire of the black pines, and long for some green thing. Yet there is some variety even in midwinter: days of snow when the only break in the pale greys of earth and sky is found in the blue crevasses of the glaciers; days of thaw when the frozen pillars and pendants that decorate the cliffs dash down with the sound of artillery on the meadows at their base; moments when the dry snow, blown out in

clouds by the south wind from the upper crests and illuminated by a low sun, forms a golden halo round the peaks, or when before dusk some Alpine giant flushes rose colour from crown to base, over ten thousand feet of snow. Certain characteristics of this season Mr. Symonds, we think, leaves out—the cheerful sounds of the woodcutters among the pines and the rush of the great stems down the frozen gullies; the absolute silence that reigns on the upper Alps after the internment, or rather interment, of the cattle in their half-underground stables, and the stoppage of the torrents by frost—since the glaciers no longer melt, and only a few deep spring-waters trickle out from under snow and ice; the fantastic draperies of rime hung on the trees in sunless hollows, where the thermometer rests about zero for months together.

Mr. Symonds and his daughter introduce their readers to the various sports and diversions of which this scenery forms the background. At Davos "tobogganing" becomes the business of life, and disputes as to its rules and principles divide English visitors into factions, as questions of Church, or politics, or golf do in lower regions. Miss Symonds escapes from the madding crowd by carrying her toboggan to the top of the Silvretta Glacier, or riding down the snowy hillsides on the top of a flying haystack, or sledging through storm and night among the icicle-hung gorges and over the frosty passes of the Grisons. The drive with her father across the Julier was as wild and purposeless an adventure in its way as any to be found in the early records of Alpine Club performances above the snow level.

Among the most notable incidents of an Alpine winter and spring are the avalanches. We have here a careful description of their varieties, and some pathetic or diverting stories of their results. None of the former perhaps is equal to 'The True and Particular Account of the Happy Deliverance of Three Women who were buried Thirty-three Days in the Ruins of a Stable' in the Maritime Alps, published in London in 1768 by Prof. Somis, of the University of Turin. Its translator, it may be noted, had to apologize for using the word "Valanca," on the ground that there was no equivalent in the English language. But for a comic legend we know none better than Mr. Symonds's true story of the old lady of the Schanfiggthal who, being late in starting for church, was caught by the blast of an avalanche and carried into the top of a pine tree, where she was found hanging on for life by her friends on their return after service.

Most passing travellers have exchanged with regret the charming manners and beautiful language of Italy for the boorishness and gruff gutturals of the peasants of the Engadine. Mr. Symonds finds the farmers of the Grisons grow more sympathetic on better acquaintance. Beneath their mask of stolidity and self-interest he discovers hidden energies and passions. Yet it must be admitted that the chapter devoted to the somewhat sordid adventures of a typical young Graubündner, who goes out into the world to make his fortune as an hotel-porter, is hardly calculated to leave a favourable impression of the race. This

descendant of the mercenaries of the Middle Ages, who pilfers his first employer's liquor and then makes dubious profits as a middleman, would not be out of place in the yet-to-be-written novel in which M. Zola will describe the economy of a great modern hotel. We could have borne, we confess, to have heard less of the fortunes of "Melchior Ragetli" and a little more of the olden times of Davos and its Rathhaus.

But it is unfair to complain that a book is not something else than what its author meant it to be. What we are here given is not a consecutive historical study, or a treatise on the social condition of the Grisons, or even a complete account of life in the High Alps. Mr. Symonds's purpose has been to treat his surroundings pictorially; to display, by means of fluent, if elaborate phrases, their more prominent characteristics; to amuse himself occasionally by weaving his phrases into metrical form. His old admirers will find in these pages the qualities to which he has accustomed them. If the book has not the charm of his earlier sketches of travel in Greece and Italy, the fault may be laid to the subjects. Mr. Symonds would be the first to allow that Tuscany in May is a more attractive theme than Davos in December—that the aristocracy of Ilanz, like though they may be to later emperors, are inferior to the young men who play *pallone* with roses between their lips in the steep streets of Siena.

*The Prime Ministers of Queen Victoria.—The Earl of Derby.* By George Saintsbury. (Sampson Low & Co.)

MR. SAINTSBURY'S monograph naturally divides itself into two parts—the life of Lord Derby as a statesman, and a criticism of his position as a man of letters. Mr. Saintsbury's general view of his hero's character, the concluding chapter, and the chapter of literary criticism, strike us as excellent, but unfortunately these form only the smaller portion of the work. The political life of Lord Derby here given seems to be marred by a certain hastiness of execution and a certain political prejudice—very freely avowed. Mr. Saintsbury writes as an old-fashioned Tory—so old-fashioned that the late Lord Derby often appears as a careless politician accepting, or even suggesting, innovations dangerous to the country, and here and there almost in the character of one who was virtually a revolutionist. The main political act of the late Lord Derby's life, the wide extension of the suffrage, is to Mr. Saintsbury altogether hateful, and this admission shows that Mr. Saintsbury was, perhaps, not the best of persons to choose to write the life of Lord Derby. On the other hand, we entirely endorse what he says of Lord Derby's 'Homer' and of his other literary work. The criticism is laudatory as well as appreciative, but Lord Derby's literary remains deserve higher praise than that which is commonly accorded to them. His translation of Homer was more than the amusement of a politician. It is the version which most recalls the original, the best translation for a man to read who is unable to master Homer in the Greek. It is, indeed, a remarkable fact that a man who left his university without taking a degree, and who throughout life



had been an active politician, as well as a man of sport, fond of cards, fond of shooting, passionately devoted to horse-racing, should almost at the end of his career have completed so masterly a work. Mr. Saintsbury's estimate of Lord Derby as a man is also admirable, and a picture is presented of the aristocratic English statesman which is perfect in its way. However, in order to reach these excellences the reader has to get through 140 pages of an account of Lord Derby's political life which is marred by want of sympathy.

In the first part of the book there is too much of Mr. Saintsbury's own opinions. It is many times explained to the reader that Mr. Henley was a man of low intellectual calibre, of "very narrow brains"; that Mr. Walpole (who, by the way, still lives to be pained by such allusions) was the affliction of the Tory party and the worst Home Secretary ever known. To our mind these statements might be contested. But whether that be so or not, they seem unnecessary, and certainly repetition of them in a great number of different passages should have been avoided. Mr. Henley and Mr. Walpole were the very souls of honour as Tory statesmen, and their friends might have been spared these somewhat ungenerous attacks. Another example of the way in which Mr. Saintsbury brings in his own opinions is in his description of the course taken by the Conservative Government with regard to Mr. Gladstone's mission to the Ionian Islands. Mr. Saintsbury goes out of his way to attack bitterly the policy which ultimately, though not at the moment, led to our giving up our footing in the Adriatic. He seems to think that the possession of Corfu and that of Malta, when added to that of Gibraltar, gave Great Britain the naval command of the Western Mediterranean, and he discusses the Mediterranean situation at length on that supposition; disregarding the fact that, valuable as must be to us the possession of a port at the entrance to the Mediterranean (whether that of Gibraltar or some other opposite to it on the African coast), it is not the possession of strongholds in the Mediterranean, such as Malta and Corfu, which can give to a naval power the command of the sea. Unless a naval supremacy at the commencement of war within the Mediterranean itself, such as we have not at the present time and have seldom had since 1840, can be permanently secured, the possession of Corfu would only be an embarrassment to our fleet, and a point at which our empire would be vulnerable. With unquestioned naval supremacy in the Mediterranean it is hard to see what Corfu could add to our strength.

*The Syrian Church in India.* By G. Milne Rae. (Blackwood & Sons.)

IN the year 1874 two picturesque and rather imposing personages were to be seen at garden parties, especially where new "lions" were a feature of the entertainment or where ecclesiastical toleration opened its arms to primitive heresies. They were styled His Holiness the Patriarch of Antioch and the Metropolitan of Jerusalem, and they had a solemn conference with the late Archbishop of Canterbury, who was one of the very few people in England who know

which of the four rival Patriarchs of Antioch he was entertaining and what he wanted. There is an "Orthodox" Patriarch of Antioch, who sits on the throne of St. Peter and St. Ignatius, but lives at Damascus; there is also a Maronite Patriarch of Antioch, who inhabits the Lebanon; further, there is a Roman Patriarch, or something of the sort, who dwells at Aleppo; and, finally, there is the Jacobite Patriarch, who divides his presence between Amid on the Tigris and the monastery of St. Ananias (not, we believe, the prevaricator), near Mâridin. It was this last variety of Patriarch that came to England in 1874, and his business was to obtain powers from Government to enforce his authority over the Syrian Church in India. He failed to persuade the Archbishop or the ministers to his way of thinking, and so went off to India to see what he could do by himself. The English public, or that section of it which was privileged to see him at garden parties, remained impressed with his capabilities in the way of filling up a picturesque foreground, but absolutely indifferent to the existence of the Indian Christians whom he desired to bring to a proper sense of subjection.

The visit of the Jacobite Patriarch is but one of the latest phases in a curiously chequered history which dates from the sixth century. To the elucidation of the many complicated problems connected with the history of the Syrian Church of India, or "Christians of St. Thomas," Mr. Rae has devoted a vast deal of intelligent research, and it need hardly be said that he lends no countenance to the legend which ascribes the foundation of the Indian Church to St. Thomas the apostle in person, for which there appears to be not a grain of trustworthy evidence. The connexion with the "Apostle to the Parthians" is merely one of remote derivation and ecclesiastical pedigree. "The Syrian Church of India," Mr. Rae maintains, "was a direct offshoot from the Church of Persia; and at the date of the planting of the South Indian Church, the Church of Persia was itself an integral part of the Patriarchate of Babylon." This patriarchate was founded at the end of the fifth century by the Nestorians, after their condemnation by the Council of Ephesus, and their consequent banishment from their headquarters, the city of Edessa, the "Athens of Syria," where above all other cities the cult of St. Thomas was observed. By this chain of derivation the Syrian Church of India enjoyed a legitimate claim to avow its fealty to its remote apostolic source, St. Thomas, the Apostle of the Parthians, though it naturally prefers to stand by the tradition of the apostle's actual visit to Southern India and his martyrdom there. The Syriac language is still the language of its liturgy. The earliest evidence Mr. Rae is able to adduce for the existence of a Christian colony on the Malabar coast is that of the Nestorian Cosmas Indicopleustes, who journeyed to Ceylon between 535 and 550, and found there a "Church of Christians with clergy and a congregation of believers....." And such also is the case in the land called Malabar, where the pepper grows. And in a place called Caliana there is a bishop appointed from Persia." The next important

testimony consists of three crosses with Pahlavi inscriptions, found at St. Thomas's Mount and at Cottayam, which from the style of the writing were assigned by Dr. Burnell to the seventh or eighth and the tenth centuries. These crosses, which Mr. Rae has judiciously engraved, are interesting archaeologically as well as historically, and the peacocks by which the upper crosses are supported have a special symbolical connexion with St. Thomas. There are also in existence two charters, engraved on copper after the Indian fashion, dating from 774 and *circa* 824, by which the Perumal kings of Malabar granted lands and rights to the Christians of St. Thomas, in return, no doubt, for aid in money or arms against rival powers in Southern India. The last Perumal king became a Mohammedan, and died in Arabia in 831, and his kingdom was broken up between the Zamorin of Calicut, the Rajah of Cochin, and the Rajah of Travancore; whilst the Christians of St. Thomas, after a period of autonomy under a line of kings of their own, submitted to the rule of the Rajahs of Cochin and Travancore, in whose territories and under whose sway they have dwelt ever since.

For six or seven hundred years the record of the Syrian Church in India is wiped out. "Take away the history of the Syrian Church in high Asia, the 'Christian Topography' of Cosmas, and the great work of Assemanus, take away the Persian crosses and the copperplate charters, and the history of the Syrian Church in Malabar, at least till the coming of the Portuguese, would be an absolute blank." As far as can be gathered, they were tolerated by the neighbouring Mohammedans and Hindus, and even favoured, much as their Nestorian brethren in Mesopotamia were indulged by the Caliphs of Bagdad. In the fourteenth century they are just mentioned by the Dominican Jordanus, who entertained a poor opinion of their doctrines. "There is a scattered people," he says, "who call themselves Christians, but are not so, nor have they baptism, nor do they know anything else about the faith. Nay, they believe St. Thomas the Great to be Christ." Pope John XXII. nominated Jordanus bishop of Quilon, and gave him a bull in which the "Christiani Nascarini" and other Indian Christians were invited to abjure their schism and enter the Catholic Church. It was not, however, till the Synod of Diamper in 1599 that the Church of Rome, through the Portuguese of Goa, acquired a paramount influence over the Christians of St. Thomas. The Portuguese took the Syrian Church in hand in a systematic manner, founded a college for the training of orthodox priests to show them the way they should walk, and by the Decrees of Diamper abolished all their heretical doctrines and practices, re-established a celibate priesthood and the Roman system, and burnt all the old Syriac liturgies. The Syrian Church became outwardly Roman.

This forced conversion did not last long. In 1653, after the Dutch had taken the wind out of the Portuguese sails in India, the Syrian Christians assembled in thousands round the Coonen cross near Cochin, and formally renounced the Portuguese and the Church of Rome. Their next step, however, was wholly unexpected.



Hitherto they had been Nestorians, but, in the excitement of their revolt from Rome, they apparently forgot this detail (though a thousand years of Nestorian profession might have fixed it in their memory), and eagerly seized upon the opportunity of a visit from a Jacobite Metropolitan of Jerusalem to have their own "Metran" formally consecrated by the stranger. Henceforward the Syrian Church of India was Jacobite; it threw over St. Thomas for St. Peter (though it may not have known it) by transferring its allegiance from Nestorian Edessa to Jacobite Antioch. It is not clear that the change worked any marked improvement in the Church. Mr. Rae, for example, epitomizes the whole biography of one of their prelates in the significant epitaph of Paoli, "ebrius in flumen prolapsus mortuus est." But it is at least certain that Nestorian errors were expunged and Jacobite heresies substituted. "They passed from the one extreme of Nestorianism to the opposite extreme of Monophysitism at a single bound, without a moment's thought on the question of doctrine involved. A Church that sits so loose to doctrine," adds Mr. Rae, "cannot be spiritually strong."

The later history of the Syrian Church has chiefly turned upon the disputes between rival prelates and pretenders, appeals to the Patriarch of Antioch (who, as has been said, came to England in the hope of establishing his right to nominate to the see), and finally a ten years' litigation before the native courts, which ended in favour of the Patriarch's nominee; Mr. Rae, however, dissents from the verdict. At present the 400,000 Christians of St. Thomas dwelling in Travancore and Cochin are legally connected with the Jacobite Patriarchate of Antioch. Whither their next rebound will carry them remains to be seen. Mr. Rae believes that the old Syrian bottles will not hold new wine, and that the Jacobites of Malabar must eventually be absorbed by the Catholic and Protestant missions which hem them in on either side. Whatever their fate, he has at least succeeded in showing that they have a curious and interesting history, which he has studied with infinite care and set forth with learning and lucidity. One wishes, however, that he had told us more of the present condition and characteristics of the peculiar sect of which so little has hitherto been made known. The chapter on their present ritual, if not the account of their doctrine, might be enlarged with advantage.

*Barrack-Room Ballads and other Verses.* By Rudyard Kipling. (Methuen & Co.)

'BARRACK-ROOM BALLADS' contains some of the best work that Mr. Kipling has ever done, which is saying a good deal; but it is disappointing, because it probably does not contain all the barrack-room ballads that he has written, and it does contain a good many other verses which are of merit less considerable. The ballads that form the second and the larger portion of the volume are many of them very clever. They are some of them new. But they are less specially full of Mr. Kipling's highest merits than are his barrack-room ballads; and while 'The Rhyme of the Three Captains,' which first appeared in the *Athenæum*,

and 'Tomlinson'—the Tomlinson of Berkeley Square—justly have their admirers, they constitute work of a level to which other considerable writers might have attained; whereas in the barrack-room ballads proper Mr. Kipling is unapproachable.

Those who know Mr. Kipling's short stories best are aware that at the head of many of them there figure little extracts, of extraordinary dash and life and knowledge of the British private soldier, professedly quoted from the 'Barrack-Room Ballads' of an unknown author. We had hoped to find in the present volume all the poems—if, indeed, all of them exist—from which these quotations had been drawn; but they are missing, and the barrack-room ballads which here appear are, almost without exception, those which delighted the readers of the *National Observer* under its former title. Of such the three perfect ones are 'Fuzzy-Wuzzy,' 'Gunga Din,' and 'Tommy,' and it is hard indeed to say which of the three is the best, while all three are, in our opinion, altogether superior to anything of the kind that English literature has previously produced. Mr. Kipling's note is, of course, peculiar to himself. It is a combination of the rough language of the private soldier, its many blasphemies and its general tone of grossness, with a deep pathos—nevertheless real and in keeping with his characters. Mr. Kipling's power of epithet and of descriptive language appears in his inferior as in his better poems, and everywhere we find things like the "jinglety-jink o' the chains" for the movement of artillery, and the private's description of Englishwomen of his own class:—

Beefy face an' grubby 'and—  
Law! wot do they understand?

and the description of the camel:—

With 'is silly neck a-bobbin' like a basket full o' snakes;

..... you ought to 'ear 'im grunt.

The following is from one of the less good poems, and yet in itself a perfect piece, bringing the camel before the reader more vividly than anything that we have read:—

The 'orse 'e knows a bit, the bullock's but a fool,  
The elephant's a gentleman, the battery-mule's a mule;

But the commissariat cam-u-el, when all is said an' done,

'E's a devil an' a ostrich an' a orphan-child in one.

— 'e smells most awful vile;

'E'll lose 'isself for ever if you let 'im stray a mile;  
'E's game to graze the 'ole day long an' 'owl the 'ole night through,

An' when 'e comes to greasy ground 'e splits 'isself in two.

O the oont, O the oont, O the floppin', droppin' oont!

When 'is long legs give from under an' 'is meltin' eye is dim,

The tribes is up be'ind us, and the tribes is out in front—

It ain't no jam for Tommy, but it's kites an' crows for 'im.

But no quotation from 'Fuzzy-Wuzzy' or 'Gunga Din,' or even from the poem on Tommy Atkins which begins "I went into a public-house to get a pint of beer," can suffice for their perfection. 'Fuzzy-Wuzzy' we assume our readers know by heart. They doubtless sigh with Tommy over the fate of the "pore benighted 'eathen, but" "first-class fightin' man." Much as we delight in 'Fuzzy-Wuzzy,' our special favourite in all Mr. Kipling's work is

'Gunga Din.' It has the unequalled lilt of Kipling at his best; it has the truth to life, the power of bringing Indian war before us, the humour, and the pathos that go to build up this extraordinary product of our time.

#### NOVELS OF THE WEEK.

*In the Roar of the Sea: a Tale of the Cornish Coast.* By S. Baring-Gould. 3 vols. (Methuen & Co.)

*Libertas; or, Through Dreamland to Truth.* By Walter Sweetman, B.A. 3 vols. (Eden, Remington & Co.)

*A Question of Taste.* By Maarten Maartens. (Heinemann.)

*Through Deep Waters.* By B. Walsh. (Trischler & Co.)

*Victory at Last.* By E. G. May. (Stock.)

*In the Grip of the Law.* By Dick Donovan. (Chatto & Windus.)

*Holy Wedlock.* By Charles T. C. James. (Ward & Downey.)

*My Cousin's Wife.* By Ray Merton. (Digby, Long & Co.)

*Heavy-Laden, and Old-Fashioned Folk.* By Ilse Frapan. Translated by H. A. Macdonell. (Fisher Unwin.)

*Under Two Skies: a Collection of Stories.* By E. W. Hornung. (Black.)

*Marriage Civil.* Par Gyp. (Paris, Calmann Lévy.)

*Jean de Kerdren.* Par Jeanne Schultz. (Same publisher.)

MR. BARING-GOULD opens his new novel with the picture of Parson Trevisa "digging his buried church out of the overwhelming sands," though he knows that the next storm from the sea will undo all his work. In the last few pages, after sundry dramatic scenes of remarkable intensity, the author gives a detailed recipe for making a squab pie, which is the reverse of pertinent, and bears about the same relation to the artistic features of the story as a sprig of garlic would bear to a nosegay of perfumed flowers. Mr. Baring-Gould is nothing if not wilful, and perhaps it would be impossible to persuade him that he spoils his best work by such farcical incongruities. But Mr. Baring-Gould is—the author of 'Mehalah' and 'Court Royal.' Novel-readers know perfectly well what this implies, and they consequently know that 'In the Roar of the Sea' is a wild, exasperating, engrossing, and heterogeneous romance, cutting to the core of human nature, and instantly covering the face of tragedy with a mummer's mask. It is true, all the same, that even the creator of Mehalah has seldom drawn a stronger and finer woman than Judith Trevisa.

'Libertas' is a work abounding in surprises. To begin with, it is not, strictly speaking, a three-volume novel at all. 'Libertas' occupies only the first volume. The second is devoted to 'Onward: a Summer Sketch,' which has no ending at all, but deviates into 'Arnold: a Fragment'—in poetry—and 'Cyprian: a Tale of the Early Church.' The third volume is composed exclusively of dramatic and narrative poems, which do not fall within the province of the novel reviewer. Returning to 'Libertas,' the gentle reader is confronted by a most formidable introduction, which describes the work as "the sketch of a philosophy which



courts the strictest examination," and which is further defined as an attempt to prove that "while faith is essentially a supernatural gift of God, the balance of rational probability directs all to be Catholics." This preface hardly prepares one for the opening chapters of the story, which are chiefly devoted to chronicling, somewhat in the style of Lever, the wonderful horsemanship of the hero. 'Libertas' is, in fine, a curious blend of the theological and sensational novel, in the course of which the author, partly through the mouths of his *dramatis personæ*, and partly by the aid of copious notes and appendices, manages to deliver his soul *de omnibus rebus et quibusdam aliis*. As a characteristic feature of his method, we may note that on p. 261, vol. i., in the course of an essay which the hero sent to a weekly review, a foot-note is appended stating that "the writer's probable meaning here is more fully explained in the tenth chapter of the next volume." For the rest, it may be enough to state that the plot of 'Libertas' is extravagantly sensational and melodramatic, and that the dialogue, though smart in places, is at once stilted and prolix. The suggestion of an American writer that novels should always have an index is certainly justified by so discursive a miscellany as these volumes of Mr. Sweetman.

Mr. Maarten Maartens's new book, 'A Question of Taste,' is hardly likely to supplant 'An Old Maid's Love' in the affections of his admirers. It is written in English, and the English certainly does credit to its author; it is, at any rate, as good as most translations of continental novels. The book suffers a good deal from a certain strain of forced jocoseness which the author has unfortunately seen fit to adopt. It often lends an air of vulgarity to the story, which obscures the play of real and subtle humour so noticeable in its predecessors. The faithful and dismayed reader will, however, soon discover that this horrible sensation is merely superficial, and arises entirely from the deliberately jocular style which the author occasionally forces himself to adopt. Truly it is a perilous thing to set to work to make jokes in another language. The opening lines of the book will sufficiently exemplify its chief drawback:—

"Joris Middelstum was a bachelor. Do not be angry with him, ladies, on that account. Supposing that it may have been partly his fault, you cannot deny that it was undoubtedly still more his misfortune," &c.

But besides this drawback there is another. Mr. Maartens has dipped his pen from first to last in gall. Where is the charming geniality, the large spirit, which tempered alike the irony and the sadness of his former works? Here he is ferociously cynical about every one. The character sketching is, no doubt, excellent; and yet nobody is really likable. "The Major," with her ungovernable temper and sordid disposition, is only a degree more repulsive than are her relations and friends. The picture is all sombre. There is scarcely a spark of disinterested affection or generous feeling anywhere to brighten it. Even Joris Middelstum, who could afford it, is not allowed to be so unselfishly affectionate as one feels he ought to be. The book is quite weighed down by the stress of poverty, the hardness of life,

the desire for ease, which possess almost every one in it. It is, of course, able; the pictures of lower middle-class life in Holland are brilliant; but it is too narrow and acidulated to be a worthy successor to 'An Old Maid's Love.'

'Through Deep Waters' is a tale of murder, unintentional bigamy, various marital complications, and a railway accident as a timely solver of difficulties. It would have been much more striking and noteworthy if the same incidents had not been treated many times already, and in much the same fashion. No doubt its appearance on the shelves of the circulating libraries is sufficiently justified, having regard to the laws of demand and supply, by certain elements of freshness and novelty of incident, which save it from being a mere twice-told tale.

'Victory at Last' scarcely lends itself to serious criticism from any point of view— theological, historical, or romantic. It is obviously intended for the Sunday library of the young or the uneducated—those of them, at least, whose intellectual demands are not exacting. The theology, of which there is a great deal, is about up to the level of an ordinary Sunday-school class, and the romance is of a very mild order. There are some astonishing remarks as to the causes of the French Revolution and other historical events, but otherwise nothing which calls for comment. The little girl who faces a mad bull with "almost a heavenly smile on her whitened lips" is a heroine indeed, and certainly much too good for this world.

The most that can be said of the collection of stories put forth by "Dick Donovan" is that they give the impression of having been written by one who has had considerable practical experience of the working of our detective system. The materials which they contain might, in the hands of a writer of imagination and literary power, have been worked up into an attractive form. But these qualities are not possessed by "Dick Donovan." His style, though fluent and grammatical, is sadly lacking in distinction. The reader is seldom in doubt from the outset as to the upshot of any of these sordid episodes, one of the most sordid of which is placed first in the collection. In 'Hunting for Water Rats' the author is at his best. Here, though at a long interval, he reproduces the atmosphere depicted with such wonderful skill by Dickens in his sketches of low river life in 'Our Mutual Friend' and 'Great Expectations.'

Mr. James's story of "things as they are" moves on eminently conventional lines, but it moves with alertness and ease. It is the old story of a marriage of convenience, diversified by subsequent excursions into Bohemia on the part of the husband. The ill-assorted couple are well drawn, and the disillusionment of the heroine is not without a touch of pathos. But by far the best thing in the book is the excellent picture of a sharp-tongued, but kind-hearted old Scotch lady, Miss McClick, whose tirades against the insincerities of society in general and of the marriage market in particular are invariably racy and sometimes delightful. The name of the printer is Charles Dickens, of whose father's method Mr. James shows himself to be no inappreciative student.

The process by which a lovelorn land agent is converted into a famous African traveller may not strike all readers of 'My Cousin's Wife' as particularly convincing; but the naive simplicity of Ray Merton disarms all criticism. A story which extends over some eighteen years, which can be read—not skimmed—in half an hour, and which is incurably optimistic from start to finish, is quite an oasis in the pilgrimage of the latter-day reviewer. 'My Cousin's Wife' is at once childish and old-fashioned; but its innocence and sincerity are undeniable.

The new instalment is one of the most, if not the most, admirable of the "Pseudonym Series." Mr. Mudie's subscribers were, as it were, hovering uncertainly between 'Mlle. Ixe,' 'Some Emotions,' 'John Sherman,' and 'Green Tea,' when 'Heavy Laden,' and 'Old-Fashioned Folk,' appears to upset their calculations as to the true order of merit. Wherever it should rank, it must at least be looked upon as one more small masterpiece. Miss Macdonell's excellent translation serves efficiently as a medium between those who do not read German for themselves, and a fascinating writer just beginning to be known amongst us as "Ilse Frapan." The little book contains two separate stories strongly contrasting with one another, but both bearing evidence of a very perfect sympathy with various phases of character, and an uncommon power of competent expression. The gift given to so few of putting a reader at once, and for ever into intimate relations with the writer's own conceptions belongs specially to this author. Thanks to a refined and sensitive touch she can draw a picture—a room full of people with their different temperaments, or the deserted monotony of a twilight suburb—with the aid of a few well-chosen words. The intimate idiosyncrasies which make the real *ensemble* of the animate and inanimate worlds are given without analysis and absolutely without appearance of effort. Her method is her own and distinctly individual; so are the beauty, pathos, humour, and the touches of tragedy that distinguish her small canvases. These are but a few of the effects that strike a reader and leave him to marvel over the secret of Ilse Frapan's inspiration, and her wonderful affinity with the surfaces as well as with the deeper currents of life.

The seven stories contained in the volume called 'Under Two Skies' have all, more or less, considerable merit. The colonial story alternates with the story of home life; it is the former that appears to be the better. The author knows the ground well, and the types of character seem thoroughly in their place and perfectly fitted to bush life. Amongst them, 'The Luckiest Man in the Colony' is probably the cleverest bit of writing as well as the most artistic in conception and handling. 'Jim of the Whim' has also good touches in the way of graphic description. In it we find something at times of Mr. Bret Harte's manner, but not too much. 'Miss Methuen'—a most unsympathetic young woman with a charming father—has its tender as well as humorous points. Of the English tales 'An Idle Singer' is not the least successful. As a whole the book may be described as greatly above the average of its class.



The last volume of Gyp is not up to her highest standard. It contains one or two excellent stories, but the majority of the tales are old, and not very good.

The author of the successful 'Neuvaine de Colette' cannot be congratulated on her new novel, which, although prettily written and graceful, is pervaded by unbroken sadness, too completely unrelieved to be otherwise than monotonous to the dispirited reader.

#### LOCAL HISTORY.

*Bygone Lancashire.* Edited by Ernest Axon. (Simpkin, Marshall & Co.)—We wish to make every allowance for a volume written in a light and popular style, which will be read by many who would scarcely look at work of a better quality, but, with the exception of a few articles at the beginning, there is nothing in this book worthy of much attention. Most of the notices might have appeared in the Saturday edition of some country newspaper, and might have been left with advantage in that useful cemetery. Mr. Shaw's account of 'The Religious Life of Lancashire during the Commonwealth,' Mr. Hewitson's 'Life of Thomas Covell of Lancaster,' and Mr. Ernest Axon's notices of 'Old Manchester Grammar-School Boys' are of a better stamp than the rest, but they are over-weighted by much that is both trivial and stale.

*The Abbots of Tavistock.* By D. P. Alford. (Plymouth, Brendon.)—This is an unpretentious little volume from the pen of the Vicar of Tavistock, written with the praiseworthy object of interesting his neighbours and parishioners in the history of the abbey and its dependent township. Compiled from the usual standard works and Mr. Worth's excellent calendar of the Tavistock parish records, such a book has a use of its own, though it does not profess to supply original information. Pleasantly written, and enlivened by incident and anecdote, the book is thoroughly readable, and places much information in the hands of those to whom it would not otherwise be accessible. Nor does the author confine himself to the abbots alone, for he also discourses on the vicars, his predecessors, and on some bygone local worthies. It is pleasant to find so many of the clergy engaged, at the present day, in helping the people to understand the lives and doings of their forefathers.

*Fala and Soutra,* by the Rev. James Hunter (Edinburgh, Hitt), is the history of a Lammermoor parish, or rather of two parishes united since 1589. Soutra Hill, whose height above sea level is 1,209 (not "about 1,230") feet, lies on the line of the ancient Watling Street, midway between Melrose and Holyrood. On its summit stood "ane Hospital, erect for the relief of Pilgrims and poor and sickly folk," and founded probably by Malcolm the Maiden soon after the middle of the twelfth century. This well-known hospice (not "monastery"), which in 1462 was annexed by Mary of Gueldres to Trinity College, Edinburgh, has already been treated of pretty exhaustively in Dr. Laing's 'Domus de Soltre' (Bannatyne Club, 1861). Otherwise Fala and Soutra have little to boast of; nor has Mr. Hunter made the most of his materials. His account of the poet Logan, who was a native, is meagre and inaccurate: the latest discussion of the 'Ode to the Cuckoo' was not "in a series of articles by Principal Shairp in *Good Words* about fifteen years ago," but in two papers by the Rev. Robert Small in the *British and Foreign Evangelical Review* for 1879. Why Fala Luggie should be described as "the remains of an old Roman speculum or keep" we cannot imagine; but we are positive that Cakemuir was not the place "where Queen Mary slept the night after she fled from Borthwick Castle, and whence she went to Carberry Tower, where she met Bothwell." For, as any life of Queen Mary would have told Mr.

Hunter, at Cakemuir Mary met Bothwell after her flight from Borthwick in a page's dress; from Cakemuir she rode with him that same night to Dunbar, and on Carberry Hill she parted from him for ever. The murder at Lawrie's Den was in 1772 (not "about eighty years ago"); and among minor slips may be noted "Cambo-British," "the excusant [? recusant] lords," and "Sir William Sinclair of the *Roslin Militia*" in 1542. "In this painting General Anderson is the most prominent figure, and represents him in the act of charging the enemy," is a specimen of the grammar. It may, perhaps, pass muster in Fala and Soutra, whose "intellectual pabulum" appears to be *Modern Society* and five other newspapers.

*The Town Book of the Corporation of Belfast, 1613-1816.* Edited from the Original, with Chronological List of Events and Notes, by Robert M. Young, B.A., M.R.I.A. With Maps and Illustrations. (Belfast, Marcus Ward & Co.)—This is one of the most beautiful of recent books, and is probably the masterpiece of a firm noted for the artistic character of its publications; paper, type, and "get-up" are all in the best style, and so attractive to the eye and touch of the book-lover that it is a delight to turn the pages of these unreadable enactments. Town books can never aspire to the popularity of didactic novels; their interest is for the few; but seldom has an ancient and considerable borough archives so undistinguished as those rescued by Mr. Young and Messrs. Marcus Ward from oblivion. With true and really admirable patriotism they have invested the dreary matter with artistic value, and the Town Book of Belfast, if insignificant from an historic standpoint, is now a lasting monument to the editorial care and typographic skill of the producers. For many years the MSS. lay forgotten in an old chest, where the loose sheets were found by the late Marquess of Donegall, who had them bound by Bedford. Unluckily, the confusion resulting from carelessness and time was increased by the binder's indifference to the subject, so that the early records and the late are now hopelessly mixed in the MSS. This must have occasioned much dreary toil to the editor, whose painstaking and patience cannot be too highly praised, and who is to be congratulated on having performed his work with such thoroughness that every archaism of orthography and punctuation is reproduced. To this quaintness and the extreme beauty of type and paper the volume owes its charm, for the matter, though seldom interesting, and conveying marvellously little information in proportion to its bulk, is occasionally amusing, as in the case of the preamble to the muzzling order of 1678, which sets forth that

"the Mastive dogs belonginge to Butchers, Tanners, and other the Inhabitants dwelling in this Corporation and the suburbs and fields thereunto belonginge, have Barbarously fallen upon horses in carrs, upon the Street, And alsoe horses out of carrs, And have violently Torne and abused them, That some of them have been in hazard to die, And alsoe fallen upon severall cattell both upon the Streets and in the fields, Inso much that severall cattell are mightily abused, and some of them killed to the great losse of many of the poore Inhabitants of this Corporacon. And also that the said Dogs have fallen upon severall men and boyes upon the Streets and Lanes of this Towne and suburbs thereunto belonginge, and have pult them to the Ground, Torne their clothes and Torne some of their flesh and eaten the same Inso much that many Inhabitants feare their lives to walke the streets or laines either by day or night for the said dogs and Bitches."

Unhappily, few matters are treated with such delightful disregard for dramatic sequence, and the crowning work of creation is seldom the last item of an indictment.

*The History of the Parish of St. Michael's-on-Wyre, in the County of Lancaster.* Edited by Henry Fishwick, F.S.A. (Chetham Society.)—This is an account of another extensive parish in North Lancashire, containing 19,000 acres

untraversed by a railway, of which little has been previously known. Col. Fishwick has a considerable aptitude for topography, and has spared no pains in making this volume as complete as possible. The local evidences at his command seem to have been few, but happily the records of the Duchy of Lancaster are numerous, and of them the author has made an abundant use. The church and its chapelries, the old halls and their owners, are depicted with admirable minuteness, and we congratulate the members of the Chetham Society on this addition to their series. Mr. Fishwick speaks of the great pestilence in 1349, and tells us that 13,180 persons fell victims to it in the deanery of Amounderness. We should like to see a good account of this awful visitation, and think that the time has now come when it could be adequately written.

#### THE COLONIES.

*Hutchinson's Australasian Encyclopedia*, published by Messrs. Hutchinson & Co., and edited by Mr. G. C. Levey, who is well known in connexion with colonial exhibitions, is, in fact, a gazetteer of Australia, with the addition of a small amount of miscellaneous information which it is not particularly easy to find under alphabetical arrangement. The work is intended to give biographies of distinguished early colonists. We hardly see why, if biographies are to be introduced into it, the line should be drawn at early colonists, and we have looked for several distinguished early colonists without finding them. We can understand the omission of Sir Henry Parkes, because he is a living politician in Australia. But it seems curious to find in the place where his name would appear a biography of Sir Henry Parker, and an account of the town of Parkes, named of course after Sir Henry Parkes. We should imagine that those who use the book would be more likely to need a biography of Sir Henry Parkes than either of these pieces of information. Searching for another distinguished early colonist, we have looked out both "Lowe" and "Sherbrooke" without success. Neither does the work contain a biography of that most distinguished of all Australian politicians—Wentworth, although it contains an account of Wentworth county as well as of the town of Wentworth, both of them named after him. It is clear, then, that the early colonists are those still earlier than these; but we have failed to find a principle which has presided at the selection of the names, for there is a long biography of Mr. Ebdon, who was only born in London in 1811, who only went to Australia at the age of thirty, and who died in 1867. We cannot imagine why Mr. Ebdon should be inserted and Wentworth left out.

MESSRS. MACMILLAN & Co. publish a pamphlet by Lord Grey, entitled *The Commercial Policy of the British Colonies and the McKinley Tariff*. There is little in the pamphlet which bears upon the situation of the Australasian colonies or of those of South Africa, and practically the work is addressed to the inhabitants of the Canadian Dominion, and is a recommendation to them of that policy of free trade which they have so long and so emphatically rejected. Lord Grey's pages are able enough. They are not likely, as he himself is aware, to have effect across the Atlantic.

ANOTHER little volume which also chiefly concerns the colonies is *Round the Empire*, published by Messrs. Cassell & Co.—a volume written for the use of schools by Mr. Parkin, the well-known lecturer on Imperial Federation, which has a preface by Lord Rosebery. The work seems to us almost uniformly excellent, and well suited for the purpose for which it is designed. In his account of Cyprus Mr. Parkin goes a little out of the way to add it to Gibraltar and Malta in a list of "the three dependencies.....by which we maintain our national position" in the Mediterranean. It is difficult



to see how Cyprus adds to our military strength in the Mediterranean, considering that in the event of serious war—that is, war with France—the first thing that would be done would be to send a transport, if one could be spared, to take off the wing of a battalion which is there.

*The Colonial Year-Book*, again edited by Mr. Trendell, and published by Messrs. Sampson Low & Co., is somewhat improved this year. A good deal of it is no doubt untouched since those earlier issues which we criticized not altogether in a friendly way. But the portions to which our criticisms were directed have been revised, and the new pages are excellent. There is not really room, we think, for this work and the 'Colonial Office List,' and each of them possesses features which might with advantage be adopted in whichever of the two is destined to permanently survive.

#### OUR LIBRARY TABLE.

MESSRS. GRIFFITH, FARRAN & Co. publish the fifth and last volume of the translation (by Mrs. Angus Hall) of the *Memoirs of Prince Talleyrand*. Our opinion of the original is already familiar to our readers, and we need therefore only say that the translation of the present volume is well executed, although that of the preface is, curiously enough, less good than that of the body of the work. We do not like the French idiom "an almost secular existence," for "a life of nearly a century," and "revelations" should hardly be "piquante."

*The Gentlewoman's Book of Sports*, edited by Lady Greville (Henry & Co.), is announced as only a first part, so wide is the ambition of women nowadays, and we observe that hunting is not included in the present volume, in which it might have been substituted for salmon fishing, a sport suited to only a few exceptional women, and for cricket, which is not really suited to any. Croquet we suppose is too much out of fashion to be noticed, but most girls enjoy it much more than golf, although they do not venture to say so.

M. CALMANN LÉVY publishes, under the title *Épisodes d'Histoire Contemporaine*, a fourth work from the papers of the late M. Thouvenel, which is no more interesting than have been the previous ones, none of which, we fancy, has found many readers in this country. The fact is that they deal with an uninteresting time of history, which is too remote from us to have much personal interest, and yet lacks the heroic interest of the times of the great war. The early days of the Second Empire are rapidly passing into the regions of forgetfulness.

We have on our table the catalogues of Mr. Baker (Theology), Mr. Daniell (Topography), Mr. Dobell (good), Mr. Edwards (Americana), Mr. Higham, Mr. F. Hutt, Mr. W. Hutt, Messrs. Luzac & Co., Mr. Menken, Messrs. Rimell & Son (Topography), Messrs. Sotheran & Co. (good), and Mrs. Tregaskis (good collection of Hogarth engravings).—Mr. Pickering of Bath, Mr. Baker (fair), Mr. Downing (good), and Mr. Thistlewood of Birmingham, Messrs. Fawn & Son of Bristol, Mr. Cameron (good), Mr. Clay (good), Messrs. Douglas & Foulis, and Mr. Johnston (good) of Edinburgh, Mr. Miles of Leeds (fair), Mr. Cornish of Manchester, Mr. Long of Portsmouth, and Mr. Thorp of Reading.

We have on our table *Notes on New Zealand*, by W. E. Swanton (Eden, Remington & Co.),—*In Nelson's Days*, by G. Hewett (Wells Gardner),—*A Thorny Way*, by Mary B. Whiting (Nelson),—*The Adventures of Three Worthies*, by C. Ross (Putnams),—*The Deformed Transformed*, by R. Ross (Chapman & Hall),—*German Ballads*, translated and edited by E. Craigmyle (Scott),—*The Lord's Prayer, Sermons*, by R. Eytton (Kegan Paul),—*God's Breath in Man and in Human Society*, by T. L. Harris (E. W. Allen),—*Christus Comprobator*, by Bishop Ellicott (S.P.C.K.),—*The Unreasonableness of Unbelief*,

by the Rev. A. J. Harrison (C.E.S.S.I.),—*The Church Catechism*, by the Rev. Bishop Wickham (Percival),—*The Wisdom and Wit of Blessed Thomas More*, edited by the Rev. T. E. Bridgett (Burns & Oates),—*La Turquie actuelle*, by D. Georgiades (Paris, Lévy),—*Le Devoir présent*, by P. Desjardins (Paris, Colin),—*Weihnachten bei Leberecht Hühnchen*, by H. Seidel, edited by R. J. Morich (Percival),—and *Die menschliche Stimme nach Charles Lunn's 'Philosophy of Voice'*, by L. J. Trüg (Düsseldorf, Schwann). Among New Editions we have *Lectures on the Apocalypse*, by W. Milligan, D.D. (Macmillan),—*This, and my Pipe*, by J. J. Hewson (Simpkin),—*The Law of Musical and Dramatic Copyright*, by E. Cutler (Cassell),—*The Oceans* (Moffatt & Paige),—and *Coca and Cocaine*, by W. Martindale (H. K. Lewis).

#### LIST OF NEW BOOKS.

##### ENGLISH.

- Theology.*  
Barrow's (E. P.) Regni Evangelium, a Survey of the Teaching of Jesus Christ, cr. 8vo. 6/ cl.  
Du Bose's (W. P.) Soteriology of the New Testament, 7/6 cl.  
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#### FROM 'THE EMANCIPATION OF MAN.' (AN UNPUBLISHED SONNET-SEQUENCE.)

##### TIME AND THE ANGEL OF MAN.

OLD Rome lay dead: the stars were in their prime:  
Strolling thro' ways their bright eyes made more fair,  
I reach'd the Coliseum, glimmering bare  
'Neath two strange stars which, o'er that crown of crime,  
Grew vaster, then took angel-shapes sublime  
And lit on shatter'd arches, shining there,  
Turning hell's ruins to a golden stair:  
One bore a harp: the other the scythe of Time.

With spirit slipping from the body's chain,  
Entranced I stood, as when, a child, I stood  
Dropping the violets gathered in the wood,  
To hear, but not thro' fleshly ear or brain,  
What seemed a voice or else an Eden-strain  
Or billow of music from the Future's flood.

##### THE MYRIAD-FOOTED MARCH.

SAID Time, "Thine eyes shed Hope's illumination  
Round ev'n the Coliseum, curst and hoary,  
Which, through four hundred years of man's  
dark story,  
Was earth's wild hell—hell's earthly habitation.  
Singer of hymns of man's emancipation,  
Are ages red with murder nugatory  
In that great human march to morning's glory  
Sung by the stars and thee at man's creation?"

"That morn," the angel sang, "shall bloom at last:  
The myriad-footed march toward Nature's goal,  
Whereon, when bearing man, her eyes were cast,  
Moves winding-wise yet sunward as a whole;  
For Nature's dream had been, through ages past,  
To bear a babe with conscious eyes of soul."

##### THE SONG OF NATURE'S PARADISE.

MAN's angel sang, "The tie of common blood  
Prosper'd ere daylight flush'd man's dawn of grey,  
When round the wondering child the perils lay  
Of shadow and substance darkening every wood:



We twain enlarged the weft. Though that was good,

O Time! the warp being but the sceptre's sway—  
Love's wider, richer, deeper woof of day  
Shall brighten earth with Nature's brotherhood."

Then that loved spirit who sings of man's estate—  
Yea, knows the road to Nature's paradise—  
Sang to the stars of "*Nature, queen of Fate*":  
I listened—knowing that queen, how great, how wise:

Who would not listen when the stars debate—  
When Time, on loitering pinions, prophesies?

## AN EXPLANATION.

May 4, 1892.

I SHALL be very glad if you will allow me the opportunity of redressing a grievance of which it seems that 'The History of David Grieve' has been the occasion. In that book a certain character occurs called Paul Barbier, a French teacher in Manchester. M. Paul Barbier, of University College, Cardiff, writes to me to say that he was for some years a master at the Manchester Grammar School, and he considers himself aggrieved by the identity of the name, and by the fact that some of the opinions attributed to my Paul Barbier are not his, and would be likely to injure him in his profession if they came to be identified with him. So would you kindly allow me this opportunity of saying that I had no idea that any real person of such a name had ever taught French in Manchester; that the names of my character were the result of various changes and combinations within the book itself; and that the opinions ascribed to the Barbier of my story have no more to do with any actual person than his appellation? Still the coincidence is an odd one, and I am glad to relieve M. Barbier so far as I can of any responsibility for his namesake.

MARY A. WARD.

## BOOKSELLERS' PROVIDENT INSTITUTION.

4, Stationers' Hall Court, May 10, 1892.

If Messrs. Apted and Huckvale will obtain a copy of the rules from the Secretary, 48, Paternoster Row, and read rules 2 and 46, they will find that, subject to certain conditions, members have rights and that "subscriptions do secure a pension for old age," and that members are not at the disposal of the "charitable consideration of the directors."

When you insure either your life or your property, or join a benefit society, you do so subject to certain conditions, and the greater the risk, the more stringent the conditions.

It would be useful information for the directors to know of a solvent institution, such as Messrs. Apted and Huckvale desire, where benefits are conferred and no conditions required.

J. SHAYLOR.

## THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the fourth part of a list of the names which it is intended to insert under the letter N in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

North, Brownlow, Bishop of Winchester, 1741-1820  
North, Charles Napier, soldier, 1817-1869  
North, Dudley, 3rd Baron North, 1581-1666  
North, Dudley, 4th Baron North, 1604-1677  
North, Sir Dudley, economic writer, 1641-1691  
North, Dudley, politician and wit, 1829  
North, Edward, Lord North, Chancellor of Augmentations, 1496\*-1564  
North, Francis, Lord Guilford, 1640\*-1685  
North, Francis, 4th Earl of Guilford, 1761-1817  
North, Frederick, 2nd Earl of Guilford, "Lord North," 1732-1792  
North, Frederick, 5th Earl of Guilford, 1766-1827

North, George, translator, fl. 1575  
North, George, numismatist, 1710-1772  
North, Sir John, scholar, 1597  
North, John, D.D., Master of Trinity College, Cambridge, 1645-1683  
North, Miss Marianne, traveller and artist, 1890  
North, Roger, 2nd Baron North, 1600  
North, Roger, navigator, fl. 1621  
North, Roger, 'Examen,' 1734  
North, Sir Thomas, translator of 'Plutarch's Lives,' fl. 1579  
North, William, 6th Baron North, 1734  
Northalis, Richard, Archbishop of Dublin, 1397  
Northall, William, Bishop of Worcester, 1190  
Northampton, Henry de, judge, 1202  
Northampton, John of, Mayor of London, fl. 1378  
Northbert, Bishop of Elmham, 695\*  
Northbrooke, Lord, 1796-1866. See Baring, Francis Thornhill.  
Northbrooke, John, poet, fl. 1579  
Northbrugge, William, Bishop of Lichfield, fl. 1385  
Northburgh, Roger de, Bishop of Lichfield and Coventry, 1359  
Northcote, Christopher, engraver, fl. 1760  
Northcote, James, painter and author, 1746-1831  
Northcote, Sir John, Bart., 'Notes of Proceedings in English Parliament,' 1676  
Northcote, Stafford Henry, 1st Earl of Iddesleigh, 1818-1887  
Northcote, William, surgeon, fl. 1772  
Northen, Francis Hicken, physician, 1793-1861  
Northesk, Lord, admiral, 1788-1831. See Carnegie, William.  
Northleigh, John, physician, fl. 1693  
Northmore, Thomas, country gentleman and author, fl. 1819  
Northwell, or Norwell, William de, Clerk of the Wardrobe, 1362  
Northwoode, John de, Baron Northwoode, 1319  
Northwood, Roger de, judge, 1274  
Norton, Hon. Mrs. Caroline Elizabeth Sarah, afterwards Lady Stirling-Maxwell, poet and novelist, 1808\*-1877  
Norton, Chapple, soldier, 1746-1818  
Norton, Christopher, conspirator, 1570  
Norton, Fletcher, 1st Baron Grantley, 1716-1789  
Norton, Lady Frances, author, 1720  
Norton, John, Carthusian, fl. 1485  
Norton, Sir John, ambassador, fl. 1550  
Norton, John, printer to Queen Elizabeth, 1612  
Norton, John, divine, 1606-1663  
Norton, John, grammarian, fl. 1666  
Norton, John Bruce, Advocate-General, Madras, 1811-1879  
Norton, Richard, judge, 1420  
Norton, Richard, rebel, fl. 1535-1570  
Norton, Robert, divine, 1572  
Norton, Robert, "the gunner," fl. 1612  
Norton, Sir Sampson, Master of the Ordnance, 1516  
Norton, Samuel, alchemist, fl. 1599  
Norton, Thomas, alchemist, 1477  
Norton, Thomas, lawyer and poet, 1532-1584  
Norton, William, printer, 1593  
Norwell, William de, 1362. See Northwell.  
Norwich, Earl of, 1583\*-1663. See Goring, George.  
Norwich, John de, High Admiral, 1335  
Norwich, Ralph de, judge, 1230  
Norwich, Robert, Chief Justice, 1535\*  
Norwich, Walter de, Chief Baron of Exchequer, 1330  
Norwood, Hugh, Bishop of Ely, 1254  
Norwood, Richard, seaman and writer on geometry, 1590-1675  
Norwych, George, Abbot of Westminster, 1469  
Notary, Julian, printer, fl. 1509  
Nothelm, Archbishop of Canterbury, 741  
Notman, John, architect, 1810-1865  
Nott, George Frederic, critic, 1841  
Nott, John, physician and author, 1751-1825  
Nott, Sir Thomas, gentleman usher to Charles II., fl. 1678  
Nott, Sir William, general, 1780-1845  
Notton, William de, judge, fl. 1360  
Nourse, Timothy, writer on husbandry, fl. 1673-1701  
Novello, Vincent, musical composer, 1781-1861  
Novoville, Ralph de, Keeper of the Great Seal, 1244  
Nowell, Alexander, Dean of St. Paul's, 1507\*-1602  
Nowell, Increase, New England settler, 1590-1655  
Nowell, John, physician, fl. 1590  
Nowell, Laurence, Anglo-Saxon scholar, 1516\*-1576  
Nowell, Ralph, Bishop of Orkney, 1110\*  
Nowell, Roper, Royalist, 1605-1695  
Nowell, Thomas, D.D., Professor of History at Oxford, 1728-1801  
Noy, Sir William, Attorney-General, 1577-1634  
Noyes, Nicholas, divine, 1647-1717  
Nuce, Thomas, translator, fl. 1586  
Nugent, Baron. See Grenville, George Nugent, 1789-1850.  
Nugent, Charles Edmund, Admiral of the Fleet, 1760\*-1844  
Nugent, Christopher, 9th or 14th Baron Delvin, 1602  
Nugent, Christopher, soldier, 1731  
Nugent, Christopher, physician, 1775  
Nugent, Sir George, Bart., general, 1757-1849  
Nugent, Laval, Austrian general, 1777-1862  
Nugent, Richard, 5th or 10th Baron Delvin, 1474\*  
Nugent, Richard, 7th or 12th Baron Delvin, 1537  
Nugent, Richard, 1st Earl of Westmeath, 1583-1641  
Nugent, Robert Craggs, Earl Nugent, 1702-1788  
Nugent, Thomas, Irish Chief Justice, fl. 1659  
Nugent, Thomas, engraver, fl. 1700\*  
Nugent, Thomas, 4th Earl of Westmeath, 1656-1752  
Nugent, Thomas, miscellaneous writer, 1772  
Nunna, king of the South Saxons, fl. 725  
Nurse, Rebecca, reputed witch, 1621-1692  
Nurse, Thomas, physician, 1598-1667  
Nuthall, Thomas, Secretary to the Treasury, 1775  
Nutt, Joseph, surveyor of highways, 1700-1775  
Nuttall, Josiah, naturalist, 1771-1849  
Nuttall, Thomas, naturalist, 1786-1859  
Nuttall, William, schoolmaster, 1810  
Nutter, William, engraver, 1754-1802  
Nutting, Joseph, engraver, 17th century  
Nye, Nathaniel, mathematician, b. 1624  
Nye, Philip, Presbyterian divine, 1596-1672  
Nye, Stephen, divine, fl. 1700  
Nyndge, Alexander, demoniac, fl. 1573  
Nyren, John, cricket chronicler, 1765-1837

## EMMA, LADY HAMILTON.

IN reviewing my recent work your critic seems to require more proof that the Rev. Mr. Holden did not send the anagram "Honor est a Nilo" (Horatio Nelson) to Lord Nelson, which is inserted in the infamous letter dated March 1st, 1801, said to have been written by his lordship to Lady Hamilton. As I satisfactorily show that Lady Hamilton could not have been the mother of his adopted child (an incontestable fact which had been lost sight of proves this), any letter to her which introduces such words as "our Horatia," "our child," should be sufficient disclaimer against its authenticity; but as further evidence is required I have it at my command. When the motto was first composed it was worded "Est honor a Nilo"; of this there are several examples, but one will suffice to upset the letter. In the *Gentleman's Magazine*, April 24th, 1801, the following is to be found, apparently sent by the author himself:—

A remarkable Anagram, Horatio Nelson.

April 24, 1801.

MR. URBAN,—I send you the following anagram not merely for the gratification of those who delight in conceits of that sort, but of your learned readers in general. It is one of the very few instances of literal transposition which deserves to be preserved. No one of the publick who understands the Latin language will not at once be surprised and amused to find that the words Horatio Nelson are capable, without loss, change or addition, of being transformed into the Sentence Est honor a Nilo. If one could believe in predestination one might suppose that the victory of Aboukir was cast at the christening of Lord Nelson; and from the singularity of the coincidence such would have been the general opinion 250 years ago, when the love of the fantastic and the marvellous was prevalent. The rational observer, however, of human affairs will not in this age ascribe to supernatural influence what may be accounted for by natural means, and recent events have demonstrated that the same triumph will accompany the matchless skill of Horatio Nelson, whether it be exerted at the mouth of the Nile, or under the ramparts of Copenhagen. Y. Z.

Now my argument is, that if the Rev. Mr. Holden had sent the anagram to Nelson, or Nelson had written the offensive letter, the motto would have been quoted as it stood at that time, "Est honor a Nilo," and not as what it subsequently became—"Honor est a Nilo."

HILDA GAMLIN.

\*.\* Mrs. Gamlin considers the fact that Lady Hamilton performed the attitudes at Fonthill on December 23rd, 1800, a *proof* that she could not give birth to a child on January 30th, 1801. A *presumption* this may be thought, but certainly not a *proof* sufficient to establish the falsehood of a letter in what appears to be Nelson's handwriting. That the letter does appear to be in Nelson's handwriting is established by the concurrent testimony of many capable persons who have examined it, and cannot be disproved by the unusual, but by no means impossible fact, that a woman was able—under circumstances not very exactly detailed—to conceal her condition six weeks before her confinement, or by the probably casual writing of "honor est" or "est honor."

## A JOURNAL OF VICTOR HUGO.

Moray House, Anglesey, Gosport, May 9, 1892.

WITH regard to the MS. journal attributed to Victor Hugo, permit me to suggest that it may possibly be in the handwriting of M. Hennel de Kesler, an intimate and faithful follower of his great master. M. de Kesler lived across the narrow street of Hauteville, at St. Peter-port, Guernsey, exactly opposite Hauteville House, and died there in 1869 or 1870, I forget exactly in which year. M. de Kesler had accompanied Victor Hugo from France to Jersey, and thence to the neighbouring island, and was a daily guest at Victor Hugo's table.

After his death there was a sale of all his effects, and I always regretted not having been present, as there were several presentation



copies of the master's books with autograph inscriptions, which went "for a mere song." His papers and journals may possibly have been sold at this time. All who know with what veneration every scrap of writing by the poet was regarded under the roof of Hauteville House itself are well aware that no sale of even waste paper could take place there unless subject to the scrutiny of Madame Chenay.

There must be several letters of M. de Kesler extant, so no difficulty can be experienced in comparing the handwriting of the debatable manuscript now held by Mr. S. Davey.

S. PASFIELD OLIVER.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold by auction on May 5th and 6th the collection of historical manuscripts and autograph letters formed by the late Dr. J. Webster, of Aberdeen. Two years ago Messrs. Sotheby dispersed his collection of Rembrandt etchings; the sale was a marked success, realizing nearly one-third more than Mr. Webster's valuation. The same result attended the sale last week, the MSS. bringing a total of more than double what they cost. Duke of Argyll and Greenwich, a volume of letters, 1705-1706, 29*l.* George Villiers, Duke of Buckingham, A.L. signed, 20*l.* Lord Burghley, A.L.s. to Sir R. Petre, 1578, 18*l.* R. Burns, A.L.s. to Mrs. Dunlop, April 11th, 1791, 24*l.*; another to W. Stewart, January 15th, 1795, asking for a loan of "two or three guineas," 28*l.*; autograph poem, "O Luvie will venture in, where it daur na weel be seen," 40*l.* Lord Byron, A.L.s. to J. C. Hobhouse, February 28th, 1811, 26*l.* Charles I., A.L.s. to the Earl of Kingston, September 2nd, 1642, requesting the loan of 5,000*l.*, 31*l.* 10*s.* Cromwell, A.L.s. to Capt. Vernon, December 17th, 1642, 80*l.* Cromwell, signature as Lord Protector to a commission in a volume with signatures of Charles I.'s judges, 40*l.* John Graham of Claverhouse, A.L.s. to Blaythwaite, October 29th, 1688, 20*l.* Queen Elizabeth, signature to a letter, July 4th, 1572, 16*l.* Queen Elizabeth of Bohemia, A.L.s., in French, 20*l.* Henrietta Maria, A.L.s. to Cardinal Mazarin, October 12th, 1645, 20*l.* Keats, A.L.s. to John Taylor, November 17th, 1719, 19*l.*; original autograph MS. of the title-page to *Endymion*, and preface and inscription "To the Memory of the most English of Poets except Shakespeare, Thomas Chatterton," bound together in a volume, 46*l.* 10*s.* The correspondence between Lord Danby and Ralph Montagu, on which Danby was afterwards impeached, and in which with the king's approval he bargains to sell the king's allies for certain payments to the Privy Purse, 63*l.* Mary II. of England, A.L.s., March 31st, with the seal, 22*l.* Queen Mary of Scotland, signature to a letter to Lord Gray, May 7th, 1565, 21*l.* John Pym, M.P. for Tavistock, A.L.s. to General Sir W. Waller, March 14th, 1642, 49*l.* Sir W. Scott, A.L.s. to Hon. W. Spencer, September 16th, 1809, 19*l.* 10*s.*; another to William Hamper, "Kenilworth is in progress.....with all its new and valued adornment. I have touched it a little, though not much," 16*l.* J. O. Seafield, Earl of Ogilvie, a volume of letters to Lord Godolphin, 1703-1708, 20*l.* J. Sharpe, Archbishop of St. Andrews, A.L.s. to Lauderdale, September 12th, 1660, 18*l.* 10*s.* Lady Arabella Steward, A.L.s. to the Countess of Shrewsbury, February 8th, 1587, 32*l.* Autograph letter of the Old Pretender, June 2nd, 1725, 12*l.* 12*s.* Charles Edward Stuart, A.L.s. "Charles P.," September 21st, 1754, to Clunie Macpherson, 26*l.* Gilbert White, the naturalist, four letters to Mrs. Barker and Miss Barker, 1774-91, 18*l.* The sale realized 1,624*l.* 9*s.* 6*d.*

#### SHELLEY'S NIGHTINGALE HERESIES.

THE writer of your review of 'The Birds of Wordsworth' says: "On the other two counts—of sex and of time of performance—Wordsworth is condemned, in company with a great cloud of alleged false witnesses, including Shelley and Cowper. Shelley is justly censured, but Cowper unjustly."

Your reviewer must have forgotten,—

There the voluptuous nightingales,  
Are awake thro' all the broad noon-day,  
— 'Prometheus,' II. ii. 24.  
— and halls  
Built round with ivy, which the waterfalls  
Illumining, with sound that never fails  
Accompany the noon-day nightingales.  
— 'Epipsychidion,' 444.

As regards the sex of the singer, Shelley would probably have thought it more important if he had been writing a natural history in verse. As it is he uses the masculine pronoun in two instances (translation of 'Magico Prodigioso,' III. 45, 51), the feminine in five ('Rosalind,' 142, 1105, and 1116; 'The Woodman,' 16; and 'Orpheus,' 123), and the neuter once ('Sensitive Plant,' i. 106). The legend of the nightingale surely affords a sufficient reason for the feminine being generally used by poets.

Had Shelley been guilty of that other heresy of believing the nightingale's song to be *always* melancholy he would hardly have written,—

The singing of that happy nightingale;

or

With the wine of her bright and liquid song!

F. S. ELLIS.

\* \* Mr. Ellis's chivalrous defence of Shelley is effective as regards the first count. He might also have cited the lines from 'Charles I.' (v. ll. 9, 10):—

Only the nightingale, poor fond soul,  
Sings like the fool thro' darkness and light,—

although that dictum is faulty in one respect, for the nightingale is by no means the only bird which sings "through darkness and light," or, at all events, both by day and by night. As regards the other count, Mr. Ellis is not so fortunate. It is not Shelley who uses the masculine pronoun, but Calderon; and the instances are, in one sense, three, not two. They are really only one, for all refer to but one bird, and one "enamoured tale." Shelley's use of the neuter proves nothing; but he employs it more than once—in the above quotation from 'Charles I.' for instance, and again in 'Prince Athanas' (ii. 36-41). There can be little doubt that Shelley was either ignorant or culpably careless as to the sex of the singing nightingale. The passage in 'Prometheus' quoted by Mr. Ellis seems to show that the poet thought both man and wife tuneful. It goes on:—

When one with bliss or sadness fails,  
And thro' the windless ivy-boughs,  
Sick with sweet love, droops dying away  
On its mate's music-panting bosom;  
Another from the swinging blossom,  
Watching to catch the languid close  
Of the last strain, then lifts on high  
The wings of the weak melody,  
Till some new strain of feeling bear  
The song, and all the woods are mute.

The lines which immediately follow are even more curiously heretical, ornithologically speaking, if they mean that nightingales fly about in coveys, singing as they fly:—

When there is heard thro' the dim air  
The rush of wings, and rising there  
Like many a lake-surrounded flute,  
Sounds overflow the listener's brain  
So sweet, that joy is almost pain.

We did not accuse Shelley's nightingales of habitual melancholy.

#### Literary Gossip.

MR. WILLIAM MORRIS is at work upon a new romance, which will run to a greater length than either 'The House of the Wolfings' or 'The Roots of the Mountains.' The time chosen is that in which the

mediaeval period saw its most perfect development, and the theme is one of those adventurous quests which appealed so strongly to the mediaeval imagination. Even more than any other of his prose works will the present afford scope for Mr. Morris's power of dealing with the life and institutions of a time which, however much it may be studied, can but rarely be known and entered into as it is by him.

THOUGH Mr. Morris has thus turned some part of his attention to more purely creative work, the output of the Kelmscott Press has not been lessened, nor have his labours flagged upon that translation of the 'Heimskringla' which Mr. Magnusson and he are preparing for speedy publication in the "Saga Library."

MESSRS. BENTLEY have in the press a library edition of 'The Ingoldsby Legends,' which is being edited by Mr. and Mrs. Bond, and will be published next October. Mrs. Bond is the eldest daughter of Mr. Barham, the famous author of the legends, and Mr. Bond is well known as for many years Principal Librarian of the British Museum. The edition will be in three volumes octavo, and will contain reminiscences of her father by Mrs. Bond. The history of the legends will be given, and the illustrations of Cruikshank, Leech, Tenniel, &c.

MESSRS. BENTLEY have in preparation, from the press of Messrs. Clark, of Edinburgh, a twelve-volume edition of Jane Austen's novels, uniform with Sir Walter Scott's favourite edition of his novels. Messrs. Bentley's edition is the only one that can be perfect, as it will contain the novels published so many years after Miss Austen's death, as well as the 'Life' by Mr. Austen-Leigh, all of which are copyright, and can be given in no other edition.

UNDER the title of "The Lovers' Library," Mr. John H. Ingram is to edit a series of poetic reprints for Messrs. J. M. Dent & Co. The series will start in a few days with George Darley's 'Sylvia; or, the May Queen.' For this beautiful pastoral—which called forth the admiration of Robert and Elizabeth Browning, Coleridge, Lord Tennyson, and other famed poets—Mr. Ingram has written a biographical and critical introduction.

A CHAPTER of Mr. R. L. Stevenson's forthcoming 'History of Samoa'—the fullest description of the hurricane of March, 1889, that has yet, we believe, been done—appears in next week's *National Observer*.

THE admirers of Mr. Stevenson's tale of 'Kidnapped' will hear with pleasure that he is busy on its long-promised sequel. The new volume will be called, after the name of the hero, 'David Balfour,' and will appear, in all probability, before the close of the present year.

AN interesting copy of the first edition of Lord Byron's 'Poems on Various Occasions' will be sold by Messrs. Sotheby next week. On the inside of the cover is an impression in wax of Lord Byron's seal, with his motto, and on the fly-leaf, in pencil, he has written "Andreana Becher, the gift of Lord Byron." A copy of Poe's 'Tamerlaine' was sold at Boston (U.S.) the other day for 1,850 dollars.



A POPULAR edition of 'The History of David Grieve,' in one volume, is to be published. It will contain a preface, in the form of a letter from Mrs. Humphry Ward to her publishers.

MESSRS. WARD, LOCK & Co. are about to issue a "Library" edition (the fourth) of 'A Dead Man's Diary,' with a portrait of the author. Originally the diary was published anonymously in *Lippincott's Magazine*, where it attracted so much attention that dishonest claims were put in to the authorship, and one man, by representing himself as the author, induced a firm of publishers to advance money upon a book of his. His work was in the press and approaching completion before the fraud was discovered, when the entire edition was suppressed. The 'Dead Man's Diary' has had a large sale both in this country and America, where several pirated copies are in circulation, and there is a Canadian edition, printed from the New York pirated edition. The name of the author, Mr. Coulson Kernahan, which was disclosed in the columns of the *Athenæum*, will appear for the first time on the title-page of the fourth edition. Like Mr. Jerome and Mr. J. M. Barrie, Mr. Kernahan is a protégé of Mr. F. W. Robinson, the novelist.

MESSRS. MACMILLAN & Co. will publish immediately, under the title 'A Half-Century of Conflict,' a new division of Mr. Francis Parkman's great work upon the relations of France and England in North America. The new volumes fill the gap between 'Count Frontenac' and 'Montcalm and Wolfe,' so that the series now forms a continuous history of the efforts of France to occupy and control the American continent. Like the rest of the series, the new work is founded on original documents.

THE annual meeting of the Chetham Society was held at Manchester last week under the presidency of Mr. Chancellor Christie. The report stated that for the first time in the history of the Society there were no volumes in arrear. A volume of Lancashire and Cheshire wills, edited by Mr. Earwaker, is in the press, and a life of Humphrey Chetham, which Mr. C. W. Sutton has in hand, approaches completion. The publication of other works is contemplated by the Society.

THE authorized English translation of Prof. Godet's 'Introduction to the New Testament' will be published by Messrs. T. & T. Clark, of Edinburgh. The original work is to form three large volumes—vol. i. containing St. Paul's Epistles, vol. ii. the Gospels and the Acts of the Apostles, and vol. iii. Hebrews, Catholic Epistles, and the Apocalypse. The first volume is now in the press, and arrangements have been made for the publication of the translation as soon as possible after the original edition is ready.

THE frontispiece of the June number of the *Century Magazine* will be a portrait of Mr. Roswell Smith, the late president of the Century Co. and projector of the *Century Magazine*, 'Century Dictionary,' and its other publications. We understand that Mr. Smith's death will in no way affect the company, and its work will be carried out on the old lines, except that Mr. F. H. Scott becomes the president and Mr. Charles F. Chichester treasurer. The other officials

retain their positions: Mr. Gilder remains the editor, and Mr. Underwood Johnson the assistant-editor.

DESTOOR JAMASPJI MINOCHEHERJI, Hon. D.C.L.Oxon., the donor of the two celebrated Yasna MSS. (one of which is now being rapidly photographed), has sent to the Bodleian Library through a friend the MS. known as J<sup>1</sup>, a valuable Vendidad Sade, written by a distinguished high priest, Destoor Darab Pahlavi, 168 years ago. This gift is entirely without condition, and others may follow. Dr. Mills's edition of the Gâtha Ahnavaiti, with the Zend, Pahlavi, Sanskrit, and Persian texts, is now in the binder's hands and will be published at once.

A USEFUL and industrious man, though little known, has just passed away in the person of Mr. William Dampier, who died at his house in Bermondsey, at the age of fifty-eight. He was a native of Kent, and began life as a compositor; but he gave up working at case for designing and engraving, and he drew several topographical subjects for *Once a Week* in its palmy days under Mr. Samuel Lucas. He also for many years designed and cut the heraldic blocks for 'Lodge's Peerage.' For nearly twenty-five years he assisted Mr. E. Walford in preparing for the press his 'Old and New London,' 'Greater London,' 'County Families,' &c. Mr. Dampier many years ago won a prize at a working man's exhibition in the City for a MS. History of Kent, with illustrations by his own pen. He was buried a few days since at Nunhead Cemetery.

MR. WILLIAM HEINEMANN will issue in one volume 'The Naulahka,' by Mr. Rudyard Kipling and the late Wolcott Balestier, immediately on its completion in the *Century Magazine* in July.

PROF. JOWETT has completed the revision of his translation of the 'Dialogues' of Plato.

THE old-established Dublin publishing and bookselling firm of Hodges, Figgis & Co. has been turned into a limited company, the arrangement being of a private character, the public not being invited to subscribe for shares. The firm originally was Hodges & Smith.

MRS. ZELIA NUTTALL, Special Assistant in Mexican Archaeology, Peabody Museum of American Archaeology and Ethnology, Cambridge, Mass., has recognized the importance of a Spanish-Mexican MS. by an anonymous author, hitherto unpublished, which is preserved in the National Central Library of Florence. It relates to the history of the costumes and religious rites of the ancient Aztecs, and is entitled: "Libro de la Vida que los Yndios antiguamente hazian y supersticiones y malos ritos que tenian y guardavan," MSS. Magl., Class III., Pal. II., Cod. 3. She has had it reproduced in facsimile by photographic lithography, and will publish an edition of 200 copies at her own cost, accompanied by a preface, an English translation of the text, and illustrative notes. The work will be dedicated to the approaching Congress of Americanists, which will be held in Spain on the occasion of the fourth centenary of the discovery of America.

MICHAEL FIELD's new volume of lyrics, under the title of 'Sight and Song,' deals

with certain pictures by the old Italian masters as objectively as the author has been able. The volume will be published by Messrs. Mathews & Lane.

IN France the retail booksellers are as much in the throes of underselling as are their co-mates in this country, and efforts are being made to form an association of members of the trade, with a view to checking the discount system. The provincial booksellers in France, it is said, are hardly able to make both ends meet.

THE Parliamentary Papers of the most general interest this week are Civil Servants, Treasury Minute as to Retirement at Sixty-five (1d.); Ordinances made by the British South Africa Co. (2d.); Census, Ireland, Province of Ulster, No. 5, County of Down (11d.), and Province of Munster, Summary, Tables, and Indexes (1s.); and History and Progress of Telephone Enterprise in Belgium (1d.).

## SCIENCE

PROF. VON HOFMANN, LL.D., F.R.S.

THANKS to sixteen years' residence in London—and that, too, in the very prime of his scientific career—Dr. Hofmann was formerly as familiar a figure in scientific circles in this country as in Germany; and now that he has passed away the loss is felt scarcely less by the chemists of England than by those of his Fatherland. "I ever remember with affection my early years passed in this generous country." Such were his words when, in 1875, he received at Dr. Odling's hands the highest recognition which the Chemical Society could offer—the Faraday Gold Medal. More than twenty years previously the Royal Society had awarded to Dr. Hofmann a Royal Medal, in recognition of the exceptional merit of his memoirs on the molecular constitution of the organic bases, and especially of those which dealt with his researches on aniline and its derivatives. He was also a recipient of the Copley Medal.

August Wilhelm Hofmann was born at Giessen on April 8th, 1818. As a young man he entered Liebig's laboratory in his native town, and soon became the favourite pupil of the great chemist, and ultimately his assistant. The veneration with which Hofmann always regarded his illustrious master is well seen in the Faraday lecture 'On the Life-Work of Liebig.' At the age of twenty-seven Hofmann passed from Giessen to Bonn, and after working there for three years came to London, on Liebig's recommendation, to superintend the Royal College of Chemistry. In 1853 he succeeded Sir Lyon Playfair as Lecturer on Chemistry at the Metropolitan School of Science, which afterwards became the Royal School of Mines. As a chemical lecturer Hofmann stood alone. The remarkable enthusiasm which he threw into his lectures was contagious, and he accomplished in England what Liebig had done in Germany: he founded a school of organic chemistry, drawing around him a band of ardent pupils, of whom not a few have since become distinguished as technological chemists or as professors.

In 1864 Dr. Hofmann succeeded Mitscherlich in the Chair of Chemistry in the University of Berlin. In this position he devoted himself more ardently than ever to original research. Ample proof of his extraordinary activity throughout his distinguished career is afforded by the fact that more than two hundred and fifty papers have proceeded from his pen, most of which have represented much experimental work. His early researches were directed to the study of the organic bases of coal-tar and to



the metamorphoses of indigo. Hofmann may be said to have laid the foundation of the coal-tar colour industry, and the earliest dyes were discovered in his laboratories. His independent works were not numerous, but his 'Modern Chemistry' made a distinct impression on chemical teaching in this country. Hofmann's Report on the Chemical Products in the Exhibition of 1862 is also a volume which even now is of recognized value. On the death of Liebig he took over the control of the *Annalen der Chemie*, and in Germany he gave a marked impetus to research by founding the German Chemical Society.

On the occasion of Dr. Hofmann's seventieth birthday, chemists in all parts of the world united to do him honour. An international committee was organized under Dr. C. A. Martius, of Berlin, the English branch being presided over by Sir F. Abel. The presentation took the form of a marble bust by Schaper and a large sum of money for the creation of a Hofmann foundation. The late emperor on this occasion conferred a title of nobility upon the distinguished chemist, while Queen Victoria, the German Empress, and the Comte de Paris were among those who gave tangible proof of their appreciation of his work.

Prof. von Hofmann died suddenly at Berlin on the 5th inst. It is understood that he had been recently engaged in preparing some autobiographical notes, and it is, therefore, not improbable that a memoir of the great chemist may be published.

#### SOCIETIES.

**ROYAL.**—May 5.—Lord Kelvin, President, in the chair.—The list of candidates recommended for election into the Society was read from the chair.—The following papers were read: 'Transmission of Sunlight through the Earth's Atmosphere: Part II., Scattering at Different Altitudes,' Capt. Abney; 'On the Simultaneity of Magnetic Variations at Different Places on Occasions of Magnetic Disturbance, and on the Relation between Magnetic and Earth Current Phenomena,' by Mr. W. Ellis; 'On the Ligation of Metals of the Platinum Group,' by Mr. E. Matthey; 'The Potential of an Anchor Ring,' by Mr. F. W. Dyson; and 'On the Residues of Powers of Numbers for any Composite Modulus, Real or Complete,' by Mr. G. T. Bennett.

**GEOGRAPHICAL.**—May 9.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Lieut.-Col. H. Toms, Messrs. K. F. G. Anstruther, F. M. Barwick, J. T. McL. Boyle, W. J. Brown, W. D. Bruce, G. A. Craig, J. D. Fairley, A. Gray, F. L. Jonsson, W. G. MacGregor, and F. C. Stevenson.—The paper read was 'Imerina, the Central Province of Madagascar,' by the Rev. J. Sibree.

**SOCIETY OF ANTIQUARIES.**—May 5.—Mr. A. W. Franks, President, in the chair.—Mr. Waller exhibited a bronze head of Atys, of late Roman work, found near Mildenhall.—Mr. A. J. Evans exhibited an inscribed Roman votive lamp of bronze from Italy.—Mr. Irvine exhibited drawings of the so-called Abbot Hedda's Monument at Peterborough, on which he communicated some suggestions as to whether it had not originally included some other fragments by the same hand now built into the walls of Fletton Church.—The Rev. W. Greenwell communicated an exhaustive account of the remarkable discovery of articles of the bronze age in the famous Heatherly Burn Cave. The great value of this find, he pointed out, lay in the articles representing so many phases of the domestic life of a single family who had lived and perished in the cave, whereas nearly all previous finds had consisted either of founders' hoards or stock, or of isolated objects. Mr. Greenwell's paper was illustrated by a valuable selection of antiquities found in the cave, including gold and bronze ornaments, bronze weapons and utensils, bone pins, and various objects in horn, shell, and other materials.

**ARCHÆOLOGICAL INSTITUTE.**—May 4.—Mr. J. T. Micklethwaite in the chair.—Mr. F. C. J. Spurrell read a paper 'On Early Painting and Colours from Medum, in Egypt.' He described the various modes of decoration employed in the tombs at Medum in the early part of the fourth dynasty, gave some particulars as to the mediums employed by the painters, and fully explained how the inlaid coloured pastes of the Nefermate chamber were applied. The

method which was adopted for fixing them to the stone he characterized as experimental, and, in consequence of their failure at the time of execution, they never became popular in after ages.—The Hon. H. Villiers Stuart and Mr. E. Green took part in the discussion.—Mr. J. Bain communicated an interesting paper on Sir John Robsart and his daughter Amy, the wife of Leicester, in which he showed that Amy was never Countess of Leicester, as she died several years before her husband was raised to the peerage; that she was married with great splendour at Shene on the 4th of June, 1550, in the presence of Edward VI.; and that the Kenilworth revels did not take place till 1573, many years after her death.

**LINNEAN.**—May 5.—Prof. Stewart, President, in the chair.—Messrs. E. Galpin and H. Groves were admitted, and the following were elected: Messrs. C. A. Barber, F. Enock, C. E. Goebel, C. F. Lütken, W. G. Farlow, K. Möbius, and H. Power.—On behalf of Mr. Holt, Prof. G. B. Howes exhibited and made remarks on a very interesting collection of the metamorphosing larvæ of flat-fish.—Mr. Curtis showed a photograph of sections of the silver and Douglas firs, illustrating the relative rate of growth in trees of the same age, growing in the same soil and under similar conditions in all respects, the diameter of the one (*A. douglasii*) being nearly double that of the other.—Mr. G. Murray exhibited spirit specimens of *Ascothamnion intricatum*, an organism described as a siphonous alga, but ascertained to be identical with an animal, namely, *Zoobotryon pellucidum*, Ehrenberg. He also exhibited two specimens of a palm, *Thrinax morrisii*, Wright, peculiar to Anguilla in the Leeward Islands, and made some remarks as to the results of the recent cryptogamic collections made by Mr. W. R. Elliott for the West India Committee.—Mr. Holmes exhibited and made some observations on an abnormal development of the calyx in a primrose.—The President exhibited and explained a collection of Lepidoptera containing several examples of mimicry between protected forms.—On behalf of Dr. J. Müller, Mr. Thiselton Dyer communicated a paper entitled 'Lichenes Epiphylli Spruceani.'—Mr. W. F. Kirby gave an abstract of a paper on the family Saturniidae, with descriptions of new species in the British Museum.—In the absence of the author, Mr. W. P. Sladen read a paper, by the Rev. H. Friend, entitled 'Observations on British Earthworms.'—The President announced that the anniversary meeting of the Society would be held on May 24th, at 3 P.M.

**ZOOLOGICAL.**—May 3.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the Society's menagerie during April, and called attention to a finely-marked owl (*Pseudoscops grammicus*) from Jamaica, the first example of this owl that has reached the Society.—Mr. Sclater exhibited and made remarks on a specimen of the egg of *Æpyornis* obtained from Southern Madagascar, and brought to this country by the British Vice-Consul at Antananarivo.—Papers were read: by Mr. O. Thomas, on the probable identity of certain specimens formerly in the Lidd de Jude collection, and now in the British Museum, with those figured by Albert Seba in his 'Thesaurus' of 1734;—by Mr. F. E. Beddard, on various species of aquatic oligochaetous worms that he had lately had an opportunity of examining; amongst these was a new form allied to *Acanthodrilus*, from the saline waters of the Pilcomayo, discovered by Mr. G. Kerr during the Pilcomayo expedition;—by Dr. Hans Gadow, on the systematic position of *Notoryctes typhlops*, the newly discovered mammal of Central Australia; he came to the conclusion that this anomalous form should stand as a distinct family of polyprotodont marsupials, allied to the Dasyuridae and the Peramelidae;—from Capt. H. G. C. Swayne, on the antelopes of Northern Somali-land;—by Mr. W. Schaus, the second portion of his descriptions of new species of Lepidoptera Heterocera from Brazil, Mexico, and Peru;—and by Mr. W. L. Sclater, on certain specimens of frogs in the Indian Museum, Calcutta, giving descriptions of several new species based upon some of these specimens.

**MICROSCOPICAL.**—April 20.—Dr. R. Braithwaite, President, in the chair.—Mr. A. W. Bennett called attention to some slides received from Prof. D. P. Penhallow, of Montreal, who sent them to illustrate an improved method of labelling. Instead of writing upon the usual paper label, he writes directly upon the glass, and covers the writing afterwards with a thin coating of Canada balsam, which makes it permanent.—Prof. F. Jeffrey Bell said that the Council having concluded the negotiations with their landlord, the rooms of the Society would now be open for the use of the Fellows every Wednesday evening from 6 to 10 P.M. from November till June. This order would take effect at once.—Mr. F. Chapman's paper 'On the Foraminifera of the Gault of Folke-

stone' was read.—Surgeon P. W. Bassett-Smith's paper 'On the Deep-Sea Deposits of the Eastern Archipelago' was read by Prof. Bell. H.M. surveying ship Penguin, to which Surgeon Bassett-Smith was attached, made a passage during the latter part of 1891 from Port Darwin, North-West Australia, through the Arafura, Banda, Celebes, Sulu, and China seas, to Hong Kong. A continuous and close line of soundings was taken through the whole passage, the deepest water being 2,880 fathoms, in the Banda Sea. In almost every instance specimens of the bottom were obtained. They consisted mostly of "green muds," with a few "blue" and "brown" muds in the deeper parts. The definition of "green muds" is a very wide one. Broadly it may be divided into that in which calcareous organisms, chiefly Globigerina, predominate, and that in which the tests of radiolarians have taken their place. This latter condition was almost always present in "brown" muds. The inorganic materials were either fine quartz sand in the deeper and more distant positions, or, as the coast was approached, argillaceous matter, together with sponge spicules and small shells. In places the material was typically volcanic, as in the upper part of the Banda Sea, among the Moluccas, and on the coast of Luzon. Only two specimens of pure Globigerina ooze were obtained, both in the Molucca passage, one in 1,885 fathoms and the other in 697 fathoms. It would seem that in the deeper parts of the seas the bottoms consist of radiolarian muds and in the shallower parts of Globigerina muds, the line being roughly drawn at 1,500 fathoms. In almost every case over 2,000 fathoms the siliceous organisms were undoubtedly most abundant.—A note was read from Dr. E. Giltay 'On the Use of the Camera Lucida in drawing Bacteria,' in which he recommended the illumination of the drawing by a powerful lamp and the testing of the drawing by a slight change in the position of the paper, so as to compare side by side the drawing made and the camera lucida outline. Dr. Giltay stated he had succeeded in drawing objects magnified 2,500 times.—Mr. A. D. Michael thought the method of comparison would be likely to produce distortion.—Prof. Bell said a note had been received from Mr. J. C. Wright on some rotifers which he had found attached to a newt. The accompanying drawings did not render it sufficiently clear that what he had found were rotifers, and he suggested they were Vorticellæ.—A letter from Mr. F. R. Dixon-Nuttall was read describing a species of Furcularia.—A note from Mr. W. M. Osmond was also read, descriptive of a new cheap photomicrographic stand.—Dr. W. H. Dallinger said that, though it might be useful for low-power work, he doubted if it would be of value for high or even moderate powers. He should be afraid that there would be too much vibration.—Mr. C. L. Curties said he should be sorry to use it for anything beyond a half-inch objective.

**ROYAL INSTITUTION.**—May 9.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced: Sir F. Abel, Sir D. Galton, Right Hon. Lord Halsbury, W. Huggins, D. E. Hughes, Right Hon. Lord Kelvin, Sir J. Crichton-Browne, and Sir F. Bramwell.—Mrs. Shield, Sir R. Jardine, Col. L. J. Lipphart, Dr. F. Elgar, Dr. C. D. F. Phillips, Messrs. H. S. Ashbee, C. Ballance, M. Ellis, S. H. W. Foote, J. E. H. Gordon, H. E. Jones, A. B. W. Kennedy, W. Macnab, S. F. Staples, and R. P. Thomas, were elected Members.

**ARISTOTELIAN.**—May 9.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. F. Shand was elected a Member.—The Society then passed to the discussion of a remarkable passage in Dr. Julius Bahnsen's 'Der Widerspruch im Wissen und Wesen der Welt,' vol. i. p. 33, on which he builds his system of *Realdialektik*.

**SHORTHAND.**—May 3.—Mr. T. Wright, President, in the chair.—Mr. E. Guest read a paper entitled 'Shorthand Principles worthy of General Acceptation,' in which he laid down a number of definitions and axioms having reference to the construction of an ideal system of shorthand. The paper was a combination of propositions of a similar kind brought forward some time ago, but the subject was now presented on a larger scale because founded upon increased data.—The meeting considered in detail some of the propositions, but time did not allow of exhaustive treatment, and the subject will be considered further at a future date.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Society of Arts, 8.—Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries. Lecture III., Dr. F. F. Frankland (Cantor Lecture).  
— Victoria Institute, 8.—'Primitive Man,' Sir W. Dawson and Rev. J. Mello; and a Supplementary Paper on the same subject by Sir W. Dawson.  
— Institute of British Architects, 8.—The Art of Internal Illumination of Buildings by Electricity, Mr. W. H. Preese.



- TUES. Royal Institution, 3.—Photography in the Colours of Nature, Mr. F. E. Ives.
- Statistical, 7.—Recent Movement of Labour in Different Countries in Reference to Wages, Hours of Work, and Efficiency, Mr. J. S. Jeans.
- Civil Engineers, 8.
- Society of Arts, 8.—Mud as a Material for Architecture in Persia and the East, Mr. W. Simpson.
- Zoological, 8.—Geographical Distribution of the Land Mollusca of the Philippine Islands, Rev. A. H. Cooke; 'Résultats des Recherches ornithologiques faites au Pérou par M. Jean Kalinowski,' MM. Hans von Berlepsch and J. Stolzmann; 'On *Luciopeca marina*,' Mr. G. A. Boulenger; 'Antelopes of the Genus *Cephalophus*,' Mr. O. Thomas.
- WED. United Service Institution, 3.—Discussion on the subject of the Naval Essays.
- Meteorological, 7.—Results of a Comparison of Richard Anémomètre with the Standard Beckley Anémomètre at the Kew Observatory, Mr. G. M. Whipple; 'Rain-drops,' Mr. E. J. Lowe; 'Levels of the River Vaal at Kimberley, South Africa, with Remarks on the Rainfall of the Watershed,' Mr. W. B. Tripp.
- Society of Arts, 8.—'Colour Blindness,' Capt. W. de W. Abney.
- Microscopical, 8.—'The Organs of Oviposition in certain Cattle Ticks,' Mr. R. T. Lewis; 'The Penetrating Power of the Microscope,' and 'The Rings and Brushes of Crystals,' Mr. E. M. Nelson.
- British Archaeological Association, 8.—'Merchant Marks of the Fifteenth and Sixteenth Centuries,' Mr. C. T. Davies.
- THURS. Royal Institution, 3.—'The Chemistry of Gases,' Prof. Dewar.
- Royal, 4).
- Society of Arts, 4).—'The Administration of the Imperial Census of 1891 in India,' Mr. J. A. Baines.
- Numismatic, 7.
- Electrical Engineers, 8.
- Antiquaries, 8).—'A Pair of Gunner's Callipers,' Mr. Alban Gibbs; 'A Sword-Belt formerly among the Scottish Regalia,' Mr. H. Norris; 'Examples of Buff Coats, with a Paper on "Historic Buff Coat,"' Mr. A. Hartsorne.
- Historical, 8).—'Publication of the Gascon Rolls by the English and French Governments,' Prof. M. Burrows.
- FRI. United Service Institution, 5.—'The late War Game in the Open,' Major E. Satterthwaite.
- New Shakespeare, 8.—'The Earl of Surrey and his Poetry,' Mr. S. L. Lee.
- Royal Institution, 9.—'Electro-Metallurgy,' Mr. J. W. Swan.
- SAT. Royal Institution, 3.—'J. S. Bach's Chamber Music,' Mr. E. Dannreuther.

### Science Gossip.

THE following fifteen candidates have been selected by the Council of the Royal Society for election into the Society: Lieut.-Col. R. Y. Armstrong, Mr. F. E. Beddard, Prof. J. A. Fleming, Prof. C. Le Neve Foster, Dr. H. Gadow, Mr. R. Giffen, Prof. F. Gotch, Prof. W. A. Herdman, Capt. F. W. Hutton, Mr. J. Joly, Dr. J. Larmor, Prof. L. C. Miall, Mr. B. N. Peach, Prof. A. Pedler, and Dr. A. D. Waller. The ballot will take place on June 4th, at 4 P.M.

THE Gold Medal of the Linnean Society has this year been awarded by the Council to Dr. Alfred Russel Wallace, F.L.S., F.Z.S., for his important contributions to the literature of zoology. His 'Narrative of Travels on the Amazon and Rio Negro,' 'The Malay Archipelago,' 'The Geographical Distribution of Animals,' 'Tropical Nature,' 'Essays on Natural Selection,' 'Island Life,' and 'Darwinism: an Exposition of the Theory of Natural Selection,' to say nothing of his many papers contributed to scientific periodicals, have long since placed him in the foremost rank of original thinkers and philosophical writers on zoology. The medal will be presented at the forthcoming anniversary meeting of the Linnean Society, to be held at Burlington House on the 24th inst.

PROF. KÖLLIKER's fifty years' *Doctorjubiläum* will be celebrated this day (Saturday) by the University of Würzburg with due academic pomp and circumstance. A bust of him will be placed in the course of the day in the university building, and in the evening the students will celebrate the event by the inevitable *Fackelzug*.

A METEOROLOGICAL station is in course of erection on the Brocken.

DR. KLEIN, F.R.S., the well-known bacteriologist, has for some time past been making careful inquiries into the etiology and pathology of grouse disease, fowl enteritis, and some other diseases affecting birds. The results, which will be full of interest and importance to the sportsman and naturalist as well as to the physiologist, will be recorded in a volume which is about to be published by Messrs. Macmillan & Co.

### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION is NOW OPEN, 4, Pall Mall East, from 10 till 6.—Admittance 1s.; Catalogue, 1s.

ALFRED D. FRIPPE, R.W.S., Secretary.

### THE ROYAL ACADEMY.

(Second Notice.—Figure Pictures.)

IN Mr. H. Woods's picture *Before the Procession*, No. 3, the figures are brightly, but rather crudely and heavily painted. The work differs technically in no respect from most of Mr. Woods's productions of the same class, in which we have looked year after year in vain for any signs of development or novelty. Such pictures are not the end of art. The design is not attractive, and the incident was not worth painting for its own sake. The best parts are the canopy and jambs of the door, which are dexterously treated in a facile manner. In the same artist's *Church of the Frari and School of San Rocco, Venice* (157), the figures, if similar, are rather better. The nacreous character of the illuminated portion of the picture is welcome, but the whole deserved more attention to finish and closer studies. We have seen somewhere before the clever panorama, *In the Belfry of the Campanile of St. Mark's, Venice* (233). The figures are in every respect better than the groups in Nos. 3 and 157, and they are fortunate in having no other function than to sit still. Here again the architecture is depicted with unusual deftness and spirit, although in a conventional fashion.

—No. 12, the sole contribution of Mr. F. D. Millet, indicates a new vein of humour, *Between Two Fires*. The saucy expressions and sarcastic airs of the two kitchenmaids are cleverly designed, while the Puritan's struggle between the promptings of his inclinations and his desire to preserve his grim demeanour is ably portrayed. The carnations of the girl on our right, whose face and shoulders are flooded by the light of the window, are decidedly pretty, but much too fair and refined for a kitchen wench. The illumination and chromatic arrangement of the whole, and even the crisp, firm touch of the painter, remind us of Terburg rather than De Hooche, with whose art 'Between Two Fires' seems at first sight more fitly to be classed. The arrangement of the white tablecloth, its light and shade, the local colours of the dresses, and even the composition, which is characteristically simple, are quite worthy of Terburg.

Mr. E. King's *Mr. Punch* (5) is deficient, speaking generally, in brightness, breadth, gaiety of colouring, and simplicity of design, yet the children and youths enraptured with the immortal comedy are so thoroughly good, varied, and fresh that it is impossible not to be obliged to Mr. King for painting them so carefully and so truly.—It is difficult to feel thankful to Mr. V. M. Hamilton for his *92nd at Kandahar* (14), in which a number of small Highlanders are led by a very lanky officer through smoke and dust to attack the enemy. It is, perhaps, fortunate Mr. Hamilton spared the Asiatics when he dealt so hardly with his own folk. Neither in design nor execution does he rise above the level of a newspaper cut. Smoke conceals much of the weakness of the design and the trivial nature of the motives, but it need not have done duty for colour as well as draughtsmanship. In making it amusing the odd figure of the officer does much for this picture, which has no business to be in a better place than 'Punch,' nor near 'Between Two Fires.'—We do not care much for Mr. F. Bourdillon's *Aboard the Revenge, 1591* (18), but its design is not a travesty, and its technique, though rather coarse and heavy with paint, is artistic and shows more or less of education. So much cannot be said of No. 14. The light and shade of Mr. Bourdillon's picture is telling and just, while the colours are dirty rather than dull.

The Hanging Committee awarded to Mr. T. B. Wirgman's *Anthea* (22) a position so lofty that we can only venture to say that the subject is a comely young lady in an evening dress, and wearing a calash of black silk which sets off well but rather thinly painted flesh. 'Anthea' is probably a portrait with a "fancy

name."—Mr. E. Tito not unwisely styled No. 24 *An Old Story*, because it represents a lovers' quarrel in a ball-room, where lurid candlelight struggles with the wanness of the colder dawn, and the figures are almost without shadows. He has cleverly used the large mirror on the wall to show the angry face of the departing lover, who is casting Parthian glances at the fair offender. Her dress of rose colour is most deftly and pleasantly painted. There is passion in this design, from the figures to the overthrown chair in front and the torn bouquet at the lady's feet. Have we not seen this picture at the Salon?

Lady Butler's *Halt on a Forced March, Peninsular War* (27), is so crude in its technique that it looks like a third-rate military piece at the Salon. The subject, too, is commonplace—an ammunition waggon stopped on a sodden road because one of its horses has fallen dead. The best element of the work is the design of the dead beast's panting comrade in the traces, who stands with his feet apart to relieve the strain of his labouring chest. There are good though ordinary figures among the men, wounded and unwounded, and the work is in these respects better than anything we have for a long time had from the artist; but its execution is rough, not to say coarse, its colour dirty, and the drawing is far from what it ought to be.—In these respects it is greatly surpassed by Mr. A. Rossi's *Country Dance* (28), a children's party, for which, unlike No. 27, no place on the line has been found, although it is painted with cleverness, dexterity, and breadth. Like a very large proportion of the subject pictures to which we have now to refer, this otherwise attractive example is deficient in purity and brightness of local colours and the sparkling touch which would seem indispensable for a subject that demands the gayest tints, the most brilliant handling, and the most lively design.

Mr. Yeames is not ambitious this year; at least, his *Minstrel of Mallorca* (37), though not without prettiness, is decidedly tame, and the painting of the brown door near the singer and the Gothic balustrade of the staircase is so absolutely unworthy of a Royal Academician that it is a pity the Council did not advise their thorough revision. The technical *raison d'être* of the picture seems to be the blue blouse of the minstrel, and this leads us to wonder why sunlight was not added to the general warmth of the picture's coloration, and a brilliant and pure surface, clearness and freshness of light and tone, to the harmonious chromatic scheme. In *Patio de la Casa de Oleza* (39) the figures are better, the colours are gayer, and the tones richer. It is a pity Mr. Yeames, while he was about it, did not emulate Goya to the full. The colour and the frank, firm handling of the flesh of *Doña Liza* (227), a fair and fresh English girl disguised in a black mantilla and holding a brown fan, are capital; the timid and intelligent expression of the face is excellently rendered, and the whole, if it were properly finished, might have less *brio*, but, at any rate, it would be better art. *The Courtyard, Palma, Mallorca* (578), does not interest us and does not seem worth painting.

*Going with the Wind* (36) is rather fuller in colour and richer in tones than is usual with Miss H. Montalba; but it is wonderful fruit could be thus painted like coloured stones, the boat is like a stage "property," and most of all is it strange that Venice seems like this to an artist! In fact, the picture is a wholly mechanical piece of work.—Mr. J. da Costa's *Pastoral* (40) owes its technical existence to the weakest of the late Bastien Lepage's methods of painting and moods in design. It reproduces that dull and sunless orchard of impossible trees and herbage which have been so often painted; the odious red hair of the unhappy wench, her washed-out



blue blouse, and other studio "properties" of the style of art Mr. da Costa has taken up; the everlasting sheep, which are like Bo-peep's; the same trite coloration, the same absence of purity, brightness, and technical charm enough to justify painting an uncouth girl doing nothing and looking at nothing in an incredible atmosphere.

The design of Mr. Briton Riviere's *Master of Kings* (46) is a little out of harmony with itself, because Cupid, however pretty and spiritedly sketched, is an abstraction, while the lion is a realistic study from nature.—"*Come along, baby!*" (47) belongs to Mr. G. King, who, by the aid of two figures, those of a lady and her child, has added a subject to an effective and clever sketch of a beech wood in sunlight, which is too painty and not remarkable for draughtsmanship of the finer kind; it is, in short, an undeniable pot-boiler which has no business on "the line" here.—*Judas* (48), crouching by the side of a rock in a stage moonlight and desert, with the shekels scattered at his feet, by Mr. J. C. Dollman, is, in its own spectacular way, not without force and merit.—We have strong impressions of the high merits and considerable freshness of Mr. Frank Bramley's pictures in former Academies, but in his *Old Memories* (53) the pathos is threadbare; nor is it an unmixed pleasure to have from one who promised better things this hackneyed group of two old folks in a cottage, musing over the joys of youth and duly attired in the regulation smock frock and black cap, while the table between them is enriched by the too familiar teapot of Mr. Bramley's school in art. The design is trite and the touch heavy, but the opposition in the room of firelight and cooler day is very cleverly rendered.—*The Ferry* (55), by Mr. W. H. Bartlett, is, despite much paintiness and a heavy hand that marks the limits of his attainments, not to say of his taste, a dexterous and clever picture, of which the distant landscape of grey hills and the silvery sky are, although not the most finished portions, the best.

Far from being Mr. G. H. Boughton's best picture is *The Home Light* (66), a frosty landscape; the proportions of the figures to the cottage towards which they are trudging are wrong, and the sentimentality of that artificial conception of the "happy peasant" which it illustrates is hollow. The painting throughout is rougher and weaker than usual, and not at all worthy of Mr. Boughton. His Dutch girl skating in a seventeenth century costume, *The Outside Edge* (615), possesses some pleasing points of colour, but, besides leaving us to doubt what effect of day or twilight is intended, it is more painty and slighter throughout than usual, and altogether a great disappointment to Mr. Boughton's many admirers.

*A Message to the Reef* (67), by Mr. R. H. Carter, shows with spirit, brightness, much sunlight, and pleasing colour two women signalling to the keepers of the Godrevy. The summer sea and the herbage in the foreground, if they were a little finer, more tender, and clearer in colour, would be first rate and worthy of the spontaneity of the figures.—Miss Dicksee's "*Miss Angel*": *Angelica Kauffman, introduced by Lady Wentworth, visits Mr. Reynolds's Studio* (71), looks like a clever bid for the Chantrey Fund. Although Reynolds's lean figure and insipid, commonplace look are not worthy of him, and Angelica's *minauderie* is, perhaps, a trifle overdone, there are several good points about the picture, especially the figure of Lady Wentworth and the colour of her dress. It is a pity that the surface is crude and the technique so rough and heavy, deficient in pure colours and clearness, and altogether in want of the refinements of the palette. Angelica is too old for her history, and not rosy nor fresh enough to correspond to her portraits.—No. 81, *Mowers*, by Mr. G. Clausen, is a rough sketch. The design is vigorous, and shows plenty of appreciation, if not of a refined nor learned cha-

racter, of the peculiarities of a sunlight effect. As to draughtsmanship, drawing proper, modelling, and finish, it is not worthy to be called a complete picture. *Brown Eyes* (137), by the same artist, is a half-length sketch of a child. The expression on the face, which, so far as it goes, is first rate, is most sympathetically rendered.

Mr. J. Pettie's *Bonnie Prince Charlie* (89) betrays, in the contrast it enforces between the weak, sensual face of the Young Chevalier and his stalwart supporters, a vein of sarcasm not very difficult to comprehend, yet recognition of which is essential to a proper appreciation of the picture as a design or work of intellect. In this respect, not less than as a specimen of an organic sort of chiaroscuro, to achieve which the lights, shadows, and colours have been cleverly arranged, this telling piece deserves to be studied. Technically speaking, however, it is but an effective sketch in an offhand style, sadly mannered and extremely limited in its method. There are faults of style in it which, having been persisted in for some time, fully account for the rapid and lamentable deterioration of Mr. Pettie's art. The skilful arrangement of the golden, white, and green colours, and the massing of the tartans, must not blind the observer to the careless execution of many of its parts, such as the legs of the chieftains, the drawing of their faces, and the generally melodramatic character of the scene. *The Ultimatum* (212), a life-size, three-quarters-length painting of a suit of armour with a man in it, is far superior as a piece of art. The armour is admirable; but as to the design, it was not unfairly said that it represents the indignant ultimatum of a London cabman to his trembling fare. The face is a vulgar English face of the present generation; the armour, which is of the well-known "Maximilienne" type, belonged to a noble who was probably a German of the end of the fifteenth century! The jaundiced complexion of *Wolf Harris, Esq.*, in No. 571, makes it an unlucky piece of portraiture; while the eyes and skin of *Master W. P. Watt* (597) seem to demand immediate medical advice for an atrabilious youth.

Mr. H. Mosler has, in the mode of M. Israëls, painted *The Last Moments* (96) of a peasant, and the attentions and sorrows of his friends; but the painter has not achieved the technical, though hackneyed skill of the Dutch artist, nor imparted any of his pathos to a design which comprises, at the best, but ordinary materials deftly put together.

*Leila* (97) is far from being Mr. Dicksee's masterpiece. The crimson of her dress is a detestable aniline, and the cushion she reclines on is of a still less artistic hue. Her face is of the Book of Beauty type, and the work as a whole is both florid and feeble. For *Startled* (150), Mr. Dicksee's diploma work, we cannot bring ourselves to care, but when relegated to the Diploma Gallery it can hurt no one.—There is more spirit, character, and variety of resource in Mr. F. A. Bridgman's *Lawn Tennis Club* (102), a capital subject. Mr. Bridgman, a native of the United States, brings from Paris, where he has been educated, much technical accomplishment; he designs well, he arranges his figures happily, and introduces plenty of incident and character. His work, however, wants force of tone and colour, a brilliant illumination, and such gaiety and sparkle as seem inevitable with such a subject. Of course it ought to have been a picture full of sunlight, colour, and lively movements. It is, after all, much above the level of the so-called "newspaper art" with which it is associated in many minds. Of *In a Villa at El-Biar, Algiers* (608), the drawing and modelling are not nearly so good as in No. 102, and its obvious defects make us wonder how the Hanging Committee could venture to put it on "the line." The coarse facility of its execution indicates the painter's practice in work of an easy-going kind.

Mr. G. W. Joy hit upon a capital subject from the 'History of the Irish Rebellion' (for which, by the way, Cruikshank made a spirited etching) when he chose to paint *The King's Drums shall never be beaten for Rebels* (105). The design is clever, yet the Irish rebels are rather tame, and we are not quite satisfied with the attitude of the boy.—A group of fisherwomen assembled on a pier in stormy weather to watch the departure of their husbands and fathers form the chief element in Mr. H. Caffieri's *Off to the North Sea* (108). It is his best work that we know of, and, on the whole, a good, if rather dull and unsympathetic example of an ordinary Salon picture in which the painting owes much to training. Why the tones and tints are so much lower than in nature, and why the surface is so opaque and rough where all the rest is so respectable, it would be hard to say.—In No. 148 Miss M. Logsdail has painted a doorway of Lincoln Cathedral with much careful draughtsmanship, and great precision and firmness. The background is rather hard, and quite as like an architectural study as a picture proper; the work as a whole lacks light, fulness, and variety of colour. It is called *Feeding the Pigeons* because two pretty choirboys are thus occupied. The birds are good.

Passing the *Woman* (164) of Mr. Watts, which we have already described as an ornament of Gallery III., we pause before Mr. Orchardson's highly dramatic exercise in grey, citron, and yellow, the very effective *St. Helena, 1816: Napoleon dictating to Count Las Casas the Account of his Campaigns* (173). It is spirited, characteristically thinly painted, and homogeneous. We may unite with the public in admiring the skill and facility with which Mr. Orchardson has represented an interior with two figures, one of which is weak and commonplace, while the other is full of *verve*, and extremely successful in its attitude and expression. The lighting of the room we do not profess to understand or believe in, but accept it as one of the painter's conventions. On the other hand, the distribution of the local colours, simple and few as they are, is exceedingly clever and "fetching." Spare of furniture as a monk's cell or most of Mr. Orchardson's rooms, this chamber has no accessories to distract our attention from the figure of Napoleon, standing with feet wide apart, and, in an admirably designed way, while he speaks scanning thoughtfully a map of the Bay of Genoa laid upon the floor, among many which form a most serviceable mass of bright, rich white to the chromatic scheme and artful chiaroscuro of the picture. With equal skill, although, of course, about the exercise of it there is nothing at all novel, the painter has dressed the ex-emperor in white and yellowish citron, to be in keeping with the coloration of the design, and employed the black of his shoes as an extremely telling chromatic accent—a constant characteristic of Mr. Orchardson's manner. Of this eminently effective example it may be said that, notwithstanding the immense proportion of canvas which is empty of matter and of art, the remainder is much more laboured than a first sight of it suggests. On the whole, we do not consider this work nearly equal to several of the artist's late productions, such as 'The Young Duke' and 'The First Cloud.'—*The Flag Maidens at Taunton* (180) is the prettiest and most concentrated of Mr. A. C. Gow's historic pictures. Its best portion is a group of pretty young maidens, whose brilliant white attire adds a telling element to the design. The duke's weakness, approaching imbecility, may be admitted as a concession to historical truth; not so the infirmities of the poor steed he rides, who looks as if he belonged to a London livery stable, or the misery of the hardly-used poor hack which, immediately behind him, carries Monmouth's feeble-minded chief follower. Apart from the girls, this picture is in need of strength of light, shade, colour, tone, and draughtsmanship; the vista



of a street in Taunton which forms the background here is poor indeed. Mr. Gow is capable of better things than this.—Surely we have already seen *The Ruined Sanctuary* (190), Mr. S. E. Waller's pretty piece of sentiment.

If Mr. Stone was as weary as we are of that still unwedded pair of lovers whom he has so often painted in that garden they never leave, his friends would subscribe money enough to start the young persons in real life, so that they might be married and done with. In "*Two's company, three's none*" (197), all things are, however, as before: the young folks are not yet "settled"; there is a tiresome woman going away, but who will never go; and there are to be seen again all the pretty machinery and properties of Mr. Stone's too well-known *répertoire*, including the moonshine like daylight, the trees that accommodate their trunks to so many desirable curves, the garden-seats, the garments and, strange to say, the expressions on the faces of the puppets who have bored us so long. However fond Mr. Stone may be of long engagements, he had better marry his foolish young friends. A picture of their wedding would be a delightful addition to the next Academy.—To paint thoroughly well a whole-length, life-size nudity is not one of the gifts of Mr. G. P. Jacomb-Hood, whose *Summer* (219) proves his ambition rather than his success. His ambition should have urged him to severer studies, leading him to a better knowledge of the human form. The background is pretty, but very like a stage scene; the pearly shadow of sunlight on the figure is the best part of the picture.—The *Syrinx* (344) of Mr. A. Hacker is another nudity, and of merit which would be much more considerable if the nymph's flesh were not so smooth, devoid of rose-colours and greys, smooth and unsubstantial; the defective morbidezza of '*Syrinx*' makes the figure look too flat, weak, and, even for decorative purposes, dry and poor. Of course both these nuditities exhibit excellent qualities which deserve respect and praise, although they fail in the very essentials of nudity painting.

It has often been said that "Mr. Marks's forte is humour," but that opinion was never better supported than by his capital figures of two collectors with a famous *Great Auk's Egg* (228), one of whom exhibits a delightful air of nervous anxiety and all the superiority of proprietorship, while his comrade is more sedate and patronizing. One of the ornithologists is made to look like an aged bird, and the actions of both are full of character. The colouring and lighting of this picture are not all that could be wished.—Sir John Gilbert's *Venetian Council of War* (264) is an admirable example of the painter's power of putting together, in a fine, effective, and pictorial way, many familiar elements of his art, such as the splendid costumes, picturesque faces and attitudes of figures which seem to be doing nothing in particular. Here is thorough picture-making. Its florid energy and theatricforce and resources are antithetical to the severe elegance, chaste colouring, and thorough purity of Mr. Poynter's girls playing with *astragali* (265), which adjoins the '*Council of War*,' as well as to the quasi-classic grace, studious completeness, and statue-like beauty of M. Bouguereau's *Distraction* (250), which hangs close by in the chief place of honour in the exhibition. In this fine and learned picture is depicted a charming and stately damsel with polished limbs and a sculpturesque sort of morbidezza, gracefully seated before her spinning wheel, and classically attired in thin white drapery. Here we have every charm of academical art—admirable harmonies of pure pearly light with the choice carnations, ivory-like finish of the surface, smoothness, refinement of every sort, and all the graces of a flawless technique.—Nor is there any lack of vigour observable in the picture, although, as it has been said of Virgil's verse, the very perfection makes it seem less vigorous than it really is.

In the *Death of Cleopatra* (260) no one sees the beautiful "Serpent of old Nile," but a *fade* female model in a half-naked condition. Better than have his work so near Mr. Poynter's or M. Bouguereau's, Mr. R. Arthur had done well to stipulate for a place over one of the doors, such as is usually awarded to large and excellent landscapes.

#### THE SALON IN THE CHAMPS ÉLYSÉES.

FOR the greater inconvenience of criticism, the French Salon has split into two parts. A most interesting and characteristic exhibition might be arrived at by reuniting them, after carrying out certain stern eliminations; but as matters stand at present neither the mind nor the eye knows where to rest in this vast and commonplace collection, and the first impression which we receive from the worst of the pictures fills us with extreme discouragement and some ill temper.

"These mad combinations, which swear at one another, and seem to hit one in the face; these insane medleys of colours which stare at one and grind their teeth; these lawless whims in gold frames," roused the violent contempt of Heinrich Heine for the exhibitions of his day, in which he declared there was little to admire except the doors of exit. What would he say to-day if he could see the bales of painted canvas exhibited in the long galleries of two palaces, on either side of the Seine?

One of the drawbacks attendant on this surfeit of pictures is that it exasperates the competitors, and more and more radically affects the proper conditions for the production of works of art. When artists take to painting less because they have something to express than because they must have something to exhibit, their mind is solely set upon catching the attention of the passer-by; they violate all rules in order to challenge remark at any cost; they exaggerate the dimensions of their canvas, for, after all, the most inattentive observer must see them if they contrive to occupy a whole panel. Nothing is more factitious, more vain, or more unwholesome than such emulation as this in art. Without going back to the happy times when, Salons not being invented, men built and decorated cathedrals, it will be admitted that not so very long ago the best pictures were of medium size and had no pretensions to monumental decorations. Théodore Rousseau, J. F. Millet, and Corot could enclose in very small compass their everlasting poems of heaven and earth; and Raffet, of whose works we have just had an admirable exhibition, confines to a surface but a few inches wide his perfect epics of the Revolutionary and Imperial wars. To-day our artists employ six or seven yards of canvas to set forth, for instance, a *récolte des champignons* or the passing of a troop of cavalry. This cumbersome individualism, and this independence lacking originality, are the special abuse of our modern school.

The tendency of painting entirely to be talked about, which is a modern evil, and shows itself both in the works and the sentiments of a common aim and a collective opinion, may perhaps be accounted for in the case of the collaborators—I mean the decorative painters. The rebuilding and decoration of the new Hôtel de Ville at Paris offered to heroic painting one of the most splendid chances of excelling, and also, assuredly, one of the most enviable tasks that it was possible to meet with in the course of the century. For several years important sections of this great whole have appeared at the annual Salons; a certain number are already in their places; but we have seen enough to fear that the final result may prove a disappointing and incoherent confusion. It would take too long to discuss here what part of the responsibility lies with the architect; and it is certain that the Municipal Council has taken the surest means to compromise the work further

by the fashion in which it has distributed it. In order to obey the immortal principles and keep straight with the sovereign people in the world of art, all the *surfaces à décorer*, as the official report puts it, have been cut up into the greatest possible number of sections. Each of these portions has been assigned—either by choice or direct command—to a different painter. This beneficent plan, which has brought so much advantage to the grateful painters, has endowed the Hôtel de Ville with some most incongruous works.

Three ceilings are shown at the Champs Élysées. Several panels, among them '*L'Hiver*' of Puvis de Chavannes, figure at the Champ de Mars. The most remarkable at the Palais de l'Industrie is the ceiling of M. Benjamin-Constant. It is destined for the grand gallery of the Hôtel de Ville, and represents *Paris conviant le Monde à ses Fêtes* (No. 120). When I first perceived, on varnishing day, in the centre panel of the entrance hall, this immense picture of conflicting blues and yellows, I fancied that I was confronting some terrible dream of Chéret, or some almost brutal arrangement of Besnard, and it was with a feeling of astonishment, almost mingled with indignation, that I discovered the name of Benjamin-Constant in a corner of the canvas. To judge of the value of this picture we must wait till we see it in its place, and remember that it will be at a distance of some yards from the spectator and shown by electric light. Perhaps under these conditions the crudity will be toned down, and the whole effect may not be disagreeable. The theme of the picture is as follows: On a blue background, starred with reflected lights, rockets, and Bengal fire, a crowd of figures are disporting, clad in yellow and emitting coloured rays; while below are depicted the Place de la Concorde and the colonnade of the Garde Meuble. Some carry the tricolour and others trumpets and flowers; their robust forms are quite devoid of elegance. One looks in vain among them for Iris, the messenger of Diana. Clearly she is not among the ambassadors of the Municipal Council. However, in a quieter corner of the empyrean, where the tints are softer, Paris, in the guise of a young lady of fashion in evening toilette, with a fan in her hand and with emeralds fastening the epaulettes of her low bodice, awaits her guests, surrounded by a *cortège* of nymphs, who are picturesquely grouped round her upon light clouds. It is not a hasty conclusion to come to, after seeing this picture, that M. Benjamin-Constant has been partially converted to the doctrines of the Impressionists, and has determined to adopt a new and startling manner for the purposes of decorative art. When all is said, I must admit that his fancies are not altogether wanting in interest. But it makes one tremble to think of the two other ceilings, *Les Fleurs* (669) of M. Ferrier and *Les Danses* (1248) of M. Aimé Morot, which are destined for the same hall. The Galerie des Fêtes is, in fact, constructed with several ceilings, oval and rectangular alternating in a setting of massive architecture. The proximity of these two others, conceived in so different a spirit and carried out altogether different colours, will inevitably have a shockingly inharmonious effect. It would have been quite simple for the artists to have come to a mutual understanding, and for the master mind (if such a thing still exists!) to have "set the pace" (*donné le la*).

It would be of but little interest to English readers to describe a number of pictures which they are never likely to see (though this is no cause for regret), and I shall pass on to those works which have been talked about a good deal. The great military picture of M. Detaille (recently elected to the Academy) comes first on the list, *La Sortie de la Garnison de Huningue, 20 Août, 1815* (557). During the campaign of 1815 General Barbanègre, with two hundred men, defended Huningue against the Austrian army under the Archduke John, and



only evacuated the place on August 26th with the honours of war. When the Archduke saw the general appear at the head of a handful of men he asked where was the garrison. "Here," replied Barbanègre proudly, indicating the few tattered soldiers who followed him. The Archduke, moved to admiration, pressed the hand of the chief and testified his recognition of their bravery. This is the subject chosen by M. Detaille. If one only considers the details of its execution this picture is certainly among the best that he has produced. Certain of the soldier figures, particularly the two drummers who sound the march at the head of the garrison, which defiles between a double hedge of Austrian troops, are very well drawn and lifelike; the architectural background, the citadel, and the ramparts riddled with shot are an excellent piece of painting. But the composition of the whole raises quite a string of grave objections. What Detaille intends to express is the contrast between the little troop of heroes, almost lost in the midst of the army of invasion, and the overpowering number of the enemy, whose respect they have won; but he has arranged his picture in such a manner that the French appear as numerous as the Austrians, if not even more so. To render this opposition, this contrast, which is the *raison d'être* of the picture, visible to the eye and to the understanding requires a totally different treatment. Raffet would never have missed the point so completely.

M. Fritel tries in *Les Conquérants* (718) to immortalize those obscure victims and those innumerable unknown heroes who are sacrificed in war rather than the chiefs whose names are great in history. The idea is noble and humane; it is disappointing to find it insufficiently developed, and especially that the canvas is twenty times too large, and that the execution is marred by conventional coldness and obsolete academicalism. In a vast plain and under the darkness of night one sees (by the-by, how could one see it when the obscurity was so dense?) a most remarkable *cortège* file past. Behind Julius Cæsar in close ranks appear Alexander, Sesostris, Napoleon, Attila, Hannibal, &c., some on warhorses, some in chariots, advancing with their faces towards the spectator, and as if hastening to interview him. The course which they follow is bordered by a double row of corpses, sinister, stripped, and rigid, which stretches as far back as the dim horizon. The effect ought to be tragic, but it is only so in idea; the eye is not for an instant taken in or persuaded that what it sees is really touching. The corpses, stacked like asparagus stalks at the edge of a dish, are almost ridiculous. One can imagine what such a picture might have been painted in a few strokes by a Delacroix.

The *Carpeaux* (1129) of M. Albert Maignan is a great picture—one may say almost too great a picture. The artist is depicted in his studio; he lies back exhausted in an arm-chair, and the end is plainly very near. His principal works—the fountain of the Observatoire, the 'Danse' of the Opera-house, the 'Flore' of the Tuileries—are all round him. Through the panes of the studio windows one can see the roofs of the city and the spring sky which sheds rays of immortal light across the features of the dying man. Under these deifying rays the marble wakes to life, and the figures detach themselves from the groups which the master's genius has created, and bend over the artist with tender kisses of farewell and pity. This is rather an idea for literature than for painting. M. Maignan has expressed it with considerable cleverness. The transition of inert matter to animated form, and the movements of the statues, in breaking away from their groups to gather round the sculptor, are ingeniously expressed. But, nevertheless, the impression remains of a laborious and rather artificial work. —There is the same effect about *L'Homme entre le Vice et la Vertu* (1167), by M. Henri Martin. This young painter, who bids fair to become

the head of the Symbolic School, has achieved in the last two or three years a very remarkable manner, entirely different from that which earned him his first success, and for which he has borrowed elements partly from the Impressionists, partly from the Lantillists. (Excuse these barbarous terms; but for new diseases one must invent new names.) M. Martin paints by aid of cleverly placed touches of combined *stries* of orange and violet, rose and green, of which the muffled resonances, the contrasts and harmonies, produce a complete impression of soft vibration, of most delicate environment, of all the *clairs et traits* fused in I know not what agitation of atoms. It is a very complicated, very subtle method, which is certainly not without its charm; but it is a languid and morbid charm. In this vibrating atmosphere, in the midst of a desert scene, the figure of a man appears, apparently in a state of hypnotism or ecstasy (a most disagreeable figure it is, by the way); he holds out his hand with a vague gesture like that of a sleep-walker, and follows a virgin veiled in white who glides before him robed in light (this robe is a marvel of exquisite painting). Behind him a troop of girls strangely attired, according to the rules of a very commonplace though pretentious symbolism, represent the vices, upon whom our hero turns his back (notwithstanding, if we may judge from his appearance, that he has long sacrificed to them all!); and finally

Il suivit la Vertu, qui lui sembla plus belle.

Let us rejoice at it! We find in M. Martin, besides a delicate painter, a literary man somewhat hampered by the complications of a decadent age. He possesses an uncomfortable mixture of very distinguished gifts, of most subtle feeling and obscure pretensions. This is a most characteristic production of the present day. If he could shake himself free of it a little he would be more interesting.

The portraits of the Pope (383), by M. Chartran, and that of M. Renan (199), by M. Léon Bonnat, cannot fail to excite a good deal of curiosity. This picture of Leo XIII. has been spoken of in advance. The boulevard papers have recounted to us in detail all the incidents of the painter's journey. A society was lately formed, under the title of *L'Édition internationale du Portrait de S. S. Léon XIII.*, to distribute over all Catholic Christendom the portrait of its chief. M. Chartran, who is a decidedly clever man as well as a good artist, has painted a rejuvenated Leo XIII., which appears to have pleased the Pope himself so well that, after having refused his official approbation to the different likenesses which have been taken of him up to the present time, the Holy Father has actually consented to put his sign manual to that of M. Chartran in the form of two lines of Latin verse, which are naturally autographed under the engravings—if one chooses to pay for the addition. The Pontifical verses are as follows, and they are not at all compromising:—

Effigiem subjectam oculis, quis dicere falsam  
Audeat? huic similem vix jam pinxisset Apelles.

Apelles Chartran has given us a Pope sparkling with life and animation, and, if I dare to say so, with a certain malicious kindliness. His clear, brilliant eyes look straight at the painter, as if he admired, in this year of grace, the piety of the artist and the enthusiasm of his faithful supporters. His mouth, with its thin, refined lips, smiles a rather ironical though benevolent smile; his slender, elegant hands rest on the arms of his chair; he leans forward as if about to rise. One might almost call it a transposition of the picture of Voltaire by Houdon in the *foyer* of the Comédie Française. I heard a French Academician who came from Rome say that the painter had omitted too much, and had entirely forgotten to express the majesty and serenity of "a man who possesses his soul."

What has been said of the Pope's portrait may be repeated of the picture of the chief of the infidel church: in M. Bonnat's painting Renan

himself is almost extinguished. Certainly the material likeness is there. With his great ability and direct and incisive manner Bonnat has struggled valiantly with his subject, and has inscribed his outward image in robust and durable lines. But a portrait ought to give us, in a selected moment, a reflection of the moral life; it ought, as Latour says, not only to seize on the traits of the features, but to descend to the very bottom of the man's being, and *le remporter tout entier*. For any one who has seen M. Renan talk and laugh the whole man is not there. I know right well that the task is not easy—that "le fond" of M. Renan is so flexible and so complicated that a painter might well ask, "What Renan will you have then? the Renan of the 'Dialogues' and the 'Souvenirs de Jeunesse'?" the Renan of the 'Bouquets celtiques' or of the 'Histoire du Peuple d'Israël'?" the professor of the Collège de France, or the author of the 'Caliban'? Nevertheless, it ought to be possible to express more distinctly that a Providence whose ways are inscrutable has seen fit to enclose in a heavy, uninteresting body a mind so subtle and so uncommon.

The imprint of the moral life is admirably shown in a portrait which is at once the smallest and, in my opinion, the best in the whole Salon. I mean Mr. Gladstone (846), by John McLure Hamilton. The grand old man is in his library at Hawarden, sitting in cross lights near a window, and reading an old volume of Parliamentary Reports. The drawing of this energetic face, refined and precise, the expression of the eyes under the gold-rimmed glasses, the movement of the lips—the whole attitude, in short—come to one like a revelation of the cleverest and most delicate art. It is perfectly simple, yet entirely expressive, and the subtle and skilful treatment of the light, gilding the binding of the folio and the fittings of the library with the finest touches, is all the more admirable that it detracts in no wise from the moral value which is the dominant note of the portrait.

A good many stranger artists, English, American, Norwegian, and German, attain considerable and well-merited success. I shall have a few words to say about them in my next letter.

ANDRÉ MICHEL.

#### NOTES FROM EGYPT.

DR. HENRY BRUGSCH has been excavating during the past spring in the Fayoum. At Howara he has discovered a considerable number of portraits painted in oil colours, which belong to the Roman period. Some of them are of high merit from an artistic point of view. At Illahun he opened a tomb of the eleventh dynasty, which had not been entered since the mummy was originally deposited in it. Unfortunately the roof fell in before it could be properly cleared out. At Shenhour he came across the remains of a small temple. Since leaving the Fayoum he has been working on the site of Sais.

Count d'Hulst is now excavating at Behbet, near Mansourah, on behalf of the Egypt Exploration Fund. The ruined temple there is Ptolemaic, but the cartouche of Ramses II. has been found in the course of the excavations.

Mr. Naville has returned to Europe. His excavations at Jmei el-Amdid, the supposed site of Mendes, have been unfruitful, and he has fared no better at Tel el-Baghliyah.

Dr. Valdemar Schmidt, the Danish Egyptologist, has been spending a month in Cairo. Prof. Schiaparelli, the Italian Egyptologist, has also been in Egypt this winter, and has made an expedition on donkey-back from Luxor to Assouan. In a tomb at Assouan recently opened by the Crown Princess of Sweden and Norway he has discovered a reference to the land of Punt, which shows that it was already known to the Egyptians in the time of the fifth dynasty.



Mr. Grébaut, the late Director of the Ghizeh Museum, has been very loth to leave the scene of his mismanagement, and his successor, Mr. de Morgan, is consequently still unable to occupy his official residence. Mr. de Morgan seems to be thoroughly fitted for his post, as he is an engineer by profession, a practical archaeologist and excavator, an experienced traveller, and a man of great energy. He had but just returned from a scientific expedition to Persia and Kurdistan when he was called to Egypt. He has begun his work at Ghizeh by asking the Board of Public Works for 50,000*l.* in order to secure the museum against fire. It is built of such inflammable materials that at present, he considers, it is not safe for a single day.

Prof. Sayce writes to a correspondent: "I shall soon be thinking of coming back to Oxford. I have just come down the Nile after spending some days with Petrie at Tel el-Amarna, who has found some important fragments of cuneiform tablets there—among them a comparative dictionary of three (or five) different languages, compiled 'by order of the King of Egypt'; also a dictionary of Babylonian and Accadian, in which the Accadian words are phonetically written, proving that I was right in maintaining that Accadian did not cease to be a spoken language until a late period. What do you say of Ramses III. in Judah? and of Levi-el near Beyrout?"

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 3rd inst. the following albums, from the first portion of the Murrieta collection: Fifty-six Drawings by E. H. Johnson, E. Lundgren, and others, 110*l.*; Thirty-six Drawings by Birket Foster, F. Tayler, and others, 300*l.*; Seventy-four Drawings by E. Lundgren, Burda, and others, 66*l.*; Thirty-nine Drawings by F. Tayler, Birket Foster, and others, 367*l.*

The same auctioneers sold on the 6th inst. the following, the property of the late Mr. E. H. Lawrence. Drawings: W. Hunt, Contented with Little, a boy seated on a tub at a table, holding a dumpling on a fork, 325*l.*; Happy with More, a boy seated on a chair, with a piece of bread and a knife in his hand, 325*l.*; Sauciness, a girl leaning against a paling, with a jug and basket beside her, 89*l.*; Meekness, a girl seated on a bank, with a pitcher beside her, 141*l.*; Pick-a-back, on the seashore, 141*l.* Pictures: G. Romney, Portrait of Lady Rodney, 483*l.*; J. Crome, Yarmouth Harbour, 472*l.*; C. Bega, A Philosopher, 262*l.*; J. Van der Heyden and A. Van de Velde, A Landscape, with figures, 100*l.*; J. Ruysdael, A Landscape, with cottage, 220*l.*; A. Ostade, Boors playing at Tric-trac, 682*l.*; L. da Vinci, The Virgin and Child, 420*l.* Several of these were noticed in our criticism of the Winter Exhibition at Burlington House.

The same auctioneers sold on the 7th inst. the following, the property of the late Lord Cheylesmore. Pictures: R. Ansdell, Sheep gathering in the Isle of Skye, 241*l.*; Traveller attacked by Wolves, 325*l.*; T. S. Cooper, Interior of a Stable, with cows and sheep, 210*l.*; W. Collins, Cromer Sands, early morning, 2,205*l.*; T. Faed, Sunday in the Backwoods, 1,785*l.*; W. P. Frith, Bedtime, 144*l.*; F. Goodall, The Bedouin's Evening Prayer, 115*l.*; Morning of a Day of Toil, 115*l.*; Rebecca at the Well, 572*l.*; Sir E. Landseer, Weary, 126*l.*; A Blenheim Spaniel, 105*l.*; Waiting for the Ferry, 220*l.*; Lady Godiva's Prayer, 945*l.*; The Monarch of the Glen, 7,245*l.*; The Highland Cabin, 472*l.*; The Lion and the Lamb, 997*l.*; On Trust, 892*l.*; No more Hunting till the Weather Breaks, 735*l.*; The Sin Offering, 525*l.*; The Sentinel (the background by H. Bright), 189*l.*; Study of a Dead Grouse, 367*l.*; The Witch, 199*l.*; Her Majesty the Queen (unfinished), 577*l.*; H.M. the Queen and the Duke of Wellington, 105*l.*; All that remains of the Glory of Wm. Smith, 304*l.*; Taming the Shrew, 1,207*l.*; Flood in the

Highlands, a scene on the Spey, 1,680*l.*; Sir F. Leighton, An Elegy, 346*l.*; E. Long, The Ear-ring, 399*l.*; John Phillip and R. Ansdell, La Siesta, 388*l.*; D. Roberts, Interior of St. Mark's, Venice, 682*l.*; Interior of the Church of St. Jean, Caen, 273*l.*; C. Stanfield, St. Michael's Mount, the morning after the storm, 3,150*l.*; P. Delaroche, Execution of Lady Jane Grey, 1,575*l.*; Sculpture: R. Monti, Innocence, 63*l.*; H. Powers, Ceres, 63*l.*; Psyche, 52*l.* With the signal exception of 'The Monarch of the Glen,' the Landseers fetched much less than they cost Lord Cheylesmore. The same may be said of some of the other pictures. The Stanfield, however, sold at a great advance.

## Fine-Art Gossip.

A CHANGE will be made at the end of this week in the historical exhibition of drawings in the Department of Prints and Drawings at the British Museum by the withdrawal of about fifty numbers and the substitution in their place of as many more recently acquired. The new examples are of all schools, and include interesting studies by Carpaccio, Gentile Bellini, Campagnola, and Rossellino among the Italians, and by Frans Hals and Gerard Dou among the Dutch; with a number of fine sketches by Watteau, chiefly acquired at the James sale last year; a group of English portrait studies by Edridge and others; and a selection of original drawings for *Punch* by the late Charles Keene.

THE eighth annual dinner of the Printsellers' Association occurred on Thursday of last week, and in the absence of his father, the president, who is abroad, Mr. Morland Agnew took the chair. The meeting was eminently successful, and many well-known engravers were present as guests. After the usual toasts had been drunk, the death of Mr. Lumb Stocks was spoken of, and strong comments were made on the fact that there are now no engraver-members of the Royal Academy. It was pointed out that, unless the Academicians and Associates put aside their private inclinations and vote, as in honour bound, to maintain the principle which has been observed for many years, great injustice would be done to the art of engraving. It was averred that, among the sixty or more members who vote at elections in Burlington House, barely twenty know, or care, anything about engraving. While the engravers formed a separate class in the Academy, there were always two Associates and two Academicians of their profession; but now that the engravers are admitted to full membership, the art is no longer represented in its ranks. Mr. Staepoole, the only engraver in the Academy, is an Honorary Retired Associate, and takes no part in its affairs. Of course, this should not be, and we are at one with those speakers at the dinner who called upon the Academy promptly to put an end to such a state of affairs.

MESSRS. CASSELL & Co. will hold their annual Black-and-White Exhibition at the Cutlers' Hall in Warwick Lane from May 25th to June 10th inclusive. The exhibition will include the original drawings made by Mr. F. Dicksee to illustrate 'Othello,' those made by Sir James Linton to illustrate 'Henry VIII.,' and a number of drawings, by Mr. W. L. Wyllie, executed for 'The Tidal Thames.'

ON Monday Messrs. Sotheby, Wilkinson & Hodge will begin the sale of the collection of coins of Mr. Simpson Rostron. Nearly all the coins are in beautiful condition, and comprise many of the rarest pieces.

WE are invited to state that, in aid of the Artists' General Benevolent Fund, a limited number of artist's proofs from T. O. Barlow's plate, for which the late Earl of Yarborough generously paid, after Turner's 'Vintage at Macon,' are to be sold at Messrs. Graves's, Pall Mall, price ten guineas each. In the same place

are to be had similarly limited artist's proofs, price twelve guineas each, from T. Lupton's plate after Turner's 'Calais Pier,' which are likewise appropriated to the same fund.

MISS SELLERS's lectures at the British Museum have been postponed to Thursday the 26th and the two following Fridays.

THE Ruskin Museum at Sheffield is to be closed for about two months from the 16th inst., for the purpose of alterations being made in the roof and the method of lighting generally. Amongst recent gifts is an original portrait of J. M. W. Turner, in oils, by William Parrott, which has remained until now quite unknown in private hands; also the plaster model, by the late Sir Edgar Boehm, of the portrait bust of Prof. Ruskin, the marble of which is in the Ruskin Drawing School at Oxford.

TELEGRAPHIC news has reached Rome from Vetulonia that the excavations there have yielded a rich treasure in funereal objects and ornaments in gold. Prof. Milani has gone to examine them on the spot.

THE sale of the well-known Portuguese "Collection de M. le Comte Daupias," which is to occur in the gallery of M. Georges Petit, Rue de Sèze, on the 16th and 17th inst., is likely to be the most important event of the kind in Paris during the present season. The illustrated catalogue may be had, or seen, at Mr. Obach's, and is a fine specimen of its class. Nothing nearly so good has ever been published in London, where, perhaps, quite as many ancient and modern masterpieces of art are sold. The chief examples are Boucher's charming 'Toilette de Vénus,' an oval; Fragonard's brilliant 'Le Printemps,' two rosy amorini seated amid flowers; and his characteristic *chef-d'œuvre* 'Le Réveil de la Nature.' To historians of the last century no portrait has greater attractions than this fine master's 'Diderot'; 'La Réverie' of Greuze belonged to the Duchesse de Penthièvre; our Lawrence is represented by 'Portraits de deux Dames,' the elder of whom is clad, or rather unclad, in the fashion of the Empire, while her charming daughter stands at her side; Prud'hon's 'Madame Anthony et ses deux Enfants' is simply perfect; Reynolds's 'Madame Adélaïde,' and pictures of Watteau and Wouwermans, lead up to capital pieces of Bastien Lepage; Baudry; Benjamin-Constant, 'Théodora,' Salon, 1887; Bonnat, 'Un Café turc'; Bouguereau; Chaplin, the charmingly fresh 'La Lettre,' a young lady reading; Chavet; Corot, 'Entrée en Forêt,' and the lovely 'Le Lac'; Daubigny; Decamps; Detaille, 'En Reconnaissance,' Salon, 1876; Diaz, 'Le Repos de la Nymphé,' a fine nudity; Dupré; Gérôme, 'A vendre,' two naked slaves in a market, and 'Larivaudière'; Isabey, the famous 'L'Hôtellerie' of 1875; Millet, 'La Femme au Puits'; and Troyon, 'L'Approche de l'Orage.'

THE excavations of the Athenian Archaeological Society at Daphne continue to furnish important discoveries. The director of the works has broken ground in three places contemporaneously, viz., on the site of the so-called temple of Aphrodite; at the half-ruined monastery of Daphne, where it is supposed existed the temple of Apollo named by Pausanias; and on a site opposite the monastery of the prophet Elias, in which appear traces of some steps in the form of a *crepidoma*. These last prove to be the boundary of an ancient private cemetery, which, as it ran along the Via Sacra, enables us to fix the direction of this latter. Another *crepidoma* of four sides has been discovered in this same neighbourhood, and appears to have been the foundation terrace of a small temple, which some think can be identified with that of the hero Cyamites, placed by Pausanias near this spot, and by him called *ραὸς οὐ μέγας*. Within the enclosure were two tombs, probably of a later period, and a funereal *calpe*. In the monastery of Daphne were discovered re-



mains of an ancient edifice, which may have been the temple of Apollo itself, in which Pausanias saw, besides the statue of this god, those of Demeter and Kore. Amongst the remains of sculpture is a fragment of a statue of a young woman of excellent art, but unfortunately headless, which may be that of Kore. Most fruitful of all were the excavations at the temple of Aphrodite, from which it is seen that, rather than a temple properly so called, or *ναός* as it is styled by Pausanias, it was a sanctuary or *ιερόν*. This was entirely cleared; and before it was also found that famous wall of rough and unhewn stone which Pausanias remarks is worth seeing. It consists of a square of polygonal blocks. All around were found remains of sculpture and inscribed stones, and between the sanctuary and the polygonal wall was also discovered a piece of the ancient *Via Sacra*, with a stone milliary giving the distance of that place from the centre of Athens. The statues consist of figures of Aphrodite and other pieces of sculpture representing the symbols or attributes of the goddess, as the dove and the pomegranate.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Sir Charles Halle's Schubert Recitals. CRYSTAL PALACE.—Mr. George Fox's Opera 'Nydia.' ST. JAMES'S HALL.—Philharmonic Concerts.

THE series of recitals of Schubert's works for the key-board, commenced by Sir Charles Halle on Friday last week, will certainly increase the debt of gratitude which English musicians already owe to the indefatigable Manchester conductor and executant. Fashion prevails in pianoforte music as in everything else, and although performances are now so numerous that many pass almost without notice, we are asked to listen again and again to a few stock pieces by Beethoven, Schumann, and Chopin, while the masterpieces of Schubert and Weber—not to mention such lesser lights as Dussek, Hummel, and other composers who might be named in the same category—are most unjustifiably neglected. The published volume of Schubert's ten sonatas may be supplemented by the work in G, Op. 78, known generally as the 'Fantasia Sonata'; the four-movement Fantasia in C, Op. 15; two sonatas in E and C, composed in 1815; and two in A and E minor in 1817, only recently issued in the complete edition of Schubert's works. The last four named, however, will not be included in Sir Charles Halle's scheme, which commenced with the Sonata in B, Op. 147, and that in A minor, Op. 164, both of which were composed in 1817; together with the Adagio and Rondo in E, also written in this year; and the six 'Moments Musicaux,' the date of which is uncertain. The wealth of fresh, unaffected melody in these early works is simply amazing. If the form and development of the first and last movements be not altogether satisfactory, there is certainly not an uninteresting page from first to last. At the same time they will not admit of the strenuous methods of execution adopted by several pianists of the present day, and this may in some measure account for their neglect. The more honour is therefore due to Sir Charles Halle for presenting these delightful works to audiences unaccustomed to music of such naive and genial calibre. The whole of the programme was interpreted with delightful purity of touch and style, and must have proved a valuable

lesson to many listeners. At each recital Miss Fillunger is to sing four or more of the *Lieder*, the examples offered on this occasion including Suleika's first and second songs, composed in 1821, and four others, all of which were rendered with vocal refinement and artistic intelligence.

Mr. George Fox, whose five-act opera 'Nydia' was produced on Tuesday afternoon at the Crystal Palace, commenced his career as a baritone vocalist, in which he achieved some success. As a composer he began with simple works, such as cantatas for children, and the like, his most ambitious operas hitherto being versions of 'Robert Macaire' and 'The Corsican Brothers.' Bulwer Lytton's novel 'The Last Days of Pompeii' has been dramatized, but so far as we are aware Mr. Fox is the first to utilize it for operatic purposes. As there is no mention in the published score (Hutchings & Romer) of a collaborator, we presume the composer is his own librettist, which may account for certain crudities in the matter of construction, such as the prolongation of scenes in which the action does not advance, and the sketchiness of others in which the dramatic situations might be more carefully approached. Again, with a little ingenuity the five acts might have been compressed into three, rendering the opera more serviceable for ordinary use. With regard to the music, Mr. Fox is before everything else eclectic. At the commencement he gives the hearer the impression that he is a devotee of the modern French school, but afterwards the influence of Verdi is perceptible, and to a slighter extent he is swayed by the English school of ballad opera, which culminated with Balfe and Wallace. The writing for the voices is for the most part melodious, and the concerted music, though not elaborate, frequently shows a musician's hand. The orchestration is refined, and only becomes strident when noise is required, that is to say, in the illustration of the final catastrophe. One great merit in the score is the easy, unlaboured flow of the music. The composer has not produced a great or original work, but he avoids mannerisms and pedantry, and it would, therefore, be unjust to condemn his opera, though it is impossible to welcome it with enthusiasm. Criticism of the performance is scarcely required, at any rate as to minute details. Madame Valda, Mlle. de Rideau, Mr. Durward Lely, Mr. Henry Pyatt, and Mr. Walter Clifford, embodied the principal parts in a way that was on the whole acceptable, and the orchestra, chorus, and scenic accessories were adequate. The opera was carefully conducted by Mr. Edward Jones.

The concert of the Philharmonic Society on Wednesday evening was one of the most successful of the present season. There were only two purely orchestral works in the programme—namely, Brahms's Symphony in F, No. 3, and the Overture to 'Fidelio,' but both were very finely rendered. A new Fantasia in G, for pianoforte and orchestra, by Miss Dora Bright, proved to be a neatly written and genial little work in three brief movements. It will not advance the young composer's reputation, but it will sustain it, and it received full justice in performance with the composer at the key-board. By desire Fräulein Gabriele Wietrowetz repeated

Mendelssohn's Violin Concerto, and although she was a little uncertain in intonation at first, doubtless owing to nervousness, she gave, on the whole, a splendid performance, the tone being as full and the bowing as broad as before. Signorina Giulia Ravogli displayed her beautiful voice to much advantage in the aria 'Non piu di fiori' from Mozart's 'La Clemenza di Tito,' except that her scale singing was rather slovenly. An encore being demanded, she gave her inimitable rendering of Gluck's 'Che farò,' evidently to the satisfaction of the audience. Her sister sang Rossini's air 'Selva opaca,' from 'Guillaume Tell' with artistic expression, but her voice remains as harsh and unsympathetic as ever.

### Musical Gossip.

ALTHOUGH Sir Augustus Harris has not printed any prospectus of his opera season which commences on Monday next, full details of the arrangements have appeared in the daily papers during the present week. We cannot but congratulate the enterprising manager on the comprehensive nature of his scheme, which will certainly be the most interesting we have had in London for many years. Virtually he has secured a triple company, as performances will be given in Italian, French, and German, the first to be conducted by Signor Mancinelli and Mr. Randegger, the second by M. Jehin, and the third by Herr Mahler. It is scarcely necessary to remind our readers that there is a separate subscription for the German performances, which do not commence until June 8th.

HER MAJESTY'S THEATRE, which has long been threatened, is now actually doomed, to make way for an hotel. The history of the present building only dates from 1877, when it was opened under Mr. Mapleson's management, and in that year Mlle. Tietjens made her last appearance. In 1882 Mr. Mapleson resigned his enterprise, and the theatre was taken for a brief space by Herr Neumann for the production of Wagner's 'Der Ring des Nibelungen.' Since that year nothing of importance in the way of opera has been done within its walls, and few will regret the disappearance of a house that has had such a brief and chequered existence.

MR. ERNEST KIVER gave his annual chamber concert at the Princes' Hall on Thursday afternoon last week, and, as usual, offered an interesting programme, though unfortunately its execution was not, on the whole, particularly satisfactory. Mr. Kiver is an able pianist, but he evinces a tendency to over-emphasize everything he interprets, a defect which was specially unpleasant in Mendelssohn's familiar Prelude and Fugue in E minor, Op. 35, No. 1, and Chopin's Ballade in F. A recently composed String Quartet in D, by Reinecke, Op. 211, contains some points of interest; but its interpretation by Messrs. Szczepanewski, Wilby, Channell, and Hans Brousil showed the need of further rehearsal. Mr. Henry Guy introduced a tastefully written 'Song Wreath' by Mr. Thomas Wingham.

THE first of three pianoforte recitals to be given by Master Otto Hegner took place in St. James's Hall on Monday afternoon, conclusive proof being afforded by the efforts of the young executant that he has made satisfactory progress since he last appeared in London. Indeed, as regards technical capacity he has really nothing further to acquire; but at times he did not evince a sufficiently intellectual grasp of the composer's ideas, more particularly in the first and last movements of Beethoven's Sonata in F minor, Op. 57. His best performance was that of Mendelssohn's 'Variations Sérieuses,' of which he gave an unexceptionable reading. The rest of the programme needs no comment.



REFERENCE to our music calendar last week will show that nearly a dozen performances were announced for Tuesday afternoon and evening, and it is obviously impossible to bestow upon them all the attention which perhaps they deserve. The rendering of 'Fra Diavolo' at the Lyric Theatre by students of the Guildhall School of Music was almost identical with the performances given in the School itself in March, of which record has already been made, and we need only further congratulate Mr. Herman Klein, the director of the operatic class, upon the excellent results he has obtained during the short period he has fulfilled the duties of his position.

VOCAL recitals are now fashionable, and may, of course, be valuable in an educational sense. The series commenced by Mr. and Mrs. Oudin at the Princes' Hall on Tuesday afternoon may certainly be followed with interest by those who wish to enlarge their knowledge of song. In the first programme occurred the names of various well-known composers, such as Handel, Gounod, Massenet, Grieg, Godard, Tosti, and Saint-Saëns; but there were also items by Dalayrac, Messager, Chaminade, Schlesinger, Arthur Herve, Herbert Bunning, and Legreuzi. From this list it will be seen that prominence was given to French songs, and the same will be the case at the remaining recitals, the German classical masters being but slightly represented. Of the rendering of the various selections it is impossible to speak.

THE first of the new series of concerts announced by the Musical Guild took place in the Kensington Town Hall on Tuesday evening. The programme commenced with a Pianoforte Trio in c, by Mr. E. Kreuz, Op. 21, a work containing some excellent themes, which, however, the young composer has failed to develop to the fullest advantage. The only other important item was Mozart's Pianoforte Quartet in G minor.

HERR HEINRICH LUTTER's second pianoforte recital on Tuesday afternoon, Mr. and Miss Bauer's chamber concert, and Mr. Frederic Griffith's flute recital, the last two on Tuesday evening, must pass without notice.

A VOCAL recital was given on Wednesday afternoon at St. James's Hall by Miss Marguerite Hall and Miss Evangeline Florence, the latter a new-comer from America. She has a light soprano voice of exceptional compass, but she requires further training. Miss Nettie Atkinson, a violinist, and Master Jean Gerardy took part in a brief but well varied programme.

At the Sarasate Concert on June 11th a new symphony by Mr. W. G. Cusins is to be performed for the first time.

THE death is announced of M. Ernest Guiraud, a French musician who will best be remembered in this country by his opera 'Piccolino,' which was produced without success by the Carl Rosa Company at Her Majesty's Theatre in 1879. Guiraud was born in 1837 at New Orleans, but at an early age he went to Paris and gained the Grand Prix de Rome, which by a unique coincidence his father had also won. Eventually he became a professor of harmony, &c., at the Conservatoire, and employed his leisure time in composition, producing several light operas and a number of works for the concert-room, including two orchestral suites, two overtures, and various songs and pianoforte pieces. He was also the author of a treatise on orchestration. His music is pleasant, but it has no virility, and will, therefore, not long survive.

AMONG recent deaths is that of the celebrated preceptor of singing Francesco Lamperti, at the age of seventy-nine. He was a master of the pure Italian method of vocalization, and many of the most eminent operatic artists owned their indebtedness to him for their success.

## CONCERTS, &amp;c., NEXT WEEK.

- MON. — Mr. Aguilar's Pianoforte Recital, 3, St. James's Hall.  
 — Covent Garden Opera, 'Cavalleria Rusticana,' and 'Philemon et Baucis.'  
 TUES. — Misses Nora and Frederika Conway's Recital, 3, Steinway Hall.  
 — M. Silevinski's Pianoforte Recital, 3, St. James's Hall.  
 — Mrs. Henden Ward's Concert, 3, Lyric Club.  
 — Master Max Hambourg's Pianoforte Recital, 8, Steinway Hall.  
 — Miss M. Carter and Miss E. Holden's Concert, 8, Princes' Hall.  
 — Covent Garden Opera, 'Orfeo' and 'Philemon et Baucis.'  
 WED. — Master Otto Hegner's Pianoforte Recital, 3, St. James's Hall.  
 — Herr Carl Fuch's Concert, 3, Princes' Hall.  
 — Mr. H. Colomen's Flute Recital, 8, St. James's (Banqueting) Hall.  
 — London Organ School Chamber Concert, 8.30.  
 THURS. — M. Sauret's Violin Recital, 3, St. James's Hall.  
 — Miss Frederika B. Taylor's Vocal Recital, 3, Erard's Recital Room.  
 — Mr. Moberley's Orchestral Concert, 8, Princes' Hall.  
 — Miss Julia Jones's Concert, 8, St. James's Hall.  
 — Miss Henrietta Lascelles's Concert, 8.30, Kensington Town Hall.  
 — Covent Garden Opera, 'Philemon et Baucis' and 'Cavalleria Rusticana.'  
 FRI. — M. Gaston de Merindol's Pianoforte Recital, 3, Princes' Hall.  
 — Choir of Girls' Public Day School Company, 320, Grosvenor House.  
 — Covent Garden Opera, 'Faust.'  
 SAT. — Mr. Janneuth's Lecture on J. S. Bach, 3, Royal Institution.  
 — Mr. J. H. Bonawitz's Historical Recital, illustrating the progress of music for key-board instruments from the fifteenth to the nineteenth centuries, 3, Princes' Hall.  
 — Covent Garden Opera, Production of 'L'Amico Fritz.'

## DRAMA

## THE WEEK.

LYCEUM.—Revival of 'Richelieu.'  
 VAUDEVILLE.—Afternoon Representation: 'Karin,' a Play in Two Acts. Translated from the Swedish of Alfild Agrell by Mrs. Hugh Bell.—'A Caprice,' Comedietta in One Act, from Alfred de Musset. By Justin H. McCarthy.

BULWER in his effective but rhetorical play has ennobled the character of Richelieu, leavening with humour, and even with gaiety and domestic affections, the ferocity of the minister whom Montesquieu denounced as one of the two worst citizens of France. This fanciful conception of the dramatist Mr. Irving carries out in its integrity. It is on his humour and tenderness and on his dignity that Mr. Irving leans. So obviously is this intended that he could not well do otherwise. Any other reading is inconceivable. None the less Mr. Irving, pardonably enough in such a case, goes beyond his predecessors. No previous exponent has shown us a Richelieu so bifronted. His humour is alternately mordant and caressing, his affection for his ward is unsurpassable in gentleness and watchfulness, his patriotism towards France is sacrosanct. On the whole, it is an acceptable as well as a fine performance. The elaboration of syllables seems an indispensable accompaniment of tragic or heroic speech, and is terribly discomforting. To those who can shut their senses to this—and they are the vast majority—the impersonation is profoundly interesting, and in some respects superb. To Mr. Irving, moreover, we are indebted for an interpretation and a *mise en scène* delightful throughout. A series of admirable scenes is supplied, the costumes are faithful and effective, and the eye dwells contentedly on the panorama unfolded before it. Miss Millward looks exquisite in the rich costume of the date, which may be supposed to be 1641, the year preceding the death of Richelieu. Miss Bessie Hatton is an excellent François; Mr. Arthur Stirling is Joseph; Mr. Frank Cooper, Baradas; and Mr. Gilbert Farquhar, Beringhen. Mr. Terriss as the Chevalier de Mauprat is rhetorical and melodramatic. The revival was received with much favour.

If Englishmen arrive at the conclusion that life in Scandinavia is sordid as well as petty, cheerless, and provincial, the responsibility rests upon Scandinavian writers. Some such protests as Frenchmen occasionally raise against the views of Parisian life presented by Parisian dramatists should

before long reach us from Norway and Sweden. Even baser and less sympathetic than the world showed us by Ibsen is that to which we are introduced by Alfild Agrell. We contemplate a domestic tyranny only the more repellent and pitiful because it is squalid, and see a woman submitting to it through pure helplessness, fuming with suppressed revolt, but daring to make no sign in a world in which Puritan and un-reverenced laws are applied in their own interest by Philistines and adulterers. Karin obtains her chance. A small fortune of which she has become possessed will save her husband from shame and ruin. He asks for it debonairly, and is refused. Deaf to every appeal, Karin sees in the imprisonment of her husband only a means to her own escape. As a criminal he cannot on her flight deprive her of the custody of her son, who is all that has detained her at home. Only when the child dies does she fling him contemptuously the sum required, exacting as the price the right to quit a home long hateful to her, and bury in the far-off grave of her own mother the body of her dead child. With the original we are not familiar. It appears, however, that a change of mate awaits her in her own land, and it may, perhaps, be conjectured that a similar change of domestic partner had been made by her mother. Gloomy and morbid may be all this. Its power is none the less unquestionable. The audience was gripped, and the many questions, artistic and others, that are raised in the course of a story more than a little forced were forgotten in the keen interest inspired. Miss Elizabeth Robins played excellently as the heroine, and Miss Bateman, who reappeared on the stage, rendered artistically repulsive the character of an acidulated and tyrannical mother-in-law.

Not far short of fifty years have elapsed since 'Un Caprice,' transferred from St. Petersburg to Paris, was—first of all the pieces of Musset—given at the Théâtre Français by Brindeau, Madame Allan, and Mlle. Judith, and established the popularity of what was then called "le spectacle dans un fauteuil." It has now been translated into English, and acted with more success than could have been expected by Miss Marion Lea, Miss May Whitty, and Mr. Ian Robertson. Miss Lea, indeed, proved what has long been supposed, that comedy is her line, and exhibited as Madame de Léry very genuine gifts.

## Dramatic Gossip.

So hopelessly long and crude is 'An American Bride,' by Sir Charles Young and Mr. Maurice Noel, produced at an afternoon representation at the Lyric, that its merits of characterization are buried. The worst fault of the beginner is cumbering his play with dialogue. Our dramatists have a story, but they have buried it, and it will scarcely rise from its tomb. Miss Steer played in powerful, if not very finished style as a heroine who avenges on the entire sex her fancied wrongs, and going mad displays very much of a "coming on" disposition. Mr. Eric Lewis and Mr. Kaye supplied some sketches of character.

As was to be expected, 'Alone in the World' proved no more successful at the Royalty than at its previous home, and has now been withdrawn.



MISS WINIFRED EMERY, who has recovered from a serious illness, took on Monday at the St. James's the part of the heroine in 'Lady Windermere's Fan,' and played it with feeling and refinement.

'A STAGE COACH' is the punning title of a one-act piece by Mr. Frederic de Lara which has been produced at the Globe Theatre. It turns on the extravagances towards her teacher of an elderly Juliet, humorously personated by Miss Sophie Larkin.

HANS HERRIG, the author of the 'Lutherspiel,' died at Weimar on the 4th inst. He was born in Brunswick in 1845, studied law at Berlin and Göttingen, but, after a short practice, turned to journalism as a career. He had published several dramas before he made so great a mark by his 'Lutherspiel,' which was played during the Luther festival of 1883 in all the chief towns of Germany, and still retains its popularity as a national drama. A collection of his poems was published a few years ago. His essay on 'Die Meininger, ihr Gastspiel und ihre Bedeutung für das deutsche Theater,' has deservedly had a wide circulation.

TO CORRESPONDENTS.—J. G. Y.—A. T. H.—C. B.—C. C.—H. E. B.—S. S.—received.  
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ROBT. HARRISON, Sec. and Librarian.

## LINNEAN SOCIETY OF LONDON.

The ANNIVERSARY MEETING of this Society, for the Election of a Council and Officers for the ensuing year, and for other business, will be held at the Society's Rooms in Burlington House, Piccadilly, on TUESDAY, May 24th, at 3 o'clock precisely.

B. DAYDON JACKSON, Secretary.

## ORIENTAL CONGRESS, 1892.

Hon. President—H.R.H. the DUKE OF CONNAUGHT, K.G., &c.  
President—Prof. MAX MÜLLER.

Presidents of Sections.

INDIA—LORD REAY.

ARYAN—Prof. COWELL.

ARCHAIC GREECE and the EAST—The Right Hon. W. E. GLADSTONE, M.P.

CHINA and the FAR EAST—Sir THOMAS WADE, G.C.M.G.

ASSYRIAN—The Rev. Prof. SAYCE, M.A.

SEMITIC—Prof. W. ROBERTSON SMITH, M.A.

AUSTRALIAN—Sir ARTHUR GORDON, K.C.M.G.

ANTHROPOLOGICAL—E. B. TYLOR, D.C.L.

EGYPTIAN—P. LE PAGE RENOUF, Esq.

The Congress will meet in London September 5-12.

Applications for Membership (price 1l., Ladies, 10s.) to be made to the Hon. Treasurer, 22, Albemarle-street, W.

The Opening Address will be delivered by Prof. MAX MÜLLER on MONDAY, September 5, at 11 a.m.

The Right Hon. W. E. GLADSTONE will deliver his Address on TUESDAY, September 6, or THURSDAY, September 8.

A DISCOURSE, ENTITLED

SOCIAL PICTORIAL SATIRE,

Will be delivered by

MR. GEORGE DU MAURIER,

in the PRINCES HALL, Piccadilly, on WEDNESDAY, May 25th, with

L. ALMA-TADEMA, Esq., R.A., in the Chair. Speaking of this Lecture, when delivered at the Royal Institution, the Times said:—Mr. du

Maurier gave a charming and instructive account of the various social

types and representations of national life and manners which have been

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1, Bank-street, Dundee. A. W. CUMMING, Secretary.

## SCHOOL of ART, COALBROOKDALE.

The Committee are prepared to receive applications for the position of HEAD MASTER in the above School. Applicants must possess Certificates I., II., IV., VI. of the Department of Science and Art, also be qualified to teach Science Subjects II., III. The Master's duties to commence after the Summer Vacation, 1892.—Address SECRETARY, School of Art, Coalbrookdale, R.S.O., Shropshire.

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Particulars on application to the REGISTRAR, Firth College.

REMOVAL of the OFFICES of the ATHENÆUM.—The Crown having acquired Nos. 4 and 22, Took's-court, the Printing and Publishing Departments are now REMOVED to the New Offices at Bream's-buildings, Chancery-lane.

PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

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SATURDAY, MAY 21, 1892.

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## LITERATURE

*Letters of Samuel Johnson, LL.D.* Collected and edited by George Birkbeck Hill. 2 vols. (Oxford, Clarendon Press.)

THESE volumes do not fulfil the favourable expectations which we expressed in these columns on first hearing of Dr. Birkbeck Hill's intention to publish a collection of Johnson's letters. The editor is in certain respects well qualified for his task. His edition of the 'Life of Johnson' was deservedly successful, though at the time some complaints were heard of the number and length of the notes. This excess of zeal, however, was readily overlooked in an enthusiast who had for many years been accumulating information on his subject, and was anxious to impart his knowledge to the public, and it was natural to expect that on the present occasion Dr. Hill would be more discriminating in the exercise of his editorial functions; but this anticipation has been disappointed. Johnson has not, in fact, been so fortunate as his old adversary Lord Chesterfield in finding a competent editor for his letters. But we cannot always hope to find a scholar of high academical distinction, with the advantage, moreover, of a wide experience of social and political life, who would be willing to undertake such a laborious task.

Our first objection to the volumes is the exclusion of the letters given by Boswell in the 'Life.' In turning to this collection for any particular letter the reader is not certain if he will find it or merely a reference to its place in Dr. Hill's edition of the 'Life.' Probably, if he was anxious to save space, Dr. Hill would have been better advised to omit the letters in his edition of Boswell's biography than in his edition of Johnson's letters. There can be little doubt, at any rate, that the present work would have been more satisfactory had it included all Johnson's letters that were accessible, even if it had been necessary to extend the work by a third volume. It will, perhaps, strike some persons that room might have been found for a good many of the excluded letters by sacrificing a portion of the editor's notes. The omission of a quarter of these would be an advantage to the work, and another quarter might be spared without great difficulty. It would not be easy to mention any other of the

same class of work so exuberantly annotated; and we are reminded of the remarks, in the preface to the 'Voyage to Lisbon,' on Butler's 'Hudibras,' edited by Zachary Grey, "of whose redundant notes," Fielding writes,

"I shall only say that it is, I am confident, the single book extant in which about five hundred authors are quoted not one of which will be found in the collection of the late Dr. Mead."

Dr. Hill refers, we imagine, to almost as many authors as Zachary Grey. The notes treat of nearly every subject that can be imagined, and would go far to furnish materials for an eighteenth century encyclopædia. We learn something of the letter-post of that period, of travelling by coach or post-horses, and of ascents in balloons. We even find hints as to the proper months of the year for sea bathing. Sometimes in his haste to impart knowledge Dr. Hill is a little careless of his grammar. In a note (ii. 4) a sentence commences: "When Mr. Thrale died, he wrote to his widow, 'I think business the best remedy for grief, as soon as it can be admitted.'" At first sight this appears to be a piece of post-mortem advice from Mr. Thrale; but "he" refers to Johnson, whose name does not occur in the note, but is six times represented by the personal pronoun. Dr. Hill is often fond of telling his readers the literary authorities which from time to time influenced Johnson in his choice of expressions, though these inferences are sometimes rather far-fetched. During the trip to the Hebrides Johnson spoke of Skye as "a most dolorous country," and we are informed by the editor that "he [Johnson] had in his mind the march of 'the adventurous bands' in 'Paradise Lost,' ii. 618:

Through many a dark and dreary vale  
They passed, and many a region dolorous."

Dr. Hill may have found this quotation in Johnson's 'Dictionary,' where the passage is used to illustrate one of the meanings of *dolorous*. We are not, however, quite convinced that Johnson's use of the epithet was prompted by any recollection of Milton. On another occasion Johnson wrote, "We will try to do better another time—to-morrow and to-morrow....." A note tells the reader: "Johnson perhaps has in his thoughts the line in 'Macbeth' (v. 5), 'To-morrow, and to-morrow, and to-morrow.'" It is probable that he was thinking of 'Irene,' and the fine passage on "to-morrow" so much applauded on the first night of the performance of the piece. Some of Dr. Hill's notes, however, show remarkable acquaintance with his subject and are extremely interesting. His knowledge of the Johnsonian period is, indeed, unrivalled, and it is unfortunate that his enthusiasm for his task prevents him from distinguishing between topics of importance and those which are trivial. In some cases the same information is repeated so often that the reader is led to imagine that he must have lost his place in the book. In five different notes the reader is informed that Francis Barber was Johnson's black servant; four, if not five times, the editor states that Edmund Allen, the printer, was Johnson's landlord and neighbour; and we hear quite as often that Mr. Green, of Lichfield, had a museum of curiosities.

This inveterate love of repetition has the natural result of unduly swelling the editor's annotations.

In our review of Dr. Hill's edition of the 'Life' we commented somewhat strongly on his strange animosity towards Mrs. Thrale, and we regret that the same spirit is still more conspicuously displayed in the present work. Unless we are much mistaken, Dr. Hill entertains genuine sentiments of reverence and affection for Johnson's memory, but he has a curious way of showing these feelings by casting bitter aspersions on the character of the lady to whom Johnson owed the happiest periods of his life. Dr. Hill is convinced that some of Mrs. Thrale's letters to Johnson in the two volumes of their correspondence, published by her in 1788, are "fabrications and clumsy fabrications," and it is insinuated that Johnson's letters in the same collection have been tampered with. The chief authorities for these accusations are Boswell and Baretti, both of them strongly prejudiced witnesses. Boswell was an honest man; but he heartily disliked Mrs. Thrale, and lost no opportunity of depreciating her character. Baretti hated Mrs. Thrale with a savage ferocity which it is difficult to understand; and, unless he has been grossly maligned, he repaid the hospitality of his benefactress by publishing a disgraceful comedy in which the vilest imputations were made against her reputation—imputations which, Dr. Hill himself would admit, were altogether without foundation. In the preface to these 'Letters' a reference is given to two of the editor's notes which are said to contain instances of Mrs. Thrale's fabrications. The first is based on one of Johnson's letters from Oxford, dated in Mrs. Thrale's collection June 11th, 1783. "If I had Queeney here," he wrote, "how would I show her all the places." Mrs. Thrale, in her published reply, dated June 15th, 1783, says it would have been a great advantage to Queeney to have seen Oxford in Johnson's company. Dr. Hill asserts that Johnson's letter should be dated June, 1782, as he was not at Oxford in 1783. Mrs. Thrale had, perhaps, filled in the date by guesswork, and her conjecture was erroneous, but we can see in this no possible motive for dishonesty. Mrs. Thrale was undoubtedly a bad chronologist, but there is a wide difference between fraud and inaccuracy. We have now before us a little volume of Italian poetry by Bindone, published at Parma in 1788, and on the fly-leaf is an inscription in Mrs. Piozzi's (as she had become) well-known writing: "Presented by the author to H: L: Piozzi, 1786." It is, of course, improbable that the book should have been presented two years before it was published, and we cannot venture to imagine what charges Dr. Hill would found on this careless mistake. The other instance of Mrs. Thrale's "fabrications" brought forward by Dr. Hill rests on two extracts from her journal in Hayward's 'Piozzi' and a passage from one of her letters. We have read Dr. Hill's note with great care, but can gather nothing from it except that Mrs. Thrale was not particularly devoted to her daughters—a fact already tolerably well known. We have not been able to examine the context of the



passages in Hayward's 'Piozzi,' as Dr. Hill persists in giving his references to the first edition, which is not always accessible. This is much less full and complete than the later issue, and the use of it, as we showed in our review of Dr. Hill's 'Life,' had nearly led him into serious error.

We must now turn to the more pleasing duty of discussing the large collection of Johnson's letters given in these volumes. The first thought which suggests itself is to congratulate the editor on the successful result of his energy and research. He has been able to include in this collection nearly a hundred hitherto unpublished letters, besides others which had only appeared in magazines or newspapers. This addition to Johnsonian literature contains much that is of interest. The gem of the collection, as Dr. Hill justly calls it, is a letter—the only one known to exist—from Johnson to his wife; and there is a strange mixture of pathos and burlesque in this tender, enamoured communication to his "Dearest Titty," who was then within a few days of completing her fifty-first year. Fortunately for her, Johnson's defective vision prevented him from seeing the ravages which time and the use of cordials had effected in her personal appearance; and his affection for her blinded him to her faults.

Another welcome find of the editor is two of Johnson's letters to Miss Burney. These, with one other of barely two lines published in the 'Early Diary of Frances Burney,' are all that have been published, so far as we know, of Johnson's communications to his "little Burney." Among the new letters some of the most interesting are those to Dr. Taylor, Johnson's schoolfellow and lifelong friend. Taylor, who survived his old playmate and read the funeral service over his grave, is known to have had in his possession a hundred and eight of Johnson's letters. In these volumes there are sixty-five, of which twenty-three are believed never to have been in print before. Dr. Hill tells us that Boswell had been allowed to publish but four of Johnson's letters to Taylor. He had, in fact, been allowed to publish three only, and Dr. Hill appears to be unaware that these three had already been printed by Dr. Taylor himself in 1787, some years before the appearance of Boswell's 'Life.' It appears that there are still discoveries to be made in this branch of Johnsonian literature. Forty-two of Taylor's letters are not yet published, nor their whereabouts known. In Sotheby's auction-rooms in 1889 were sold twenty autograph letters of Johnson to Perkins, "the worthy superintendent of Thrale's brewery." Of none of these has Dr. Hill been able to obtain a copy; and he tells us, in thoroughly Johnsonian language:—

"Expectation must, however, be still kept waiting. Perhaps a second hundred years must pass away before it shall be ascertained what was the part that Johnson took in founding the new firm of Barclay and Perkins."

Curiously enough an apparently new and unpublished letter by Johnson has turned up since the publication of these volumes. On the 12th inst. Messrs. Sotheby sold "a holograph letter respecting plan of Miss Williams, signed Sam. Johnson, March 28, 1754." This letter refers to the same sub-

ject as one without date given in this collection.

Of Johnson's powers as a letter-writer we have always held a high opinion, and we certainly agree with the editor that Johnson will rank higher as a letter-writer now that his letters are collected. His best letters are those written under the influence of deep feeling or excitement; although it may be suspected that they were carefully thought over beforehand. As a rule he detested writing, and put off the task till there was only just time to get the letter finished for the post. His finest composition, in our opinion, is the letter to Lord Chesterfield; but we are unable to refer to it, owing to the editor's exclusion of the letters published by Boswell in the 'Life.' For a similar reason we can only allude to the well-known letter to Macpherson, which, if it were not rather weakened by a slighting allusion to one of his literary productions, would be in its own way almost as good as the letter to Lord Chesterfield.

Occasionally Johnson spoilt his letters by circumstantial endings, such as, "It is enough for me to be, Madam, your friend and servant, Sam. Johnson"; or "Sleep heartily, and think now and then of, Dear Sir, your most humble servant, Sam. Johnson." This objectionable method was constantly employed by Lord Orrery and other inferior writers. It is certainly strange that Johnson should have adopted the trick, for he seems to have tried to avoid conventionality both in his letters and his conversation. On this principle he refused to talk of the Punic War, and would not suffer others to mention it in his presence. He would thoroughly have approved of Lord Beaconsfield's exhortation to two young men who were brought to him for advice. "Be very careful," he said, "never to ask on which side of the Banqueting House took place the execution of Charles I."

It is time to turn away from these interesting letters. We have not hesitated to point out what appear to be the editor's weak points, though they evidently proceed from a desire to perform his work thoroughly; and we trust he will not be offended by the remarks we have hazarded. Nothing remains for us but cheerfully to acknowledge the debt of gratitude that is owing to Dr. Hill for this goodly array of letters, which, now for the first time collected, will be read with new and heightened interest.

*Secret Service under Pitt.* By W. J. Fitzpatrick, F.S.A. (Longmans & Co.)

IN this volume Mr. Fitzpatrick exhibits all his old industry and acuteness—we are bound to add, his disregard of method. However, in the last respect he is a privileged offender, and as the approbation of the *Athenæum* appears to have cheered and encouraged his earlier researches, far be it from us to deal harshly with his most recent contribution to history. Indeed, its merits are considerable, though, owing to the digressions and absence of chronological sequence, the perusal of some of the chapters requires the intellectual effort attending the solution of an algebraical problem.

The title of Mr. Fitzpatrick's book is a trifle misleading. 'Some Irish Informers' would be more truly descriptive, and its

contents may perhaps be characterized as a commentary on the secret annals of Ireland before the Union as expounded by Mr. Lecky and Mr. Froude. The earliest of Mr. Fitzpatrick's subjects in point of date, one of the latest in these pages, is the celebrated pamphleteer and wit Father O'Leary. This priest undoubtedly gave information to the Government at the time of the Volunteer movement, but he was already a paid party writer, and the probability is that, in accordance with the not too squeamish ethics of the time, he simply received money for privately exhorting the Catholics to respect the law, in accordance with his professions in public. Mr. Fitzpatrick produces some curious, though by no means conclusive, evidence to show that O'Leary, on his removal to London in 1789, while acting as assistant priest to the Spanish Ambassador's chapel, was employed by the Government as a detective against that minister. The occupation was none too nice; still, the Father was an open opponent of foreign influences in Ireland and an upholder of the English connexion; besides, his pension was modest, and seems to have been spent in charity. Another personage with whom Mr. Fitzpatrick deals leniently is an obscure conspirator named Duckett. This man was suspected and denounced by Wolfe Tone as an English spy, but the real betrayer is now proved to have been another, and Duckett must be remembered as one of the chief instigators of the formidable mutinies in the British fleet. Since the prejudice in favour of the rebel and against the traitor is, on the whole, a healthy one, the verdict of acquittal on the latter count is satisfactory.

As a rule, however, Mr. Fitzpatrick is distinctly a counsel for the prosecution, and in one or two instances he comments somewhat harshly on his criminals. Reynolds, the informer of '98, and subsequently British consul in Iceland, was perhaps a person whose motives will not bear investigation; but Capt. Armstrong, through whose disclosures the brothers Sheares were brought to the scaffold, can be defended on fairly convincing grounds, though he was clearly a bit of a blackguard. The chief point in his favour, ignored by Mr. Fitzpatrick, is that before gaining their confidence he submitted the question of his future conduct to his colonel and another officer, and both agreed that, as an attempt was evidently being made to seduce his regiment, it was his duty to unravel the conspiracy. Mr. Fitzpatrick publishes some curious letters of John Sheares, besides the familiar epistles to his sister with their Rousseau-like appeals to that "Sacred Power, whatever be thy name and nature, who hast created us the frail and imperfect creatures we are." One of these, addressed to his confessor, Dr. Dobbin, is a most disingenuous attempt to explain away the sanguinary proclamation against giving quarter to resisting Irishmen; but though much sympathy has been wasted on the youth, there is pathos in his admission to the priest:—

"Dr. Dobbin, many wished for reform who did not think of rebellion, but you know the progress of the human mind; when demands just in the opinion of those who make them, instead of concession produce further coercion, discontents are increased, and a man is gradually



led on step by step to lengths he would in the beginning shudder at."

In his biography of Higgins, "the sham squire," Mr. Fitzpatrick has already made known his discoveries about Francis Magan, the betrayer-in-chief of Lord Edward Fitzgerald, the would-be betrayer of William Todd Jones, and their value has been acknowledged by Mr. Lecky. The facts of the man's life—how Higgins (the prototype, surely, of Thackeray's Barry Lyndon) ensnared him in legal toils, how he acted as "setter" to "Shamado," while the latter pouched the bulk of the blood-money—have about them a weird fascination. From various quarters the writer has collected all kinds of details concerning the personality of this unpleasant creature, whence it appears that, though Magan's treachery to the United Irishmen was unsuspected during his lifetime—in fact, Lord Edward's discovery was ascribed to any one rather than Magan—he possessed the stealthy habits and haughty manner of one burdened by inconvenient secrets.

Two larger artificers of treachery, who also died in the odour of Hibernian sanctity, were Samuel Turner and Leonard McNally, the arch-villains of Mr. Fitzpatrick's unlovely collection. That gentleman sets forth with unnecessary repetition the reasons which led him, slowly and painfully, to identify Samuel Turner, LL.D., a fugitive from Ireland for his complicity with the northern executive of the United Irishmen, with the "J. Richardson" and "Lord Downshire's friend" who kept ministers acquainted with the flittings to and fro of the revolutionary leaders upon the Continent. The guesswork is greatly to the credit of his powers of investigation, but its historical importance is discounted by Mr. Lecky's statement ('History,' vii. 401, note) that a despatch from Lord Campden, the Viceroy, to the Duke of Portland, the Home Secretary—preserved, we imagine, at the Home Office—gives Turner's true name. Mr. Fitzpatrick traces the scoundrel's machinations in the evidence upon which Father O'Coigly was hanged; in the arrest of Mr. Lawless—subsequently as Lord Cloncurry a Privy Councillor and the confidential adviser of Whig cabinets, but in '98 a sworn member of the Revolutionary Committee; and in many another case. Sometimes he appears to us to mistake nebulous inferences for proof positive; indeed, his readers will frequently be induced to conclude that, like Mrs. Malaprop's Cerberus, the spy was "two gentlemen at once." Still he seems to have been concerned in the capture of Napper Tandy at Hamburg, and he appeared in Ireland at the time of Emmet's rebellion, when he underwent a bogus imprisonment in order to secure the ringleader's secrets. Yet no one suspected him; nay, he won great popularity by his offer to fight D'Esterre in place of O'Connell, and in his latter days was revered as a veteran rebel. Finally he was mysteriously shot in a duel by one Boyce, whose motive Mr. Fitzpatrick is disposed to suppose was vengeance for the imprisonment of a relative. A truly marvellous career of duplicity! But even more complete was that of McNally, whose appalling double-dealing is familiar to the students of Mr. Lecky. His first descent

into baseness, dated by the historian at 1794, is assigned to 1790 by Mr. Fitzpatrick, and certainly the disclosures of the prisoners' lines of defence to the Crown, with which McNally's name is infamously associated, began before the later year. No novelist has ever contrived a more marvellous example of the two lives than that of Leonard McNally. To posterity he is known as the meagrely salaried informer who sent daily reports to the Castle of every passing feature of the anti-English conspiracy, which, though seldom directed at individuals, embraced by implication those with whom he was in daily companionship. To his contemporaries he was familiar as a successful playwright, an eloquent barrister, a staunch supporter of advanced opinions, a good fellow, the trusted friend of Curran. That patriot wrote to him in terms of unreserved affection; it was to him that the news of Curran's death was first announced in Ireland. In fiction a McNally would be criticized as impossible and overdrawn; he lived, nevertheless, in the flesh, and his story, as told by Mr. Fitzpatrick, is almost painfully interesting.

*Dramas in Miniature.* By Mathilde Blind.  
(Chatto & Windus.)

THE 'Dramas in Miniature' which Miss Blind presents to her readers are all, with one exception, tragedies, and they are tragedies of the kind which many people are apt to sum up, and, as they imagine, to condemn, in the one word "painful." It is a little difficult, in this ready-made condemnation, to distinguish the proportion borne by conventional morality to merely distressed sensation. The liberty of the subject in art—which is something very different from the liberty of the subject in the more temporary sphere of actual life—is a question which will probably always remain in the flexible state of discussion. How, indeed, can there ever be more than a compromise, an armed and alert truce, between the artist, of whatever age, and his casual contemporaries, the people who buy his books in order not to appear ignorant, who talk of him in parlours, and discuss his morality with their spiritual advisers for the time being? To the artist the question is one of art—a question to be seriously considered, with a full comprehension of the invaluable services which morality confers upon art. But with the general reader, even with the cultivated general reader, there is nothing to consider. It is admitted that the Greeks are to be excused for choosing horrible subjects, and the Romans for treating ordinary themes in an offensive manner. Shakspeare's audacity in the confusion of virtue is to be forgiven him, and we are even to read Ford, so long as we refrain from mentioning his plays by name. But when it comes to the present every one is to avoid reminding us that there are commandments to be broken, except, indeed, in French, where all the novels are founded on the splintered fragments of a single commandment. No artist, of course, holds this view of art, but it is not in the nature of every artist—fortunately for the variety of literature and the happiness of the greatest number—to feel any attraction to the darker side of things. With Miss Blind there has

always been a certain adventurous spirit of discovery, passionately interested in the sorrows of those who have perhaps, in the charitable phrase, "deserved" their sorrows—the outcasts of the earth, the disinherited of society. It was particularly noticeable in the section of 'The Ascent of Man' called "The Leading of Sorrow," certainly one of her most vigorous and eloquently sympathetic pieces of work. It is yet more marked in the present volume, where four of the longer poems deal with aspects of life which are usually conspicuous only by their absence from such of our art as professes to be realistic.

But, it may be added, Miss Blind's art does not profess to be realistic, and here there is both something to be thankful for and something to regret. Her studies of sordid, unholy life are, after all, the impressions at second hand which a woman must, almost of necessity, have of

—the rose shut in a book

In which pure women may not look.

They thrill with a compassionate emotion which gives them a certain poetic exaltation; and so far both they and we are the gainers. But they do not always convince us of their reality as pictures of life. In Rossetti's 'Jenny' we have the one almost flawless poem of its kind; it satisfies our artistic sense and it satisfies our sense of reality. The picture is precisely right in tone. With Miss Blind there is a sort of brutal vividness which is decidedly striking, and there is that deep compassion which only a woman could feel for a woman. But at times the tone of her picture is too crude—at times her sufferers seem in act to adjust an aureole which appears a little out of place. The poem called 'The Message' tells the story of a half-delirious death in hospital—tells it vigorously, impressively, in perhaps somewhat too intentionally prosaic language. 'The Russian Student's Tale' is much the finest of these studies, and here the language, not being put into the mouth of the girl of whom it tells, is sustained at an equal elevation, and is, indeed, full of lyric passion. The episode has the interest of a scene from a novel, and it lends itself admirably to poetic treatment. A remarkable effect is produced by a sort of refrain—some fervid lines describing the song of the nightingale heard without—which comes, as it were casually, at the pauses of the narrative. The story is practically that of Jules and Phéné in 'Pippa Passes,' but with another ending. It ends thus:—

And I, I loved her too, so much,  
So dearly, that I dared not touch  
Her lips that had been kissed in sin;  
But with a reverential thrill  
I took her work-worn hand and thin,  
And kissed her fingers, showing still  
Where needle-pricks had marred the skin.  
And, ere I knew, a hot tear fell,  
Scalding the place which I had kissed,  
As between clenching teeth I hissed  
Our irretrievable farewell.  
And through the smouldering glow of night,  
Mixed with the shining morning light,  
Wind-wafted from some perfumed dell,  
Above the Neva's surge and swell,  
With lyric spasms, as from a throat  
Which dying breathes a faltering note,  
There faded o'er the silent vale  
The last sob of a nightingale.

'The Battle of Flowers,' another miniature drama, is a sort of companion picture, by way of contrast, to the sordid interior of



'The Message.' In 'A Carnival Episode' we have a passionate love-scene, with the strangest ending that fact or fancy could suggest. It has that glowing fervour which Miss Blind's verse rarely lacks, and which in 'The Mystic's Vision'—oddly inserted among these "flowers of evil"—rises to the point of spiritual ecstasy.

Ah! I shall kill myself with dreams!

—the cry of so many souls, not only from behind convent walls—comes with poignant effect as the first line of a piece which can only be compared with Mr. George Meredith's 'Song of Theodolinda.'

The last of the 'Dramas in Miniature,' 'Scherzo,' seems to belong more appropriately to the lyrical section of the book. It has the gay measure which suits its name, and, melody and picture in one, it calls up a charming vision of gracious youth:—

Yea, though golden days be o'er,  
If you enter at my door,  
Spring, dear spring, will come once more.  
There will break upon the night  
That glad flash of dewy night  
Which, like young love in a pet,  
Once with sunny tears would wet  
Many a wild-wood violet;  
And the hyacinth will arise  
In the April of your eyes.  
Blossoms of the apple-tree?  
Rarer blossoms bloom for me  
In the cunning white and red,  
Most felicitously wed,  
On your cheek. And then your brow—  
Can a snow-white cherry-bough  
Match its bland, unsullied hue,  
Where, like threads of silky blue,  
Little veins show here and there  
Through broad temples where your hair,  
Clustering, hangs a tender brown  
Softer than the fluffy down  
Which before the leaf in March  
Beards the lime tree and the larch?

Oh, beloved, come and bring  
All the flowery wealth of spring—  
All its blossoms, buds, and bells,  
And wind-coaxing violet smells—  
All its miracle of grace  
In the blossom of your face.

A beautiful little poem 'On a Viola d'Amore' has the same dainty charm; and in some of the short lyrics—'Love's Sornambulist,' 'Lassitude,' 'Seeking,' and 'Only a Smile,' for instance—there is a note of genuine feeling which is perhaps the rarest quality to find in contemporary verse. How poignantly such lines as these express the particular sensation which they essay to render!—

I feed my love on smiles, and yet  
Sometimes I ask, with tears of woe,  
How had it been if we had met,  
If you had met me long ago,  
Before the fast, defacing years  
Had made all ill that once was well?  
Ah, then your smiling breeds such tears  
As Tantalus may weep in hell.

In these lyrics, as well as in the longer poems, there are dramas in miniature, and the emotion is at times more convincing. For indeed Miss Blind is pre-eminently successful as a writer of lyrics. In her lyrics she is "simple, sensuous, and passionate": she catches at times the heart's own rhythm in its troubled exquisite moments. Her best work gives one the impression of having been lived: it has the impromptu of nature. And for this it should be prized by those who value the simpler, deeper qualities of an art which must needs be so close to nature.

*Cardinal Manning.* By Arthur Wollaston Hutton, M.A. With a Bibliography. (Methuen & Co.)

*Memorials of Cardinal Manning.* Arranged and edited by John Oldcastle. (Burns & Oates.)

CARDINAL MANNING justly finds a place in a biographical series of "Leaders of Religion." As an Anglican archdeacon he for a time led the Catholic party within the Church of England, and carried a not insignificant section of it with him to Rome. He became an important factor in leading his new communion to proclaim or accept the crowning dogma of Papal infallibility; and more recently at home he has been the successful leader in movements, social and political, which are new at least to the traditions of his hierarchy. The period of his cardinalate may well be considered as marking the zenith of the Roman Catholic revival in England.

Mr. A. W. Hutton, who contributed two years ago to the *Expositor* some personal reminiscences of Cardinal Newman, is not similarly qualified to be the biographer of Cardinal Manning. In the former case he had the advantage of continued social intercourse with the subject of his memoir. To Cardinal Manning he was almost a stranger, and his narrative is therefore mainly a chronicle compiled from the newspapers or materials accessible to the public; and it attempts little more than to tell "precisely what Manning said or what he did at such and such a time, and further what was thought and said about him by observers on the spot," and so "to illustrate fairly and with sympathy the progress and consistency" of a life "which must on the whole be accounted noble and memorable." However, pending the publication of private correspondence, or revelations from those who were behind the scenes, an objective narrative of this kind is just what is wanted. Few men have lived more than Manning in the light of the newspapers. He had little private life, and what there was of it was distinguished by extreme simplicity. Meanwhile, the position held by Archdeacon Manning as rector of Lavington, the story of his "migration" to Rome, his subsequent life as a priest in London, or as Superior of the Oblates of St. Charles, before his elevation to the place held by Wiseman, have already faded from the memory of the present generation. Mr. Hutton, in recalling the details of this, in many respects, remarkable career, has done his part with great care and conspicuous impartiality. He has been sparing of his own reflections and criticisms—except necessarily in reviewing the Cardinal as a writer and preacher—while his generous anxiety to judge favourably of conduct and motives has given to his few comments almost the tone of an apology.

"Manning," says Mr. Hutton, "was never other than a thorough Englishman," and he adds, "one who looked to his country's welfare rather with the eye of a statesman than that of an ecclesiastic." The second of these statements is far more open to controversy than the first. Manliness and courage, the maintenance of a brave fight on the side of a minority, the steady pursuit of a single aim against overwhelming

obstacles, a strong sense of justice towards the weak and poor—these were his most striking characteristics. But his British pluck was blended with something of Italian *finesse*. The great step which converted the Archdeacon of Chichester, with a bishopric before his eyes, to plain Mr. Manning, a Roman Catholic layman, in 1851, was no doubt an act as courageous as it was sincere. After his accession to the Roman Church (April 6th, 1851) Manning was not altogether popular with her clergy. Old priests were offended at his ordination to the priesthood before he had been ten weeks a Catholic; and shortly afterwards the *Tablet* caustically announced that Mr. Manning intended to visit Rome "for the purpose of commencing his theological studies." At Rome he was nicknamed "Monsignor Ignorante," and after his first settlement in London he was known for some years as the "Apostle of the Genteels," so little had he then developed his all-absorbing interest in the masses. Later on his opposition, as archbishop, to the schemes and methods of the Jesuits—to whom, however, Mr. Hutton assures us, he bore no ill will—at least did not procure him the favour of their numerous adherents; and the friends of Newman were as little pleased with Manning's persistent and successful resistance to the Oratorians' long-cherished plan of founding a college or house of the Oratory at Oxford. The old Whigs and new Tories alike looked askant at the new departure of a prince of the Church standing on public platform shoulder to shoulder with Dissenting preachers and actively promoting the democratization of the Church. The position to which he attained in the end within and without the Church is unique. The man who in England was honoured at Court, respected by the Nonconformist ministers, and the champion of the British workman on strike, was at Rome a chief among Ultramontane cardinals and the influential friend and adviser of two Popes so different in character and policy as Pius IX. and Leo XIII.

His boyish exclamation, "Aut Cæsar aut nullus," was a revelation of character. The merit of his success was, however, all his own. He owed less than is thought to friends or party, and he lacked many gifts which are popularly ascribed to him. He certainly possessed little learning either as a theologian or historian, and was innocent of any acquaintance with Biblical criticism. He was an excellent platform speaker, earnest and fluent, and a powerful preacher, strong in oracular pronouncements and in appeals to the conscience; but he was weak in reasoning. As with Newman, his Anglican were better than his Romanist sermons. Manning's reputation made his books, not the books his reputation. His practical talents were diplomatic rather than administrative. He won his way by force of character, popular sympathies, ambition, and sheer hard work. It is said that his only notion of a holiday from London was a preaching tour in the manufacturing towns of the north of England.

In conversation, as in the pulpit, Manning was epigrammatic, oracular, and for ever "cocksure." One of the most curious and perplexing of his pronouncements was that delivered to Mr. Gladstone in 1845 when the latter, perturbed



by the recent secessions to Rome, asked his friend if he could point to any common defect which would account for them. "Yes," said Manning, after reflection, "*want of truth*." The Cardinal in after years is said to have explained this by reference to his dislike to the shifty methods of Tract XC. The men, however, who went over to Rome, went, not because they adopted the principle of the tract, but because they found it unsatisfactory. Manning's accusation, nevertheless, would have perhaps comforted Kingsley had he known of it.

Another famous saying attributed to the Cardinal, viz., that "Vaticanism triumphed over history," is, in this form at least, pronounced apocryphal by Mr. Hutton, who explains that, to any dogmatic Christian, history, resting on human and uncertain testimony, must yield to a divine revelation which contradicts it. But Manning displayed occasionally a more diplomatic disregard for historic facts. He once had before him, in his archiepiscopal capacity as censor of books, the life of a saint, in which the author, a learned Catholic of undoubted orthodoxy and piety, described how the saint in question, a monk or friar, was for some trivial or imaginary fault publicly flogged in the refectory by his religious brethren, and confined in the monastic prison. The Cardinal did not deny the facts and could not canonically on that ground refuse his *imprimatur*, but he put such pressure on the author to withdraw a fact which prudence suggested had better be concealed from Protestants, that the edifying work was suppressed—two or three copies only by accident escaping destruction. This is a kind of "economy" which the author of Tract XC. would not, perhaps, have allowed himself to practise.

An interesting feature of Mr. Hutton's narrative, and one upon which more light would be welcome, is the indications let drop here and there of the strange fate which set the two Catholic leaders and cardinals so widely apart that on no single question where divergence was possible did they seem to act together. Although Manning could speak in public after Newman's death of the uninterrupted friendship of almost sixty years, there had, in fact, been scarcely perceptible intercourse between them from the day that the door of the house at Littlemore was shut by its owner in the face of the archdeacon, who was thereupon kindly escorted back to Oxford by the young James Anthony Froude, until quite the last few years. Newman, says Mr. Hutton, met Manning face to face on the occasion of the latter's consecration as archbishop, and "was not willing to meet him again until he could do so as a brother cardinal some fourteen years later." So seriously did the first-made Cardinal distrust the great Oratorian that when the news of the Pope's desire to raise him to the purple reached England, Manning promptly sought the influence of Bishop Ullathorne—so the bishop himself declared—to aid in preventing the dreaded mischief.

The twelve pages of bibliography furnished by Mr. Hutton, and containing a list of books, pamphlets, and reviews written by the Cardinal, as well as published

criticisms upon them, make a very satisfactory piece of work. On a minor point Mr. Hutton is not quite accurate. Manning and Ward were not the only Roman Catholic members of the Metaphysical Society. Father Dalgairns, of the London Oratory, was an active and prominent member from the beginning, and read many papers before that society.

The 'Memorials of Cardinal Manning,' edited by John Oldcastle, is a reprint of papers which had appeared in *Merry England*, and is especially interesting as a record of the impressions made by the Cardinal on many outside the Church who came in contact with him. It is well printed and illustrated, but concludes with some terrible poems. The section "As Dissenters saw Him" is amusing, but perhaps the Cardinal, if he had had the option, would have suppressed the story of the carpenter's boy told by Mr. Waugh. The editor repeats Mr. Mozley's story of the "sagacious" Bishop Wilberforce remarking to Prince Albert, "If Manning had been made a bishop he would have been with us now." John Oldcastle repudiates the suggestion conveyed, but tells a kindred anecdote of how, not long after Manning's secession, a cabinet minister, meeting him, said, referring to a then vacant bishopric, "We should have appointed you." "What an escape my poor soul did have!" was the reply, which, so far as it goes, surely confirms the sagacity of Bishop Wilberforce.

*Histoire de Charles VII.* Par G. Du Fresne de Beaucourt.—Tome V. *Le Roi Victorieux, 1449-1453.* (Paris, Picard.)

THE power of a heroic personality is so great that even people of education are inclined to fancy the deliverance of France a miracle, brief but enduring, entirely owing to the apparition of the Maid of Orleans. This is the case especially in France, where of late years the honour paid to Joan of Arc has taken the proportions of a cult. Every political party, every religious opinion, has eagerly claimed the adherence of the "bonne Lorraine"; and we have met the shepherdess of Domremy as strategist, as defender of the monarchy, as deliverer of the people, as saint, as hysteric, and lastly, thanks to M. Paul Marin, as spiritualistic medium triumphantly foretelling the discoveries of Mr. Crookes. In this fever of enthusiasm no one appears to remember that Joan of Arc was not alone in delivering her country, and that the victories of France are explained by the simplest human agencies. The historians of the marvellous Maid forget the tenacity of Charles VII., the courage of his captains; they ignore the military discipline of the regular troops invented by the king, and the immense development given to the French artillery; they take no account of the generosity of the States-General, the vast sacrifice of men and money freely consented to by a people weary of a prolonged invasion. They set aside also the discouragement of the English, the internal discords that disturbed the policy of a king too young to rule. It is so much simpler to account for everything by the appearance of a prophetess inspired to deliver her country. The Marquis de Beaucourt is not as one of these. He is nothing

if not impartial, exact, judicious. He shows us all the secret stress and toil, the untiring energy, the incessant sacrifice, which went to liberate the invaded provinces. And at the same time he does not diminish the aureole of her who has been called the Christ of France. He shows us how her influence, born itself of a general renewal of hope and will, infused a more passionate courage, a more active spirit, into the desperate and harassed populations. Already in the third and fourth volumes of this great history, reviewed in our pages some two years ago, M. de Beaucourt showed the wonderful revival that followed the brilliant campaigns of Joan of Arc. This fifth volume relates the achievement of the twenty years of chequered but victorious struggle which followed the martyrdom of the Pucelle. His last page leaves the English with the sole and solitary port of Calais to tell of their pretensions to the crown of France.

If the woof of M. de Beaucourt's latest volume is supplied by the victories of Charles VII., by the campaign of Normandy and the two campaigns of Guyenne, the weft is furnished by the incessant intrigues of the Dauphin, both in France and in Italy, against the authority of his father. Charles VII. had to struggle during all his life not only against a powerful invader, but against the more insidious enemies who within his own palaces sought to compass his overthrow. None of these enemies was so subtle or so dangerous as his son. Already in his fourth volume M. de Beaucourt had shown the future Louis XI. plotting with Dammartin, plotting with Jamet du Tillay, conspiring with the Scottish Guard, with Mariette, with the Lady of Azay. In this volume we open the series of the financiers' conspiracies, beginning with the trial of Xaincoins, Treasurer and Receiver-General, in 1450. This affair was followed by several minor trials, in which the High Steward of France and many other persons of consequence about the Court were implicated. It culminated in 1451 in the obscure but famous trial of Jacques Cœur.

The real cause of the condemnation of Jacques Cœur must not be sought in the flimsy and often preposterous charges trumped up against the great financier. His true offence—here M. de Beaucourt is in accord with an historian so absolutely opposed to all his methods and ideals as Michelet—his real crime was to have lent money to the Dauphin. This conjecture must remain an hypothesis, since Louis XI., on ascending the throne of France, immediately destroyed all such papers and registers as might denounce or compromise his past reputation. It is noteworthy, however, that among his earliest acts of power he named Xaincoins Master Extraordinary of the Chambre des Comptes, rehabilitated the memory of Jacques Cœur (dead in banishment in the isle of Chio), heaped honours and favours on the children of the exile, and publicly expressed his gratitude for the "bons et louables services à nous faiz par ledit feu Jacques Cœur."

It is difficult and generally dangerous to serve two masters; but never were two masters so impossible to conciliate as Charles VII. and his son. Until his accession to the throne, Louis showed nothing but



contempt and aversion for his father's policy. Charles VII., a great statesman in France, was in Italy but the ineffectual continuator of the policy of Charles VI. While the English still menaced the peace of France, the king was credited in Italy with the old dream of a French conquest of Lombardy and Sicily, a French protectorate of Genoa, and the crown of Charlemagne for the King of France (see p. 163). It is certain that Charles VII., not in all things wiser than his age, cherished a policy of French intervention in Italy. When in 1454 René of Anjou abandoned his expedition to conquer the crown of Naples and retreated into France, the king reviled his cowardice, and cursed the day that he was born, saying, "It is all over with the influence and honour of the French in Italy." Briefly, the policy of Charles VII. included not only France for the French, but Italy for the French.

The Dauphin Louis had no irony too severe for the illusions of his father; and he was to prove in later days that he knew the limits of the duties of a king of France. But he was not with impunity the child of his father, the grandson of Charles VI., the great-nephew of Louis d'Orléans, and the future father of Charles VIII. All the princes of his house were subject to that hallucination of an Italian crown. If Louis reviled his father, it was less because he held an Italian invasion ridiculous in a monarch who had barely repulsed the English from the heart of France than because of his savage impatience that the king should poach on that which he considered the manor of the prince. There is little doubt that at this period of his career Louis considered himself to have succeeded to the position in Italy of the younger brother of Charles VI. Louis d'Orléans, to secure the support of Milan, had espoused the daughter of Visconti; Louis of France was married to the sister-in-law of Sforza. The French prince and Milan, now as then, were close allies: they had made a secret treaty together for the conquest of Genoa. Great was the indignation of all parties when it crept out that—in 1452 as in 1396—the king in Paris nourished a similar project, and that the throne of France was again to be the rival of a French prince in Liguria.

Amid these vain Italian projects, these puerile dissensions, there burst the news that the English had descended in Guyenne, had taken Bordeaux, had been welcomed by the populace with open arms. Charles VII. resumed his true importance: in one brilliant campaign of five months he reconquered Guyenne from the invader. But he had scarcely expelled the troops of Talbot when he opened again the old ineffectual negotiations, the old impracticable projects of Milan for Orleans, Naples for Anjou, the suzerainty of Italy for the King of France. In vain the Pope sought to arouse all Christendom by telling of the extremities of Constantinople. No one listened. The movement of the age had already turned to the constitution of different cohesive monarchies; the action of a concerted Christendom was no longer possible. The chimeras of a Charles VII. were at least the natural delusions of his age, and less impossible, if less necessary, than a Crusade.

In later days the queen of Charles VII. related to the Duke of Burgundy a singular and touching story. When the English were still masters of the greater part of France, a Man of God (one, doubtless, of the many successors to the tripod of the Maid of Orleans) had come to find the king, and had said to him:—

"God has chosen thee for his instrument. Thou shalt conquer, O King! France shall be mightier than she has been these three hundred years; and thou, in payment of thy debt to God, shalt lead thy troops against the infidel."

In 1452, when France was delivered as by a miracle from the hosts of the English, the Man of God reappeared. "Pay thy debt," he said, "or within an appointed time beware of a death mysterious and strange."

But the king did not listen to the prophet. In 1453 Constantinople fell into the power of the Turks, and with this event we close the fifth volume of this great history of Charles VII. The forthcoming and final volume of M. de Beaucourt's *magnum opus* will contain the death of Charles—who died in truth, according to the testimony of his widow, within the time appointed by the wandering prophet.

#### NOVELS OF THE WEEK.

*Lucy, Francis, and Cousin Bill.* By Aden Wistan. 3 vols. (Eden, Remington & Co.)

*Horsley Grange.* By Guy Gravenhil. 2 vols. (Chapman & Hall.)

*Dare Macdonald: a Romance of the Riviera.* By E. R. Macnicol. (Alexander Gardner.)

*A Jersey Witch.* By Hilarion. (Eden, Remington & Co.)

*The History of a Failure, and other Tales.* By E. Chilton. (Longmans & Co.)

*The Bushranger's Sweetheart.* By Hume Nesbit. (White & Co.)

*In Fool's Paradise.* By H. B. Finlay Knight. (Ward & Downey.)

*Daughters of Men.* By Hannah Lynch. (Heinemann.)

*Catmur's Caves.* By Richard Dowling. (Black.)

*Virginie's Husband.* By Esmè Stuart. (Innes & Co.)

*Betsy.* By V. (Osgood, McIlvaine & Co.)

*The Commodore's Daughters.* By Jonas Lie. Translated from the Norwegian by H. L. Brækstad and Gertrude Hughes. (Heinemann.)

'LUCY, FRANCIS, AND COUSIN BILL' is a book absolutely without literary pretensions, prolix, ungrammatical, crowded with figures, most of them of little interest. Yet it has the merit of originality, inasmuch as it is the reflex of a state of society and a point of view utterly unfamiliar to the general reader. Scotch suburban life among third-rate middle-class folk is here photographed, or rather daguerreotyped, in the style of forty years ago. The interest of the book is principally objective. Its merit is the fidelity of a shorthand writer to the slipshod utterances of ordinary conversation. That the result is rather heavy is the author's misfortune rather than her fault. The class described is exactly that which is devoid of grace and humour—that which, though no more prosaic than the corresponding class in England, is handicapped by the lack of versatility which has given rise to the most biting and unjust reflections

on the stolidity of the national character. It cannot be said Mr. Naysmyth, with his boisterous "Ha-ha-ha," or Miss Clarinda, with her sniggering "Tche-te-te," is untrue to life, or that the vulgar "jocking" about ladies and their "beaux," which produces these cachinnations, is otherwise than an acceptable form of wit in the regions of Newington and Trinity.

The publication of 'Horsley Grange,' in which the attempted "nobbling" of the favourite for the Grand National plays a prominent part in the plot, has certainly the virtue of opportuneness. Guy Gravenhil discourses with great unction on fox-hunting and steeplechasing; and his pictures of gilded youths, "Copper Belles," trainers, and horsedealers are dashed off with plenty of vigour and local colour. 'Horsley Grange' is full of slang and racket, noise and practical joking, with a strong spice of melodrama and a liberal infusion of poetic justice in its closing chapters. At any other time than the present its essentially horsey flavour might tend to limit the circle of its readers; but at this juncture it may be cordially recommended in the light of a manual whereby the diner-out may qualify himself to discuss the burning question of the hour.

In her graceful though somewhat effusively sentimental story, Miss (?) Macnicol adopts the device—which is in danger of becoming somewhat hackneyed—of making a child the central figure of the plot. Dare Macdonald is a charming little fellow, a sort of blend of Little Lord Fauntleroy and one of Mrs. Ewing's heroes; but there is a little too much of him and of his wonderful voice. The story is told in the first person by the heroine, but the author commits the curiously inartistic blunder of quitting the first person for the third, for one page, in order to describe the impression which she creates on her lover on the occasion of their first meeting. This is the only jarring note in a story which has no lack of feminine prettiness.

For some reason or other there has been quite an outbreak of stories about serpent-women during the last few months. This ancient superstition is peculiarly ill adapted to modern handling, and such an achievement as Dr. Holmes's 'Elsie Venner' should offer no encouragement to writers who are not poets and whose powers are of a strictly limited order. 'A Jersey Witch' is no more successful than the other recent attempts in this direction, while for sheer vulgarity and offensiveness it surpasses them all.

'The History of a Failure' gives its name to a collection of bright little tales which have been brought together by their author from the various magazines in which they first appeared. The title-story contains humour and pathos enough to cause its obvious absurdities to be accepted by the reader in a genial spirit. 'The Story of Rose' is less good and more sentimental. 'Mrs. Mompesson' is decidedly clever. The author shows a genuine sense of humour, and can also be pathetic when she does not allow mere sentimentality to get the upper hand.

Mr. Hume Nesbit possesses the pen of a ready writer, and deserves great credit for having constructed a fairly readable tale with characters not one of whom presents a



single good trait or redeeming feature. The scene is laid in Victoria, but might equally well have been placed in any country where there are reprobates of both sexes to be found. Australians will not be obliged to Mr. Nesbit for representing Melbourne as composed of such, and making no mention of the reputable citizens who form the large majority of the population. One of the most amusing characters is a "larrikin" who by levying "black mail" amasses a fortune, and after several disappointments in love marries the daughter of an English earl. The heroine of the book is a fourth-rate actress, who is devoted to a bushranger. As this latter type of industry is now a thing of the past, would it not be better to let it alone? Our author succeeded in making it interesting in one of his earlier tales, and Rolf Boldrewood has given a halo to Capt. Starlight, for whose character there was some foundation, but who was as different from the escaped gaol-birds who used to infest the bush as Claude Duval was from the Artful Dodger or any area sneak.

'In Fool's Paradise' is, particularly at the outset, a sort of compendium of the very latest slang belonging to various callings and of some of the newest forms of cockney utterance. Amongst other things it casts side-lights on the manners and morals of young aspirants at the bar, solicitors' offices, haunts of music-halls, with other persons, places, and things. Mr. Finlay Knight says a smart thing almost as often as a disagreeable or merely flippant one; yet flippancy may, perhaps, be said to be the leading characteristic of his novel. However, it and what nowadays stands for cynicism are put into the mouths of a group of very young men, and there is no knowing what other notes he may be able to strike. With those who like a rather reckless, racy, and audacious kind of humour the volume will pass. It is (with cutting satire) dedicated to "Miss Smith" of South Kensington, probably as the representative of the young person in the abstract, and purports to be a revelation for her especial benefit of how gilded and other youth act, feel, and think in her sweet absence. Mr. Finlay Knight seems to know a good deal of the young man of the hour, and especially of his ideals in the matter of amusements and so forth; much more deeply he does not go. The reader may find some interest in comparing his own knowledge of typical manhood with that conveyed by the author. Sundry touches now and again recall Mr. George Moore's young men, but so far as we may judge there is a good deal of native originality of manner. The point of view is not always an agreeable one, nor the writing pleasing, but better things may follow. The description of a pugilistic encounter in a studio, if good reading at all, is better fitted to please male than female readers. Yet we should not be surprised if "Miss Smith" herself—who is nothing if not adaptable in nature—were not capable of getting up a pretty enthusiasm for such pictures in her wholesale, if not wholesome, determination to keep abreast of each new "movement." She has learnt many things of late, and does many things she would formerly have shuddered at. Who knows what may follow? Perhaps the author was aware of this, and

did not seriously warn her off the ground when the combat set in. There is a great lack of certainty and firmness of handling in the final chapters, when the "fooling" is over and the serious business of love and life sets in. It looks even as though the author had not been at all clear as to the "finish" and how to get over it.

'Daughters of Men' is concerned with the Greece of to-day. In it modern Athenian society is depicted as a dreadfully poor imitation of the society in the "City of Light," and the citizens are painfully feeble in their character of "Boulevardiers," which they are so anxious to sustain. It is not an attractive, though it may be a just enough point of view, and the story itself is entirely wanting in interest and power of presentment. In it we find nothing admirable in spite of a good deal to choose from. It is manifestly of the manufactured type of story, though it does not run on notably beaten lines. Far too many people figure in it; none of them makes any marked impression on the mind. Nor in the matter of incident is it much happier. Even the episode of the boxing of the ears of a fair Athenian maid by a disreputable singer does not startle one to excitement or indignation. The book is distinctly tedious, lacking in humour, and most readers will lay it down with a sense of relief as being undeniably heavy and profitless reading.

A somewhat mysterious haunt of diversion in the neighbourhood of Victoria is called by Mr. Dowling "Catmur's Caves," and is evidently plainly visible to him, as also to his readers. The principal parts are played by the showman Catmur, a lion tamer, a magnetic lady, a mild lunatic, and a private secretary. It is rather an odd company and an odd tale—difficult to make up one's mind about, except, of course, that it is not stupid, yet not so clever as one believes it is going to be, considering that it has some originality and that the material is fresh enough. There are one or two dramatic situations and certain well-drawn mental attitudes, but the thing, in the main, leaves a hazy rather than a powerful impression. The lion tamer is notable amongst the rest of the queer folk who draw to a rather tamer conclusion than might be expected.

'Virginie's Husband' is a story the scene of which is laid in a French town on the river Oise. There is a great deal of what was once called local colour about it and much French-English in the dialogue. "Give yourself the trouble to enter," and so forth, is the kind of style it avows. Time was, in the days of Miss Thackeray's 'Village on the Cliff,' when she and others made this sort of thing piquant. But that is long since. Miss Esmé Stuart is known as a writer for girls, and 'Virginie's Husband' is not unlikely to find favour in the eyes of admirers, though it seems a little flat and out of date to others. The story is of married life that begins untowardly and ends serenely. Certain lessons are enforced in passing. No further comment seems needful.

'Betsy' is a pleasanter little volume than one at first supposes. A something in the dialogue and style looks at first almost like a needless affectation of smartness inclining to vulgarity. It goes on, however,

more happily, and, though quite short, contains two nice girls, one English, the other American, which is more than one generally discovers in the cloud of stories and novels just now obstructing the literary horizon. There is also rather a nice little fellow, aged eight, with a healthy appetite and somewhat original manners and morals, who may be imagined as growing into a decent manhood. Sir George is the selfish rather than the cruel parent of fiction, but he works enough mischief as that. There is nothing of the nature of caricature about him, but he is exceedingly disagreeable, and one is annoyed at his daughter's vain self-sacrifice and inclined to be angry with such an act of folly, knowing right well how it will be rewarded. It is pleasant to note that the bright little book ends well, in spite of the tragic turn events are beginning to take when Betsy, the American, intervenes and sets everything right.

'The Commodore's Daughters' is not a particularly stimulating specimen of Jonas Lie's art, and certainly has nothing in it so peculiarly Norwegian as to justify its insertion in an international library of novels for English readers, when there are so much better works by the same writer ready to hand. It would have been fairer to the author, and kinder to the reader, to have chosen, for instance, such a little masterpiece as 'Den Fremsynte,' with its weird but unsurpassable pictures of Norwegian seafaring life, scenery, and superstitions; or, better still perhaps, that most pathetic story of hardship and wrong, 'Livsslaven,' in which the hero, an industrious, but terribly handicapped young smith, after a gallant struggle against adverse fate, finally succumbs to a fit of wrath, and is hanged for murdering the scoundrel who was corrupting his betrothed, or, as Mr. Gosse oddly puts it in his preface, for "irresistible indulgence of a passionate physical instinct." 'The Commodore's Daughters' is of a very different calibre. It is a somewhat tedious description of what passes for good society in a Norwegian provincial town, with a pretty obvious moral. None of the characters is engrossing, while the henpecked Commodore, his snobbish wife and priggish son, are simply irritating. The loves of the Commodore's daughters naturally form the gist of the story. The elder girl, "who will not while she may," is soured for life in consequence; while the younger, whose affections are bestowed "not wisely, but too well," dies of a broken heart complicated with consumption. Thus the story, on the whole, is dismal as well as dull, and but rarely relieved by flashes of the author's peculiar humour and vividness. It is only fair to add, however, that in this instance he has not been very brilliantly interpreted. The English translation, though fairly accurate, is clumsy and slipshod; here and there we meet with inexcusable blunders; while occasional passages are quite unintelligible without a comparison with the Danish original. We also object to the expression "from the Norwegian" on the title-page. Despite a few local words in the vocabulary and some slight differences in spelling, the language of Jonas Lie is Danish. To call it *Norwegian* is about as reasonable as to speak of translating from the *American* of Walt Whitman.



## BOOKS OF TRAVEL.

*Sporting Sketches in South America*, by Admiral Kennedy (Porter), is the title of a collection of articles originally contributed to *Land and Water* during the cruise of H.M.S. Ruby, extending over three and a half years. The total "bag" recorded may seem large, but, with 250 mouths to feed, nothing was wasted, and the interest taken in sport by officers and men alike proved highly salutary from a moral as well as a physical standpoint. The author's instructions respecting the haunts of game are thoroughly practical, and will be very serviceable to future visitors; but the book is far more than a mere record of sport, for quite as much is said about the countries visited as about the animals found in them, and many works of far higher pretensions do not contain half the "grit" supplied by this little volume. For instance, there is an excellent account of the present condition of Patagonia, and of the Welsh colony at Chupat, about which Admiral Kennedy remarks that "few people in the world, except naval men, know where it is, or are interested in anything that concerns it." Among those select "few" may be classed the readers of the *Ibis*, who are necessarily familiar with the description of the settlement in its earlier days from the pen of the late H. Durnford, a promising young ornithologist, cut off in his prime. The colony now consists of over 1,500 souls, among whom Admiral Kennedy counted twenty-two religious denominations, "all, more or less, at variance with each other." Apart from religious difficulties, which will probably be solved by the absorption of the next generation into Roman Catholicism, the colonists deserve great credit for the energy they have already displayed. A railway, thirty-five miles in length, connects Chupat with Port Madryn, and on the Ruby's last visit the Bishop of the Falkland Islands (Stirling) gave an excellent specimen of his quality. The carriage in which the party were sitting ran off the rails about half-way,

"but the worthy Bishop, nothing daunted, suggested hoisting it back, and suiting the action to the word, put his shoulder under it, and by our united efforts we succeeded; the Bishop thus proving himself not only a pillar of the Church, of which he is so distinguished an ornament, but a staunch supporter of the Chupat Railway."

Northwards the first port suitable for large ships is San Blas, but, owing to sandbanks and an unbuoyed channel, the entrance is dangerous. The only good harbour is Bahia Blanca, about four hundred miles south of the river Plate, destined to become of importance as soon as the projected railway across the Cordillera is completed, as the town is already connected by rail with Buenos Ayres. The claims of the Argentine Government to the Falkland Islands are discussed; the occupation of Staten Island—which forms one side of the Straits of Le Maire—is described; and the latest information is given respecting the condition and prospects of the South American mission on Tierra del Fuego, commenced inauspiciously many years ago by that amiable enthusiast Capt. Allen Gardiner, R.N. Then the Paraná was ascended, up to Paraguay and the Gran Chaco; and excellent sketches are given of the greater part of the river system in Argentina, as well as in the Banda Oriental, better known as Uruguay. On one of the cruises Rio de Janeiro and other ports in Brazil were visited; and on another occasion the Ruby dropped in at the little island of Trinidad, to see how Mr. Knight of the yacht *Alerte* and his band of treasure-seekers were getting on. Such is the brief outline of the author's wanderings, as set forth in a hearty man-of-the-world style; and no one need be scared from reading this bright little book by the word "sport," for there is plenty of other matter to suit the most fastidious. The illustrations from pen-

and-ink sketches are characteristic, though rough, and there is a map.

MR. GILBERT PARKER has written a good book of travel in Australia under the title of *Round the Compass in Australia* (Hutchinson & Co.), an illustrated volume in which the present and future of the chief South Sea colonies are discussed. The book is on Australia proper, excluding not only New Zealand, but also Tasmania, and it gives a great deal of information with regard to Western Australia and Queensland and South Australia, and less with regard to Victoria and New South Wales. To those who desire to make themselves acquainted with the existing state of things, and with the prospects of Western Australia, South Australia, and Queensland, the work may be highly commended. The illustrations are not, perhaps, of the same merit as the text, and one which is stated to represent a "black trapper" is probably intended for a "black tracker." A curious and interesting point in connexion with the volume is its glossary, which consists chiefly of explanations of Australian expressions meant for English; for less than half the glossary is a translation of native words, and more than half a translation or explanation of Anglo-Australian words and phrases. The glossary is, perhaps, not entirely satisfactory. A large number of different trees are each of them merely defined as a "hard-wood tree," which does not tell a Briton much. The word "Mallee," which is so described, requires an addition to explain that the Mallee tracts are tracts of very poor land capable of being reclaimed by irrigation, but at present bearing only small evergreen trees, which, from insufficient moisture, never grow large. "Cornstalk" is explained as "a name for the rural Australian." We imagine that "cornstalk" is used for Australian youth in general, and that the term comes from the slowness of young Australia. "Wallaby" is explained as "a young kangaroo," which is not, we think, its New Zealand use, as there are certainly in some parts of the South Sea colonies two kinds of kangaroos, "wallaby" being used for the smaller kind. We imagine also that "wallaby" has at some times and places been used for the female kangaroo. "Shearer's joy" is translated as "a name given to colonial bear"; for "bear," query read *beer*? The need for a glossary will, we fear, from year to year increase in all books dealing freely with colonial affairs. It is natural that dialects should grow up and phrases containing native and foreign words creep in. It has been so in the western states of America, and it must be so in the South Seas.

*Seven Years in the Soudan*, by Romolo Gessi Pasha, collected and edited by his son Felix Gessi (Sampson Low & Co.), is likely to excite some interest, as it is the only connected account of Gessi's proceedings which has hitherto been published. The main facts of Gessi's career are pretty well known. Born at Constantinople in 1831, the son of an Italian lawyer living in exile, Gessi served as interpreter on General Strnowy's staff in the Crimea, where Gordon first knew him, and in 1873 entered the service of the Egyptian Government, in which he remained, with short intervals, up to his premature death at Suez in 1880. By far the most interesting episode in this volume is that of the expedition against the slave-dealers in the Bahr-el-Ghazal, whom Gessi punished with the most uncompromising severity. Gordon thought very highly of the services of his lieutenant, and it is quite certain that Gessi himself had formed a somewhat exaggerated notion of his own importance. It is evident that he expected to be rewarded for his service with the governorship of the whole of Equatoria. How else are we to explain the bitter terms in which he writes about his more successful rival Emin Pasha, whom, as far as can be gathered from this volume, he only met once in the whole course of his career? Emin, he tells us,

"is a man full of deceit and without character, pretentious and jealous—a German Jew, he passes for a Turk.....a hypocritical person, ridiculously complimentary and cringing in his manner, and capable of deceiving the acutest man in the world."

One thing we certainly learn from this book, namely, that spasmodic efforts, far from promoting the cause of African civilization, result in miseries greater than those which it was sought to alleviate, and that an actual interference with the local customs and institutions of Central African tribes can be justified only by a permanent occupation of the country, and the enforcement of law and order thus rendered possible.

MISS MARGARET THOMAS has a good reputation as a sculptor, but she was not well advised when she published *A Scamper through Spain and Tangier* (Hutchinson & Co.), which is a very slight and inadequate account of some cities visited by numbers of tourists annually. Miss Thomas is not over accurate. For instance, she says that on leaving Irun she "passed for hours over barren, wind-swept plains"; she declares that Philip II. received at the Escorial the news of the battle of Navarino; and she imagines there are no buffets on the railways in the south of Spain. The book is illustrated with sketches by the author.

## OUR LIBRARY TABLE.

THE 'Land o' the Leal' is indeed an exquisite song, and yet one may doubt whether it was necessary for Prof. Masson to reprint it, along with 'The Laird o' Cockpen' and 'Caller Herrin,' in his *Edinburgh Sketches and Memories* (Black). One might even go further, and question whether the "Sketches" themselves were quite worth reprinting from the magazines and newspapers in which they first made their appearance. Still, they contain a good deal that is new (for such as have not read them elsewhere), and a good deal withal that is curious—the two not always identical. Of new, there are the facts that Carlyle's matriculation number at Edinburgh University was 966 in 1811-12, and 1403 in 1812-13, whilst Charles Buller's was 8 in 1822-23, and Arthur Buller's 836; and of curious there is the etymology of "wig," or the story of the daft "Sir" Peter Nimmo, who once obtained access to Wordsworth, and, having left all the talk to him, made such an impression that the poet afterwards spoke of his visitor as "a Scottish baronet, eccentric in appearance, but fundamentally one of the most sensible men I ever met with." 'Carlyle's Edinburgh Life,' in which this occurs, takes up nearly a third of the volume; the remaining twelve papers deal with such topics as 'Queen Mary's Edinburgh,' 'King James's Farewell to Edinburgh,' 'A Proposed Memorial to Drummond of Hawthornden,' 'Allan Ramsay,' 'Edinburgh through the Dundas Despotism,' 'Charles Kirkpatrick Sharpe,' 'John Hill Burton,' and 'Dr. John Brown.' To say of the last that in his essay on 'Mystifications' he "is seen distinctly as the editor of a previously unpublished curiosity" is misleading, unless it is added that Miss Graham's own 'Mystifications' (Edinburgh, 1859) bore "printed privately" upon the title-page; and we like not the phrase "universal blandness" applied to Sir Walter Scott. In 1856 it was excusable to assert that towards the close of last century "the county constituencies did not exceed 1,500 or 2,000 persons," but now we know from Sir Charles Elphinstone Adams's 'Political State of Scotland in 1788' that the number then was 2,662—a number that slowly increased to 3,385 in 1831. Again, Edinburgh is said here to have had 82,000 inhabitants at the census of 1801, and Leith about 20,000, whereas Edinburgh and Leith together had only 81,404. A really grave defect, as it seems to us, is Prof. Masson's endorsement of Robert Chambers's notion that Lady Wardlaw (1677-1727) was the



author of many, and those the finest, of our Scottish ballads. According to a 'Gazetteer of Scotland,' Trinity Church, at the end of the Dean Bridge, Edinburgh, a "carpenter's Gothic" edifice of 1839, is "not unlike one of the best of the English cathedrals"; just such a resemblance is borne by Lady Wardlaw's 'Hardyknute' to 'Sir Patrick Spens' or to 'The Douglas Tragedy.'

THE fifth volume of Mr. F. C. Burnand's collected works, issued under the title of *Some Old Friends* (Bradbury, Agnew & Co.), is as acceptable as its predecessors. It contains five elaborate parodies, one of them, 'Strapmore,' being among the very best sustained parodies of recent times. The parody of Anthony Trollope is not so happy. It is too long. So is 'Injyable Injia.' A reperusal of 'One-and-Three' confirms one's original impression of the parody of Victor Hugo. It is comparatively flat, and it does not bear comparison with the shorter and more successful skit in Mr. Bret Harte's 'Sensation Novels.' The last is 'Through the Keep-it-dark Continent.' This is full of good things. By neglecting to put the date at which his pieces originally appeared Mr. Burnand throws away half their value and a very considerable part of their interest; but he does so deliberately, and not for want of friendly advice. However, by adding very few new illustrations he has in the present volume taken a step in the right direction. If he would but add a little prefatory note giving the original date at which each piece appeared, we should have no fault to find with him. He has to go no further than his own office for a good precedent. In some of the reissues of Mr. Punch's cartoons excellent brief explanatory notes have been given. Why should not Mr. Burnand follow Mr. Punch's admirable practice?

THE proprietors of the *Times* have acted judiciously in reprinting the biographies of *Eminent Persons* that have appeared in their journal between 1830 and 1889. Some of them are excellent.

PERHAPS the pleasantest of the reprints at present lying upon our table is a charming edition of Fielding's *Voyage to Lisbon*, which forms the first of a series of "Chiswick Press Editions," in handsome type and convenient size, on which we congratulate Messrs. Whittingham. Mr. Dobson has contributed a judicious preface and supplied a careful series of annotations.—Another pleasant reprint is that of Mrs. Cowden Clarke's well-known volumes *The Girlhood of Shakespeare's Heroines*, of which a revised edition now appears in the author's honoured old age. Messrs. Hutchinson & Co. are the publishers.—Two more volumes of the graceful *Bijou Byron* which Messrs. Griffith & Farran are issuing have reached us.—Dr. Garnett's edition of *The Misfortunes of Elphin* (Dent & Co.) increases the debt of gratitude due to him from all lovers of Peacock.

WE have on our table *My Childhood in Australia*, by Mrs. F. Hughes (Digby & Long),—*Cæsar, the Gallic War*, Books II. and III., edited by M. J. F. Brackenbury (Percival),—*An Italian Reader*, by G. Cattaneo (Nutt),—*Aids to the Mastery of German Declensions and Irregular Verbs*, arranged by S. C. (Relfe Brothers),—*Advanced Passages for German Unseen Translation*, by A. H. Fox Strangways (Percival),—*German Declensions*, by S. Jackson (Simpkin),—*A Child's Solar System*, by A. B. Oakden (Digby & Long),—*Political Economy*, by C. S. Devas (Longmans),—*Moral Teachings of Science*, by A. B. Buckley (Stanford),—*Tuberculosis and its Successful Treatment*, by R. Bell, M.D. (Glasgow, Bryce),—*Transactions of the Royal Historical Society*, New Series, Vol. V. (Longmans),—*Stories from Ancient History*, by E. Stow (Stott),—*The Last Link*, by T. George (Digby & Long),—*Linked to a Thought*, by the Rev. P. B. Power (C.E.T.S.),—*The Fairy Ballad Book* (Bell),—*Twenty Minutes*, "Draw-

ing-Room Duologues, &c., by H. L. C. Pemberton (Griffith & Farran),—*Classical Poems*, by W. E. Baily (Cincinnati, Clarke),—*Passion and Reflection: a few Selections from Poems*, written by W. L. Longstaff (Hampson),—*Paulinus; or, the Conversion of Northumbria, an Historical Poem*, by the Rev. R. A. Slipper (Simpkin),—*Ourselves, our People, our Work*, by the Rev. E. T. Leeke (S.P.C.K.),—*Handbook of Scottish Church Defence*, by C. N. Johnston (Edinburgh, Hitt),—*The Races of the Old Testament*, by A. H. Sayce, LL.D. (R.T.S.),—*Notes of Lessons on the Church in the New Testament*, by the Rev. E. L. Cutts, D.D. (S.P.C.K.),—*Geschichte der christlich-lateinischen Poesie*, by M. Manitius (Stuttgart, Cotta),—*L'Art antique*, by G. Cougny (Paris, Firmin-Didot),—*La Morale dans l'Histoire*, by R. Lavollée (Paris, Plon, Nourrit & Co.),—*Les Odeurs*, by M. C. Henry (Paris, Hermann),—*De Norske Staalkirker*, by Prof. L. Dietrichson, Parts V., VI., and VII. (Christiania, Cammermeyer),—*Itinéraires et Souvenirs de Voyages*, by E. Mailly (Brussels, Hayez),—*Die Kunstgeschichte an unsern Hochschulen*, by A. Schmarsow (Nutt),—*Traité de Métrologie assyrienne*, by A. Aurès (Paris, Bouillon),—and *Récits de la vieille France*, by A. Assollant, edited by E. B. Wauton (Percival). Among New Editions we have *Moffatt's Civil Service Tots*, compiled by J. Hall and E. J. Henchie (Moffatt & Paige),—*Spanish Conversation-Grammar*, by C. M. Sauer (Nutt),—*Scripture Biography and its Teachings*, by J. Hassell (Blackie),—and *Mrs. Fenton*, by W. E. Norris (Eden, Remington & Co.).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Abbott's (L.) *Evolution of Christianity*, cr. 8vo. 4/ cl.  
Andrewes's (L., Bishop of Winchester) *Greek Devotions*, edited by P. G. Medd, 12mo. 5/ cl.  
Bennett's (Rev. J.) *Crux Christi*, being a Consideration of some Aspects of the Doctrine of Atonement, cr. 8vo. 3/6  
Ellinwood's (F. F.) *Oriental Religions and Christianity*, 7/6  
Farrar's (F. W.) *Saintly Workers*, cr. 8vo. 3/6 cl.  
Fight the Good Fight, Addresses for a Bible Class, by E. C. D., cr. 8vo. 2/6 cl.  
Langtry's (Rev. J.) *History of the Church in Eastern Canada and Newfoundland*, 12mo. 3/ cl.  
Sidgwick's (A.) *Distinction and the Criticism of Beliefs*, 6/ cl.  
Smith's (G. W.) *The Bible and its Theology as Popularly Taught*, cr. 8vo. 5/ cl.  
Thorold's (Right Rev. A. W.) *Questions of Faith and Duty*, cr. 8vo. 5/ cl.  
Waterland's (D.) *Letters on Lay Baptism*, Preface by Bishop of Argyll and the Isles, 8vo. 5/ cl.

## Fine Art and Archaeology.

Hunter-Dewar's (J.) *The Stone, Bronze, and Iron Ages*, 3/6  
Leaper's (C. J.) *First Principles of Photography*, 8vo. 5/ cl.  
Middleton's (J. H.) *Illuminated Manuscripts in Classical and Mediaeval Times*, royal 8vo. 21/ cl.  
Wroth's (W.) *Catalogue of the Greek Coins of Mysia*, 20/ cl.

## Poetry.

Blurs and Blottings, a Miscellany of Verse, by Daven, 4/ cl.  
Rae-Brown's (C.) *Dawn of Love, and other Poems*, cr. 8vo. 5/

## Political Economy.

Pick's (G. V.) *Digest of Political Economy*, cr. 8vo. 3/6 cl.

## History and Biography.

Gilmour (Jas.) of Mongolia, his Diaries, &c., edited and arranged by R. Lovett, 8vo. 7/6 cl.  
Lewis (Rev. S. S.), *Life of*, by A. S. Lewis, cr. 8vo. 6/6 cl.  
Miller's (Mrs. F. F.) *In Ladies' Company*, cr. 8vo. 5/ cl.  
Round's (J. H.) *Geoffrey de Mandeville, a Study of the Anarchy*, 8vo. 16/ cl.  
Stanhope's (P. D., Earl of Chesterfield) *Letters*, edited by Lord Mahon, 5 vols. demy 8vo. 63/

## Geography and Travel.

Curzon's (G. N.) *Persia and the Persian Question*, 2 vols. 42/ cl.  
Edwards's (M. B.) *France of To-day*, Vol. 1, cr. 8vo. 7/6 cl.  
Price's (J. M.) *From the Arctic Ocean to the Yellow Sea*, 24/ cl.  
Stanford's *Guinea Atlas of Modern Geography*, imp. 8vo. 21/

## Philology.

Gardner's (M.) *A Short and Easy Modern Greek Grammar*, cr. 8vo. 4/6 cl.  
Lechner's (A. R.) *Easy Readings in German*, 12mo. 2/ cl.  
Beddard's (F. E.) *Animal Coloration*, 8vo. 10/6 cl.  
Romanes's (G. J.) *Darwin and after Darwin: Part 1, Darwinian Theory*, cr. 8vo. 10/6 cl.  
Spencer's (J.) *Theoretical Mechanics*, cr. 8vo. 2/ cl. limp.

## General Literature.

Anstey's (F.) *The Travelling Companions*, reprinted from 'Punch,' fcap. 4to. 5/ cl.  
Atherton's (G. F.) *A Question of Time*, cr. 8vo. 3/6 cl.  
Baker's (J.) *Mark Tiltotson, a Novel*, 3 vols. cr. 8vo. 31/6 cl.  
Besant's (W.) *The Holy Rose, &c.*, cheap edition, 12mo. 2/ bds.  
Carew's (M.) *Tom's Trust*, cr. 8vo. 2/ cl.  
Earley's (W.) *Rachel Reno, a Romance of Wales*, cr. 8vo. 3/6  
Freytag's (G.) *The Lost Manuscript, a Novel*, 8vo. 5/ cl.  
Handley Cross, or Mr. Jorrocks's Hunt, by Author of 'Sponge's Sporting Tour,' 7/6 cl. (Jorrocks Edition.)

Hatton's (J.) *A Modern Ulysses, the Strange History of* H. Durand, cr. 8vo. 2/6 cl.  
Hosken's (J. D.) *Phaon and Sappho and Nimrod*, 12mo. 5/ cl.  
Murray's (D.) *The Sins of the Fathers*, cr. 8vo. 3/6 cl.  
Norman's (J. H.) *Complete Guide to the World's Twenty-nine Metal Monetary Systems, &c.*, 8vo. 10/6 cl.  
Oliphant's (Mrs.) *Innocent, a Tale of Modern Life*, cheap edition, cr. 8vo. 2/ bds.  
Sidney's (Sir P.) *A Cabinet of Gems Cut and Polished*, 3/6 cl.

## FOREIGN.

## Theology.

Harnack (A.): *Medicinisches aus der ältesten Kirchengeschichte*, 4m.  
Herzog (J. G.): *Chorgesangbuch*, 2m.

## Law.

Hruza (E.): *Beiträge zur Geschichte d. griechischen u. römischen Familienrechtes*, Part 1, 3m.  
Lehr (E.): *Traité élémentaire de Droit civil germanique*, 8fr.  
Thiégnard (A.): *L'Assassinat*, 3fr. 50.

## Fine Art and Archaeology.

Brambach (W.): *Die verloren geglaubte Historia de Sancta Afra Martyre*, 15m.  
Cent Dessins de Watteau, 40fr.  
Hamdy Bey et Reinach (T.): *Une Nécropole royale à Sidon*, 200fr.

## Music.

Soubies (A.) et Malherbe (C.): *Histoire de l'Opéra Comique*, 3fr. 50.

## Philosophy.

Rolfes (E.): *Die aristotelische Auffassung vom Verhältnisse Gottes zur Welt u. zum Menschen*, 3m.

## History and Biography.

Bardoux (A.): *La Jeunesse de La Fayette*, 7fr. 50.  
Claretie (J.): *Charles Monselet, sa Vie, son Œuvre*, 20fr.  
Duval (R.): *Histoire d'Édesse jusqu'à la première Croisade*, 6fr.  
Marche (Lecocq de la): *Les Relations de la France avec le Royaume de Majorque*, 20fr.  
Souvenirs du Général Jarras, 7fr. 50.

## Philology.

Abel (A.) et Vári (R.): *Scholæ Vetera in Nicandri Alexipharmaca*, 3m. 50.  
Aufrecht (T.): *Florentine Sanskrit Manuscripts*, 8m.  
Bibliotheca Geographorum Arabicorum, ed. M. J. de Goeje, Part 7, 15m.  
Buck (C. D.): *Der Vocalismus der oskischen Sprache*, 7m. 50.  
Darmesteter (J.): *Le Zendavesta, traduction nouvelle*, 20fr.

## Science.

Hertz (H.): *Die Ausbreitung der elektrischen Kraft*, 6m.  
Katz (L.): *Microphotographischer Atlas der Anatomie d. Ohres*, Parts 1 and 2, 28m.  
Œuvres de Lavoisier, Vol. 5, 10fr.  
Sallard (A.): *Amygdalites algues*, 3fr. 50.

## General Literature.

Chaillé-Long Bey: *L'Égypte et ses Provinces perdues*, 3fr. 50.  
Le Roux (H.): *Tout pour l'Honneur*, 3fr. 50.  
Leroy (C.): *Les Filles de Laroutit*, 3fr. 50.  
Ricard (J.): *Moumoute*, 3fr. 50.  
Rodenbach (G.): *Bruges-la-Morte*, 3fr. 50.  
Scheffer (R.): *Ombres et Mirages*, 3fr. 50.  
Talmeyr (M.): *Les Possédés de la Morphine*, 3fr. 50.

## FATHER LOCKHART.

THE Rev. William Lockhart, a cousin of J. Gibson Lockhart of the *Quarterly*, and a companion of Newman at Littlemore, died suddenly from syncope last Sunday, aged seventy-two, at St. Etheldreda's, Ely Place, which he bought out of Chancery a few years ago, and restored to the worship of his Church. He had just returned from Rome, where for the last ten years he has spent the winter as procurator-general of his order, the Institute of Charity. Reminiscences of his two lifelong friends, Cardinals Manning and Newman, have recently been published by him in the *Dublin Review* and elsewhere. When at Littlemore he was assigned by Newman the task of translating Fleury's 'History of the Church,' and of compiling a life of St. Gilbert of Sempringham for the Oxford series. He was the first of the little band to join the Church of Rome. Father Lockhart is chiefly known as the foremost disciple in this country of the great Italian philosopher Rosmini, and several volumes of the latter's philosophy have been translated by him or under his supervision and published in London. He also wrote a life of Rosmini in two volumes, which has been translated and published in both Italian and French. He was the author of numerous controversial works, of which the chief is 'Old Religion,' which has still a good sale. For several years past he had been engaged on a second volume, to form a sequel to 'Old Religion,' and he had nearly finished it for the press when he died. Father Lockhart took an active part in the temperance movement, and his noble presence and fine military



figure were never seen to greater advantage than on the platform. He was connected with two London Roman Catholic weeklies: he founded *Catholic Opinion*, and conducted it until it was merged in the *Tablet*; and he was the proprietor, and for over twenty years editor, of the *Lamp*. His kindness of heart and great charity were well known to a wide circle.

## NOTES FROM CAMBRIDGE.

May 17, 1892.

A QUESTION which has given rise to a good deal of discussion for some months was decided by the Senate on Thursday last. A proposal had been made to erect a building on the vacant piece of land at the south of the open space between King's Parade and the Library. This space, bounded to the west by the Library and to the north by the Senate House, is generally known as Senate House Yard. It has been frequently proposed to build on the vacant south side, and, in the past, plans and drawings have been prepared with a view to such a building. Now that there are very few sites at the command of the University which are at all central in position it seemed necessary to reconsider the question as to retaining this as a vacant space. It was originally suggested that the building should contain rooms for the use of the Faculty of Law—to which, since the old Law School became a part of the Library some seven years ago, no building has been assigned—and that the remainder of the building might form a useful adjunct to the University Library. While the proposal was under discussion other departments, and especially the department of History, urged their claims to a share in the building, and, when the question was voted on last Thursday, the issue raised was really the broad one whether the site should be built on at all. The Senate gave a decisive reply in the negative, as the grace for appointing a syndicate to consider the question was rejected by a majority of more than two to one. One objection brought to the proposal was that the University could not afford to erect a building of sufficient importance and dignity for the position proposed; but an argument more generally approved was that any building, however good, on this site would interfere with the view of the Senate House from King's Parade. The architectural merits of the Senate House itself were apparently considered of so sublime a character that the pressing needs of the University would not justify even the possibility of an interference with the appearance of that building.

The vacancy in the Lowndean Professorship caused by the death of Prof. Adams having been filled last term by the election of Sir Robert Ball, it remained for the University to decide as to what arrangements should be made as to the post of Director of the Observatory, which had also been held by Prof. Adams. The directorship is not in any sense attached to the professorship, though it has usually (perhaps always) been held by either the Lowndean or the Plumian Professor. A syndicate was appointed to recommend what arrangements should be made, and its report, recommending the appointment of Sir Robert Ball as Director, was discussed by the members of the Senate on Saturday last. The advantages of putting the Observatory under the charge of so eminent an astronomer as Sir Robert Ball were too obvious to require dilating on; but it was suggested, in criticism of the report, that it is undesirable that a professor under the new statutes, receiving an income of 800*l.*, should be appointed to a university post involving the discharge of additional duties, and that, as a matter of principle, it would be better, both for mathematics and for astronomy, for the two posts to be held by different persons. Mrs. Adams, before the election of the present Lowndean Professor, very generously proposed to endow with the sum of 10,000*l.* an astronomership, the holder to be

called the John Couch Adams Astronomer, in memory of her late husband; but, as the post was not to be tenable by the Director of the Observatory if he was a professor, the present proposal prevents the immediate acceptance of the endowment. It is understood that Mrs. Adams's offer is, however, only postponed, and not withdrawn.

The visit of the Chancellor, who is coming on June 11th for his installation, will give a more than usual interest to the festive celebrations which mark the close of the academic year. There will be a number of honorary degrees given on the occasion; the majority of the recipients will probably be persons better known in the political than in the literary or scientific world. On the following Monday, when it is understood the Chancellor will still be here, an inaugural ode composed for the occasion will be performed at the concert of the University Musical Society. This ode has been written, in rhymed Latin, by Dr. Verrall, and has been set to music by Prof. Stanford. The concert will be attended by the principal officials of the University, and the arrangement for the performance there of the inaugural ode is in a way a recognition by the University of the excellent work which has been done by the Musical Society. W.

## 'THE BIRDS OF WORDSWORTH.'

Darley Dale, Derbyshire, May 9, 1892.

FROM the interesting review of 'The Birds of Wordsworth' in your last number one would gather that Mr. Wintringham had never heard of Mr. Alfred Austin, who has sung the praises of the "thrush" more rapturously than any other English poet. Readers of Mr. Austin's verse are aware that some of his loveliest shorter poems are wholly dedicated to the thrush, such as 'A Spring Carol,' &c. He has also sung more beautifully of the cuckoo than any other poet of whose verses I am aware; and he is perfectly "orthodox," moreover, on the song of the nightingale—a fact with which Mr. Wintringham does not seem to credit any of our poets. GEORGE BIRD.

FROM your notice of Mr. Wintringham's book 'The Birds of Wordsworth' it would appear that the naturalist accepts as accurate the poet's account of the dor-hawk, better known in the south of England as the night-jar, eve-jar, goat-sucker, or puckeridge. The lines, however,

— on heavy pinions wheeling,  
Buzzes incessantly a tiresome tune,

contain at least two errors. No one who has watched just after sundown the flight of this most interesting bird, and noted its quick and varied flight, can accept as correct the description "heavy pinions." Moreover, the bird does not "buzz" while flying. In its rapid flight the bird sometimes flaps its wings and utters a short sharp note. It is only when it settles from time to time on a bare projecting branch of a tree or shrub that it utters its "frog-like tune." This note, though it bored the poet, is surely, with its associations, one of the most delightful of the sounds of a summer evening, when the great heat of day has given place to the cool of evening. A. M.

\* \* Mr. George Bird is right in supposing Mr. Wintringham to be silent regarding Mr. Alfred Austin's verses. What is perhaps more regrettable is that he seems to be unacquainted with Mr. George Meredith's poems, which are so full of the song of birds—had the case been otherwise he could hardly have omitted all mention of 'The Lark Ascending.'

If A. M. will turn to Mr. Meredith's 'Poems and Lyrics of the Joy of the Earth,' he will find the night-jar presented in a manner no doubt much to his taste:—

Lovely are the curves of the white owl sweeping  
Wavy in the dusk lit by one large star.  
Lone on the fir-branch, his rattle-note unvaried,  
Brooding o'er the gloom, spins the brown eve-jar.

And again:—

Up the pine, where sits the star,  
Rattles deep the moth-winged jar.

And again, in 'A Ballad of Past Meridian':—

Life said, As thou hast carved me, such am I.  
Then memory, like the nightjar on the pine,  
And sightless hope, a woodlark in night sky,  
Joined notes of Death and Life till night's decline:  
Of Death, of Life, those inwound notes are mine.

Is Shelley's "night-raven" the same bird?

Hark! the owl flaps his wings  
In the pathless dell beneath;  
Hark! 'tis the night-raven sings  
Tidings of approaching death.

It is interesting to observe that Mr. Meredith is at issue with Wordsworth as to the effect of the blending of the hoarse with the sweeter notes of birds. In 'The Three Singers to Young Blood' he writes:—

Carols nature, counsel men.  
Different notes as rook from wren,  
Hear we when our steps begin,  
And the choice is cast within,  
Where a robber raven's tale  
Urges passion's nightingale.

Hark to the three. Chimed they in one  
Life were music of the sun.  
Liquid first, and then the caw,  
Then the cry that knows no law.

Now hear Wordsworth, as he stands in later life "by the side of Rydal Mere," listening to the evening hymns of the linnet and the thrush:—

But both will soon be mastered, and the copse  
Be left as silent as the mountain tops,  
Ere some commanding star dismiss to rest  
The throng of rooks that now.....  
.....with cawing noise  
Disturb the liquid music's equipoise.

## LORD CHARLEMONT AND THE ROWLEY MSS.

Redland, May 15, 1892.

THE following is copied from an unpublished manuscript in the handwriting of George Catcott:—

"In the month of September, 1772, Lord and Lady Charlemont being at the Hotwells, my good friend Dr. [Francis] Woodward, who visited the lady as a physician to the family, one day in the course of conversation, casually mentioning Rowley's poems, his lordship expressed a strong desire of seeing them. The doctor accordingly sent a card informing me that his lordship and himself intended honouring me with a visit by 11 o'clock the next morning. They came accordingly and staid several hours, during which time his lordship (who was perfect master of obsolete English) made many judicious remarks on the beauty of the poems, which, he was pleased to say, was greatly superior to the compositions of Rowley's contemporaries, and hardly equal'd by any of our modern writers. He promised to renew his visit next day, and was punctual to his engagement, and when his curiosity was sufficiently gratified, desired the doctor would introduce him to Mr. Barrett that he might be indulged with a sight of some of the original MSS. Mr. Barrett, upon application, appointed a meeting the day following. His lordship, the doctor and myself came at the fix'd hour. When the originals were produced, his lordship read them very fluently, and after a very minute examination, said he was perfectly satisfied with their authenticity.\* A few days after he desired the doctor to inform me he would give me 15 guineas for the Tournament and Tragedy of Ælla, if I would get them fairly transcribed in a book, made agreeable to his directions. I told the doctor I would very willingly oblige his lordship if he would condescend to give it from under his hand never to permit them to be transcribed or learnt by heart: to this he very readily consented....."

Lord Charlemont to George Catcott.

Bath, Friday, October 16th, 1772.

DEAR SIR,—When I last saw you I imagined that it was your intention to let me have the copy of the Tragedy taken out of your book, and that you did not choose to have it copied. Since, however, you are determin'd to get it transcrib'd, I must beg of you to direct the transcriber to pursue the method following. I would have a quarto book prepared, of the largest and best writing paper, and neatly bound. In this I would have the two poems written, leaving several blank pages at the beginning and writing only upon one side of the paper, so that the opposite pages should be left

\* "Lord C— examined this affair with great attention, went through the whole evidence on the spot, and heard the objections made by the gentlemen of London from themselves, yet is he still convinced that the Poems are genuine."—*Monthly Review*, May, 1777.



blank thro'out. On the bottom of the written page, I would have Chatterton's glossary transcrib'd, as in your copy.....Doctor Woodward, who will be going to Bristol to-morrow, will call upon you, and will be able further to explain these directions.....

I am, Dear Sir, with many excuses for this trouble,  
Your most obedient  
humble Serv<sup>t</sup>,  
CHARLEMONT.

Bath, October 24, 1772.

When I last saw you I forgot to mention, that I would wish to have two or three blank leaves left between the Tournament and the Tragedy, and one between the Tragedy and the Chorus, which you have been so very kind as to promise me. The other poems, viz., the Epitaph and Mr. Canynge's two pieces, I would have placed thus: the Epitaph first, then the poem on Happiness, and last the Requiem, allowing to each poem a leaf to itself.....

George Catcott to Lord Charlemont.

Bristol, Oct. 26, 1772.

MY LORD,—I received the honour of yours of the 24th instant late in the evening, and Sunday being rather an improper day, is the reason of my deferring an answer till now.

Your book was finished this morning. I made it my business frequently to inspect the workman, and gave him particular charge to make it open freely.....When the Tragedy and Tournament are transcribed, I intend to insert the other pieces in your book myself, with Chatterton's Glossary at the bottom of the page.....I intend (if your lordship should think it worth your acceptance) to send with the Chorus, the Prologue to the Tragedy of Godwynne, said to be composed and spoke by Mr. Canynge: it consists of twelve lines.

Lord Charlemont to George Catcott.

Bath, October 29th, 1772.

.....The Prologue to the Tragedy of Godwynne will be extremely acceptable to me, and I shall acknowledge your giving it as a great favour..... I should be extremely glad to have the pleasure of seeing you at Bath, but in case any accident should prevent our meeting, I beg that you would let Dr. Woodward know how much I am indebted to the transcriber.

The conditions on which Catcott furnished the above-named transcripts were strictly carried out. As late as 1858 a Dublin clergyman, after various applications to Lord Charlemont, personally and by letter, avowed that his efforts to procure access to them were abortive (*Notes and Queries*, 2nd Series, vii. 277-8).

In the catalogue of the Charlemont Library, to be sold by auction in Dublin on May 27th and 28th, a quarto volume is described as an "unprinted and unpublished manuscript of Rowleie plays, &c." It contains the 'Tournament,' 'Ælla,' and the other pieces mentioned in the above correspondence. If "this," as the catalogue states, "is a genuine autograph manuscript by the unfortunate Thomas Chatterton," Lord Charlemont's library should contain another, and, as the above letters show, an identical manuscript obtained by his lordship through George Catcott. WILLIAM GEORGE.

#### PUBLIC ELEMENTARY EDUCATION IN ENGLAND AND WALES: STATISTICS FOR 1891.

THE statistics just presented to Parliament (C 6665) by the Education Department are of more than usual interest this year, because they are the first published since the great changes in the code of regulations for assessing the annual grants to elementary schools were instituted. From 1861, the date of the Revised Code, down to September, 1890, although the regulations were continually being amended, the cardinal principle of payment by results, as it was very infelicitously termed, prevailed throughout all of them. Had the payment really been for "results" small fault could have been found with the principle. It was because the daily, arduous, and conscientious work of a teacher throughout the whole year, and that in a school attended by children coming from homes where but little education and less culture prevailed, could not be fairly tested, weighed, and assessed by an inspector after the individual examination, on one day of the year, of the children, arranged in certain arbitrary standards, that the system

was condemned. It was contended, and rightly so, that the prevailing moral and intellectual tone of a school, the organization of its classes, the spirit, the life, the ideal of the teachers, could not be assessed by such a method. The teachers (and as is the teacher so is the school), finding their incomes and their reputations dependent on the "percentage of passes," inevitably became demoralized, and abandoned all attempts at real education, and devoted their energies to cramming their pupils up to pass the annual standard examination of Her Majesty's inspector. No child, however naturally dull or backward, was excused, and consequently received no special consideration. The teacher could not afford to look upon each pupil as a precious charge whose gifts and faculties were to be cultivated and drawn out. He regarded him as a sort of intellectual pawn whose whole object throughout his school course must be to "pass" in "all three subjects" of each successive standard, and as soon as he had got through the highest and could no longer bring a payment to the school, he was shown the door. The very school-books were manufactured with the one view of enabling the pupil to pass, and their chief merit was proclaimed by their publishers to consist in the fact that there was not a single page beyond Code requirements.

Of course all these grave defects of the system were early detected by managers, teachers, and inspectors, and some of the most courageous and independent of them did not hesitate to point them out and condemn them, and plead for rules more elastic, more humane, and more likely to lead to education of a valuable and formative character; but there were powerful pedants at the office in Whitehall, and Parliament was for a long time persuaded that it must have results for the liberal grants it voted, and that the only way of getting them was by the methods of the Revised Code. The late Mr. Forster was a strong man, who could have swept the system away; but his energies, when he was at the Council Office, were devoted to the administration of the Education Act of 1870 and the establishment of schools. He seemed to assume that if once the school was obtained all was well. If only, while he was administering his Act, such a man as the late Mr. Matthew Arnold could have been secretary to the Education Department, we should not have had to wait for another twenty years and a costly and prolonged inquiry by a Royal Commission for the revolutionary changes which at length, by the Code of 1890, happily prevail.

When this Code was issued the Department stated that they desired by their alterations to give greater financial stability to the good schools, and to extinguish the decidedly inefficient ones; to discontinue the system of computing one part of the grant according to the percentage of passes in the elementary subjects, and to substitute for it the method already prevailing in awarding the grant for class subjects, keeping in view especially the quality of the work done; to give freedom of classification according to the attainments, abilities, and opportunities of the scholars; to emphasize, by means of a special and graduated grant for discipline and organization, the importance of conduct and moral training; to offer encouragement to instruction in drawing, elementary science, and manual training; to afford greater liberty in the choice and treatment of class subjects; and, amongst other things, to secure more efficient training for pupil teachers, and that only the more efficient of them should be permitted to remain in the teachers' ranks.

In the statistics before us, relating to the first year's work under the new conditions, there is matter enough to enable us to form general opinions of sufficient accuracy; but we must wait for the reports of H.M. inspectors before we can estimate the full effect of the changes. From the statistical tables we can

ascertain how many of the institutions receiving annual grants received the higher principal grant; but it must be from H.M. inspectors' comments that we must learn whether the greater freedom accorded to the teachers has resulted in benefit to them and their pupils; whether the class and specific subjects are now handled in a manner to stimulate intellectual curiosity and to create a thirst for knowledge, while the essential subjects of reading and writing, of arithmetic and drawing, are not less carefully taught. If "pass" is turned out by the window, let not superficiality enter by the door. Let us, however, turn to the statistics and glean from them what we can. The total annual income of the twenty thousand (nearly) institutions under inspection amounts to 7,813,706*l.* 8*s.* 11*d.* The grants for the year ended August 31st, 1891, amounted to 3,333,543*l.* 11*s.* 7*d.*, under one-half of the total income. Now that the scholars' fees are being provided by the State an addition of two millions sterling will be made this year. There is still a great discrepancy between the potential and the actual attendance. Nearly six millions of children should have their names on the school registers. As a matter of fact there are only 4,824,683 on the registers; there were present at inspection 4,426,060, and the average attendance (the real test) was only 3,749,956. The school accommodation is far in excess of this demand. The infant scholars earned 15*s.* 5*d.* and the older scholars 18*s.* 5*d.* per head, out of a possible 17*s.* and 21*s.* respectively. The number of certificated assistant and pupil teachers now serving in the schools is 105,000. School savings banks and libraries are on the increase, and instruction in needlework, cookery, laundry, drawing, and singing (by note) is manifestly improving. If we turn to the statistics of the principal and fixed grants in the schools for older scholars, we find that while only 93 out of 22,698 departments were warned as inefficient, 15,624 were awarded the fixed grant of 12*s.* 6*d.* per scholar, and 6,981, being schools of a very high degree of efficiency obtained the higher grant of 14*s.* per scholar. Considering that the managers and teachers have had to adapt themselves to the radical changes of the Code during this, the first year of their operation, these results seem to be satisfactory.

In the class subjects (two of which may be selected from amongst singing, recitation, drawing, English, geography, elementary science, history, and needlework) the children appear to have done very well, for in 19,877 departments the grant was paid for them and refused in only 688. English and geography are the subjects mostly taken. When we come to specific subjects of instruction, which are restricted to scholars in Standards V., VI., and VII., we find only 2,063 departments with under 100,000 scholars attempting them, and the large majority of these taking but one subject. Seventy-eight thousand was the total of the passes. After this year the grant on the examination of the scholars, even in these higher subjects, will be paid, if at all, on the number of the scholars presented for examination and not on the individual passes. The subjects were chosen from amongst algebra and Euclid, mensuration and mechanics, animal physiology and botany, chemistry, the principles of agriculture, sound, light and heat, magnetism and electricity, domestic economy, French, German, and Latin. The number taking the languages was very small. We should like to be assured that the scholars were not merely "crammed" for the purpose of the examination; but we must wait for the detailed reports of the inspectors for reassurance on this head. Speaking generally, the figures seem to warrant the belief that the imperial grant towards elementary education is being well administered, that some genuine educational work is being



done in the schools, and that the teachers are being rather better trained, and in the performance of their duties are being treated with a sympathy at the central department which they have not experienced before, and which must result in benefit to the millions of children who come daily under their care.

#### THE LAWRENCE SALE.

THE sale of Mr. Lawrence's beautiful collection of illuminated manuscripts, autographs, and rare printed books occupied Monday, May 9th, and three following days at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The high prices paid in many instances are the best evidence of the great taste of the well-known collector of rarities in the choicest condition. Amongst the lots the following attracted numerous competitors: Ainsworth's Magazine, Ainsworth's own copy, which brought 40*l.* Ainsworth's Latin Dictionary, with MS. title, Thackeray's school-book, with his autograph, 3*l.* 5*s.* A curious manuscript of Anthems in score, by Bird, Tallis, Bull, and other eminent composers, written for Charles II., 33*l.* Bell's British Theatre, large paper, 23*l.* Biblia Latina, MS. on vellum, written circa 1250, 21*l.* 10*s.*; Vetus Testamentum, written by a Norman scribe in the thirteenth century and ornamented with miniatures, but unfortunately with several cut out by some Goth, 49*l.*; another MS., containing Genesis to Maccabees, written in the thirteenth century and presented by Philip, Duke of Burgundy, to the Abbey Church of St. Marguerite, near Lille, 62*l.*; a French Bible printed at Lyon in 1554, 23*l.*; two English Bibles of 1620 and 1624, in embroidered covers, 26*l.* 5*s.* and 16*l.* Blake's Songs of Innocence, 52*l.* Boccaccio, Genealogia degli Dei, Henry III.'s copy, 17*l.*; the uncastrated edition of the Decameron, with plates by Gravelot, Eisen, &c., bound by Derome, 20*l.* 10*s.* Bonaventuræ Psalterium, MS. on vellum with illuminations, 36*l.* Book of Common Prayer and Breches Bible of 1607 in rich embroidered binding, 80*l.*; Book of Common Prayer for Scotland (Laud's Service Book), 9*l.* 5*s.*; Charles I.'s copy of the Prayer Book, 11*l.*; a Prayer Book and Bible of 1646 in silk embroidery by the nuns of Little Gidding, 32*l.* Breviarium Fratrum Minorum, a beautifully illuminated MS. on vellum, 195*l.* Bryan's Dictionary, profusely illustrated, 30*l.* Burnet's Own Times, tastefully illustrated, 43*l.* Burton's Anatomy of Melancholy, first edition, very fine copy, 54*l.*; and another, shorter, 23*l.* Butler's Hudibras, 3 vols., bound by Roger Payne, 23*l.* 10*s.* Clarendon's Rebellion, illustrated by W. Miller, 74*l.* Coryat's Crudities, two copies, 39*l.* 10*s.* and 25*l.* Queen Elizabeth's Prayer Book of 1578, 28*l.*; and the reprint of 1609, 12*l.* 12*s.* Enchiridion Sarisburiense, 31*l.* Epictete of 1594, from the library of Queen Marguerite de Navarre, 37*l.* Evangelia IV. Græce, MS. on vellum, written circa 1050, 101*l.* Gould's Birds of Great Britain, 45*l.* Heures de Nostre Dame, MS. on vellum, with miniatures, 77*l.*; another MS. Heures, with illuminations by a French artist, 126*l.*; Horæ in Usum Angliæ, MS. on vellum, with miniatures, 100*l.*; other illuminated MSS. of Horæ, 100*l.*, 47*l.*, 150*l.*, 330*l.* (this was purchased in the sale of the Duke of Sussex for 235*l.*), 45*l.*, 50*l.*, 51*l.* The miniatures in all these Horæ were exquisitely beautiful. Hymnarium, set to music by English composers, 25*l.* 10*s.* Koran, a beautiful Arabic MS., 110*l.*; and two other MS. Korans, 17*l.* and 8*l.* 10*s.* La Fontaine, Contes, Fermiers Généraux edition, 20*l.* Lamb's Tales of Shakespeare, 25*l.*; Lamb's Prose Works, G. Daniel's copy, with Lamb's autograph letter respecting 'Roast Pig,' 29*l.* Macer's Herbal in English, MS. on vellum, 32*l.* Melanchthon's Loci Communes, used as an Album Amicorum by C. a Teuffenbach, and containing autograph signatures and sentences by Luther, Jonas, Melanchthon,

and other celebrated authors, &c., 21*l.* Missale Sarisburiensis Ecclesiæ, 21*l.* 10*s.* Mosis Pentateuchus, two beautiful synagogue rolls, 30*l.* and 21*l.* Nonni Dionysiaca, first edition, a magnificent specimen of binding, 60*l.* Officium B. Mariæ Virginis, three magnificent illuminated MSS. on vellum, 33*l.*, 122*l.*, and 130*l.* Officium Nativitatis, MS. on vellum, 88*l.* Ordo Ecclesiasticorum Graduum, MS. on vellum, 34*l.* Ordo Sororum secundum Usum Ecclesiæ S. Ludovici de Pissiac, MS. on vellum, 23*l.* 10*s.* Ovide, XXI. Epistres, an exquisitely beautiful MS., with twenty portraits (seventeen of ladies and three of men), given by Louis XII. as his wedding gift to Anne of Brittany, 440*l.* Primer of Henry VIII., 46*l.* Precum Liber, written and illuminated by John Aslyp, Abbot of Westminster, for Henry VII., 38*l.* Primer of Henry VIII. of 1545, 90*l.* Psalterium, MS. by an English scribe, 112*l.*; Psalterium Eboracense, MS. on vellum, 33*l.*; Psalms in metre, in embroidery by nuns of Little Gidding, 23*l.* 10*s.* Ranbeck, Calendarium Benedictinum, Louis XIV.'s copy, 25*l.* A large collection of Song-Books, 44*l.* Spenser's Faerie Queene, 1596, with Colin Clout, 1595, 71*l.* Amongst the autographs, three holographs of Robert Burns sold for 24*l.*, 10*l.* 10*s.*, and 8*l.* 5*s.*; G. Cruikshank's eighteen autograph letters to W. H. Ainsworth, with fifty-four tracings to illustrate his novels, 52*l.*; holograph letter of Dr. Johnson respecting plan of Miss Williams (see p. 658), 6*l.* 10*s.*; Dream Children, autograph MS. of Charles Lamb, 57*l.*; holograph letter of Archbishop Laud, 38*l.*; anonymous letter recommending marriage with an old woman, 23*l.*; autograph letter from the Duke of Medina Celi (commander of the Spanish Armada) to Philip II., 8*l.*; Earl of Strafford's letter from the Tower to his wife, 60*l.*; autographs of Dean Swift, 21*l.*; autograph letter of J. Wesley, 7*l.* 15*s.* The four days' sale produced 7,409*l.* 3*s.*

#### BOOKSELLERS' PROVIDENT INSTITUTION.

27, Paternoster Row, May 17, 1892.

WITH reference to Mr. Shaylor's letter in your issue of last week, we have read again the rules to which he refers, and find they confirm the view expressed in our first communication, and for the convenience of your readers we quote the two rules upon which Mr. Shaylor relies:—

"2. That the *object* of this Institution be the establishment of a fund for the temporary assistance of the members, their widows and children; and the permanent assistance of members and their widows;—*when in necessitous circumstances.*

"46. That the board of directors shall have power to grant permanent assistance to a member, or the widow of a member, such assistance to have reference to the age, to the time the member has belonged to the Institution, and other circumstances; but such assistance shall in no case exceed fifty guineas a year."

It is quite evident from them that relief granted to a subscriber is entirely at the discretion of the directors.

Would it not be more accurately described as the Booksellers' Benevolent Institution?

J. H. APTEB.

CUTHBERT HUCKVALE.

#### LEGISLATION FOR PUBLIC LIBRARIES AND MUSEUMS.

20, Hanover Square, W., May 18, 1892.

EVEN if you were willing to allow it, I do not think any useful purpose could be served by a categorical answer to Mr. Howarth's long letter which appeared in No. 3367 (May 7th).

When I invited Mr. Howarth to send any suggestions he had to offer to our committee, I did not imagine that he would propose to occupy your valuable space and my time by a lengthy correspondence in your columns. Ten minutes' discussion in committee is more useful than ten weeks' discussion in print, and it may console Mr. Howarth to know that he has raised no point which has not been freely discussed by

one of the most representative committees I ever had the honour to serve.

Believing that in multitude of counsel there is wisdom, we all agreed to sink our individual fads for the common good, and the result is the Bill which our chairman, Sir John Lubbock, is now promoting.

So far as I am concerned this correspondence is now closed, and I have only to thank you for your courtesy in permitting it.

J. Y. W. MAC ALISTER,

Hon. Sec. Legislation Committee of the Library Association.

#### CAXTON AT WESTMINSTER.

British Museum, May 18, 1892.

IT may interest some of your readers to learn that on Saturday, while turning over a parcel of old MSS. in the Chapter Library at Westminster, I came across one labelled, in a modern hand, "1 A. Account-book of the Prior of Westminster, 18 Henry VI. to 4 Henry VII., chiefly of receipts with some few payments and memoranda." On opening the MS. at the page where this label was inserted, one of the first entries that met my eye was "Memorandum quod recepi de W. Caxton ultimo die Junii pro vno tenemento x<sup>s</sup> pro quarteria anni et pro alio iij<sup>s</sup> iiii<sup>d</sup> pro quarteria anni. Item de eodem pro j<sup>o</sup> lotte supra portam Elemosinarie iij<sup>s</sup> iiii<sup>d</sup> pro termino dicto. Summa xvj<sup>s</sup> viij<sup>d</sup>."

Turning back a few leaves, I found the entries relating to William Caxton extended from 1 Richard III. to 3 or 4 Henry VII., and were made quarterly by Robert Essex, Prior of Westminster, who records his own election on September 30th, 22 Edward IV. Besides the rent-entries (thirty in all) there are two other entries in Essex's hand on the blank verso of a leaf dated on the recto 33 Hen. VI., relating to the receipts from W. Caxton of 60*s.* in May and 100*s.* in July (or about 100*l.* of our present money), the year not being specified.

The MS. is in its original leather cover, and measures 8 in. by 6 in.

EDWARD J. L. SCOTT.

#### Literary Gossip.

MR. P. W. CLAYDEN is preparing a political history of the last six years, in the style of his 'England under Lord Beaconsfield.'

PROF. HUXLEY is collecting his papers on the Gadarene swine and other controversial topics which he contributed recently to the *Nineteenth Century*, and will issue them with a new preface.

MR. SAMUEL BUTLER is making somewhat slow progress with his life of his grandfather, the famous head master of Shrewsbury (afterwards Bishop of Lichfield), owing to the masses of important correspondence that have come into his hands; but when he has completed the task of mastering the letters he expects to proceed rapidly with the memoir, which will give the main facts culled from Dr. Butler's papers, and present a picture of public-school life in the first quarter of this century.

MR. BRAYLEY HODGETTS is going to issue through Mr. Fisher Unwin, in book form, his letters contributed to the English press during the Russian famine, under the title of 'In the Track of the Famine.'

MR. CHARLES ELIOT NORTON's prose version of Dante's 'Paradise,' completing the 'Divine Comedy,' will be published immediately by Messrs. Macmillan & Co. The same publishers have in the press a version of the 'Purgatory' by Mr. C. L. Shadwell,



of Oriel College, Oxford, written in the metre of Marvell's 'Ode to Cromwell.'

MR. EDMUND GOSSE will contribute a memorial poem in the next number of the *Century Magazine* on the death of Mr. Roswell Smith, the founder of the magazine and organizer of the publications of the Century Company. A portrait of Mr. Smith will appear in the same number.

LORD BRABOURNE, it is known, has been for many years an indefatigable collector of old poll-books, and his library contains probably the largest private collection in England of this class of books. Along with these Lord Brabourne has also been a collector of fugitive electioneering literature, and his library is rich in squibs, broadsheets, and party publications. From these materials Lord Brabourne has written some articles on 'Old Elections,' the first of which will appear in *Blackwood* for June, and will throw light on many of the more important famous contested elections towards the end of the last century and beginning of the present one.

MR. HALL CAINE has lately rewritten his novel of 'The Scapegoat,' an act of courage on his part, seeing the book has run through many editions at home and abroad. In the new version the personal narrative has disappeared, the English traveller is eliminated, the heroine remains in her own country, and her deliverer is the Mahdi. Mr. Heinemann is to publish the novel thus greatly changed in a one-volume edition at the end of next week.

THE June number of the *Educational Review* will contain an article on 'Cricket as a Discipline,' by the Hon. and Rev. E. Lyttelton; and Sir George Humphry will write on 'The Present Position of the Medical School at Cambridge.'

SIR MOUNTSTUART GRANT DUFF will contribute to the June number of *Literary Opinion* a special essay on M. Renan's 'Feuilles détachées,' and Miss Christina Rossetti will give her 'Reminiscences of Tudor House,' for years the Chelsea residence of her brother Dante Gabriel Rossetti.

AN account of the recent insurrection in Mongolia of the Tsaili, or abstinence sect, which, from the numbers engaged in it and from the area over which it spread itself, was sufficient to cause considerable alarm to the Chinese Government, will be published in the June number of *Blackwood*. No full details of this remarkable rising have hitherto appeared in this country.

AMONG the other contributions to the June number of *Blackwood's Magazine* will be 'The Case for Moderate Drinking,' by Dr. Farquharson, M.P.; a review of recent German novels; another of the little essays which Sir Herbert Maxwell has been writing in *Maga*, this time on the subject of speech; and a military paper, 'About Soldiers by a Soldier.' Mr. Henry Seton Merriman, the author of 'Young Mistley' and other popular novels, will contribute a short tale.

WE are sorry to hear of the death of Mr. Osgood, the well-known American publisher. Mr. Osgood was the son of the junior partner in the famous Boston house of Ticknor & Fields, or, as it was latterly styled, Fields, Osgood & Co., and on his father's death became its head. Subsequently he entered

into partnership with Mr. Houghton, of the Riverside Press, but after some time he ceded the whole business to his partners. He came some years ago to this country on account of Messrs. Harper, and started in Albemarle Street the firm of Osgood, McIlvaine & Co., which has published some excellent works, notably 'Tess of the D'Urbervilles.' From his pleasant manners and obliging disposition Mr. Osgood was a general favourite on both sides of the Atlantic. He had been in indifferent health for the last twelve months, but his final illness was short.

VOL. XIII. of Mr. B. F. Stevens's 'Facsimiles of Manuscripts in European Archives relating to America' commences a series of letters drawn from the correspondence, hitherto unpublished, of the English ambassador in Paris, Viscount Stormont, or the *chargé d'affaires*, Horace St. Paul, with the home Government. This volume covers the dates between August, 1775, and October, 1776, the ambassador's correspondence opening with some of the earliest suspicions of the English Court of the assistance France was preparing to give to the rebellious colonies. With this are incorporated papers from the French archives. Among these French papers may be noted the 'Réflexions' of M. de Rayneval on the conduct which France ought to observe towards the English colonies, and the 'Considerations' (so often referred to by historians) submitted by Vergennes to the king, as well as the opinions upon it of several of the ministers. Readers may be interested in noting the variations in certain of these original papers from what may be found in print. There is also some further correspondence of Beaumarchais.

MESSRS. LUZAC & Co. will shortly publish the work entitled 'Oriental Diplomacy,' by Dr. C. Bezold, which we mentioned lately. It will contain a complete transliteration of the cuneiform texts of the British Museum collection of Tell el-Amarna tablets; a concordance of the words therein, arranged according to the order of the letters of the Hebrew alphabet; a comparison of new words and forms with their congeners in the other Semitic dialects; an introduction in which the peculiar grammatical features of the texts will be discussed; and an appendix containing all the "Canaanitish" word-forms.

WE have to record the death of Mr. John Spencer, the senior partner of a well-known firm of booksellers, Messrs. John & Thomas Spencer, Market Place, Leicester. Mr. Spencer's father and grandfather were both, in the early part of the century, frequent contributors to the *Ladies and Gentlemen's Diary* as well as the *Gentleman's Magazine* and the local press, while the latter was a friend of John Nichols, and materially assisted him in the production of the 'Sparkenhoe Hundred' of his 'History and Antiquities of the County of Leicester.' Mr. J. Spencer was himself well known as a collector of works on local topography. More than ten perfect copies of Nichols's 'History' had passed through his hands, and one of his last acts before his illness was the negotiation of the sale of a large-paper copy to one of the learned societies in London. Mr. Spencer served his appren-

ticeship with the late Mr. Samuel Sharpe, of Stamford, in after years known as geologist, antiquary, and numismatist, and subsequently he proceeded to Messrs. Simpkin & Marshall's; and after a short period with Mr. Taylor (Brighton), and subsequently with Messrs. Simms & Dinham (Manchester), he established, in conjunction with his brother Mr. Thomas Spencer, the business in Leicester, which became one of the most successful in the Midlands. Unfortunately for Mr. Spencer, when times were good, in the days before "3d. in the shilling" was heard of, he invested largely in land, which of late years has become seriously depreciated. He was held in the highest estimation by all classes of the community. For genealogical facts and historic data he possessed an extraordinary memory; he was witty and quick at repartee. For over thirty years he had been joint editor with his brother of *Spencer's Illustrated Leicester Almanac*, and in his later days joint editor with him of *Leicestershire and Rutland Notes and Queries*, an illustrated magazine, published quarterly. Mr. Spencer died at Leicester on May 4th, in the sixty-fourth year of his age.

'THE OLD MAIDS' CLUB,' a new book by Mr. Zangwill, to be published in June, will contain much additional matter and some humorous poetry which has not yet been issued in serial form. Mr. Zangwill's novel 'The Children of the Ghetto' is held over till the autumn.

THE committee of the London Library will have a prosperous report to lay before the members on Thursday week at their fifty-first meeting. They have introduced the electric light, they have got some new furniture, they have "done up" their rooms, and they have a balance to their credit of over 1,300*l*.

A WINDOW to the memory of the late Rev. W. E. Buckley is to be put in the church at Middleton Cheney. Those readers of the *Athenæum* who appreciated the work of a kindly and learned scholar can aid by sending to the Bucks and Oxon Bank, Banbury.

THE death is announced of Mr. Edward Walsh, editor and publisher of the *Wexford People*, a bi-weekly journal, which was first issued in 1853. He had thrice been Mayor of Wexford.

THE *Illustrated London News* has celebrated its jubilee by publishing a really interesting number, which does our contemporary much credit. It can boast of an honourable past, and has a promising future before it.

THE inhabitants of Marylebone seem to be inexorable in their determination not to adopt the Free Libraries Acts. A poll of the ratepayers was taken on Saturday last, when, for the third time, the proposal for the adoption of the Acts was negatived, the numbers being 3,830 against and 2,950 for.

MADAME DARMESTETER's recent volume, 'Marguerites du Temps passé,' has been crowned by the French Academy, which has awarded the author a prize of 500 francs. Madame Darmesteter is going to write the monograph on Froissart in the "Collection des grands Écrivains Français," the French equivalent to our series "English Men of Letters."



MR. JOHN EDMANDS, of the Philadelphia Mercantile Library, has recently completed 'A Junius Bibliography,' which gives much information relating to Junius that has not been brought together before. The works and articles catalogued number 289, some of them being very rare.

At the next general meeting of the Goethe-Gesellschaft, which, as we announced last month, will be held at Weimar on June 11th, the Festvortrag will be delivered by— to give him his present full official title—Se. Excellenz Herr Geh. Rath von Helmholtz, on 'Goethe's Vorahnungen kommender naturwissenschaftlicher Ideen.'

THE only Parliamentary Papers of general interest to our readers this week are Statutes made by the Governing Body of Trinity Hall, Cambridge, December 21st, 1891 (1d.); and Education Department, Return showing Expenditure on Grants to Elementary Schools, Number of Elementary Schools on the Annual Grant List, &c. (3d.).

## SCIENCE

### THE LITERATURE OF THE GARDEN.

*The Formal Garden in England.* By Reginald Blomfield and F. Inigo Thomas. (Macmillan & Co.)—The title of this book is a fair index to its contents and to the method of treatment adopted by the authors. It deals almost exclusively with the garden as an accessory to the architectural features of the mansion. If this were all we should be in entire agreement with the authors. There should be no want of congruity or harmony between the buildings and their immediate surroundings. But this is not all. We have to consider those who look out from the windows at least as much as those who consider the house from the outside. From the point of view selected by the authors we, as it were, turn our backs on the pleasure grounds and the country beyond to gaze up at the productions of the architect, and from this point the formal garden is not only permissible, but it is a necessary feature of the general design. Our authors in their advocacy of the formal system gird at the landscape gardener, who, no doubt, is no more perfect than the architect; but they ignore the fact that there is room both for the geometrical precision of the one school and the bolder and more effective pictures of the landscape gardener. It is pretty much a matter of circumstance and of locality. Let the formal school insist on design—especially on good design, which is rare. It is essentially in place in certain situations; but it—meaning, of course, architectural design—is excruciatingly incongruous elsewhere. The chief characteristic of the older formal garden, the garden of Gervase Markham and Lawson, was, we are told, its unaffected simplicity. No little astonished at the idea of associating simplicity with the artificial formalities beloved by our authors, our surprise becomes intensified when we learn that the purpose of a garden as a place of beauty and seclusion, a place for quiet thought and leisurely enjoyment, ever was or could be fulfilled by such gardens as those of which the authors give illustrations. They seem to us, so far from being places of seclusion, to be the appropriate rendezvous for periwigged beaux and extravagantly dressed belles. The book is lamentable as an indication of an antagonism which need not and ought not to exist. The authors, in spite of their declaration, do not seem to grasp more than one of the manifold purposes of a garden. We do not suppose the landscape gardener would do any better if called on to arrange the interior of a house according to the requirements and taste of the owner and the conditions

of the case. Let each work in his own department. Where co-operation is necessary there is a sufficiently extensive common ground for the two to work together in harmony without the sacrifice of any important principle.

*Landscape Gardening.* By Samuel Parsons, Jun. (Putnam's Sons.)—It is at first sight rather surprising to see on what different lines a work on landscape gardening may be constructed. One writer may treat of general principles, as he would do of the canons of fine art in general; another may write of gardens solely as parts of the architectural features of the estate; another dilates on light and shade, repose and seclusion, breadth of effect, space, and so forth; still another will linger longingly over the flowers and trees and shrubs made use of to decorate the garden. The present work falls within the last category. We are bound to say that too often trees and shrubs are ignored by the landscape gardener. When we say ignored, we mean that from want of adequate knowledge of the resources at his disposal he fails to produce the effects he might readily achieve, and he makes use of common material when choicer and more beautiful is within his reach. The author of the present work is not open to this charge. On the contrary, the chief merit of his work consists in the selection he makes of plants suitable for certain situations and at various seasons. The author has been superintendent of parks in the city of New York, and writes as an American for Americans; thus he uses the word "lawn" in a broader sense than is customary on this side of the Atlantic, and includes with it what we should call the flower garden and the pleasure grounds. With Mr. Parsons's views we are mostly in sympathy. Evidently he loves a garden for the garden's sake, not as a mere accessory to the house. His directions are sensible and easy to carry out. His remarks on pruning are much to the point:—

"What we want in a tree or a shrub is to see its special and most characteristic beauty. If it naturally weeps or spreads, or is pyramidal, we want to see that special peculiarity naturally developed and not pruned into some monotonous semi-artificial state. Rather, if it be symmetrically inclined, lop off a branch here and there to emphasise its symmetrical habit; if it be weeping, increase its weeping habit by cutting away shoots that may show an upright tendency."

Mr. Parsons recommends the use of hardy herbaceous plants on rockwork, on edges of lawns, in the long grass, and especially in shady woods, rather than in the long, straight herbaceous border which some affect; but he is careful to point out that though they are very charming in such places as he mentions, it is not easy to manage them, and they will require much renewing. The work is copiously and prettily illustrated: the larger cuts are mostly original, some of the smaller ones have done duty many a time and oft. To give a yet fuller notion of the book we may cite the author's statement on his title-page that it contains "notes and suggestions on lawns, and lawn-planting, laying out and arrangement of country places, large and small parks, cemetery plots and railway-station lawns, deciduous and evergreen trees and shrubs; the hardy border, bedding plants; rock-work, &c."

The general "get-up," the binding, and the typography are all excellent.

### SOCIETIES.

ROYAL.—May 12.—Dr. J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Transformers,' by Prof. Perry.—'On the Probable Effect of the Limitation of the Number of Ordinary Fellows elected into the Royal Society, to Fifteen in each Year, on the Eventual Total Number of Fellows,' by General Strachey.—'On the Shoulder-girdle in Ichthyosauria and Sauropterygia,' by Mr. J. W. Hulke.—'On the Embryology of *Augiopsis evecta* (Hoffm.),' by Mr. J. B. Farmer.—and 'Note on Excretion in Sponges,' by Mr. G. Bidder.

GEOLOGICAL.—May 11.—Mr. W. H. Hudleston, President, in the chair.—The following communi-

cations were read: 'On the so-called Gneiss of Carboniferous Age at Guttannen (Canton Berne, Switzerland),' by Prof. T. G. Bonney,—and 'On the Lithophyses in the Obsidian of the Rocche Rosse, Lipari,' by Prof. G. A. J. Cole and Mr. G. W. Butler.

SOCIETY OF ANTIQUARIES.—May 12.—Mr. A. W. Franks, President, in the chair.—Mr. Leveson-Gower having called the attention of the Society to the proposed destruction, under the plea of "restoration," of certain parts of the cathedral church of Rochester, the following resolution, proposed by Mr. Leveson-Gower, and seconded by Lord Dillon, was adopted: "That the Society of Antiquaries of London hears with much regret that a fifteenth century pinnacle on the north-west angle of the nave of Rochester Cathedral Church is in danger of destruction in order that a modern pinnacle, professing to represent that which stood in the place in the twelfth century, may be set up in its stead. The Society is informed that Mr. J. L. Pearson, the architect who has recommended the destruction, has nevertheless reported that such destruction is not necessary, and the Society therefore desires to intercede as strongly as it can for so interesting a feature in the past history of the fabric. The Society also hopes that it may be possible to retain unaltered the curious eighteenth century north-west tower, the destruction of which, it is informed, Mr. Pearson has also advised."—Mr. W. H. St. John Hope, by permission of Mr. T. H. Cheate, exhibited the maces and seals of the now extinct borough of Burford, Oxon.—Mr. J. Theodore Bent read a paper descriptive of various astronomical theories enunciated in connexion with some remarkable ruined buildings recently discovered by him at Zimbabwe, in Mashonaland.

ENTOMOLOGICAL.—May 11.—Mr. F. DuCane Godman, President, in the chair.—Dr. E. A. Heath and Mr. S. Hoyle were elected Fellows.—The President announced the death, on the 4th of May, of Dr. C. A. Dohrn, of Stettin, one of the ten Honorary Fellows of the Society.—Mr. Stainton expressed regret at the death of Dr. Dohrn, whom he had known for a great number of years, and commented upon his work and personal qualities.—Dr. D. Sharp exhibited drawings of the eggs of a species of Hemiptera, in illustration of a paper read by him before the Society; and also a specimen of a mosquito from the Amazon district, with the body, legs, and palpi furnished with scales as in Micro-Lepidoptera.—The Rev. Canon Fowler, on behalf of Mrs. Venables, of Lincoln, exhibited cocoons of a species of Bombyx from Chota Nagpur; also the larvæ-cases of a species of Psychidæ, *Cholia erameri*, from Poona; and a curious case, apparently of another species of Psychidæ, from the island of Likoma, Lake Nyassa.—Messrs. McLachlan, Poulton, and Hampson made some remarks on the subject.—Mr. F. W. Frohawk, on behalf of the Hon. W. Rothschild, exhibited a specimen of *Pseudacraa miraculosa* mimicking *Danaus chrysippus*, and read notes on the subject.—Mr. C. G. Barrett exhibited and commented on a long series of specimens of *Melittæ aurina* (*artemis*) from Hampshire, Pembrokehire, Cumberland, and other parts of the United Kingdom; also a long and varied series of *Coremia fluctuata*.—Mr. H. Goss exhibited, for Mr. W. Borrer, jun., a photograph of a portion of a nest of *Vespa vulgaris* which had been built with the object of concealing the entrance thereto and protecting the whole nest from observation. He also read notes on the subject, which had been communicated to him by Mr. Borrer.—The Hon. W. Rothschild communicated a paper entitled 'Notes on a Collection of Lepidoptera made by Mr. W. Doherty in Southern Celebes during August and September, 1891.' He also sent for examination the types of the new species described therein.—Dr. Sharp read a paper 'On the Eggs of an Hemipterous Insect of the Family Reduviidæ.'

SOCIETY OF ARTS.—May 16.—Dr. P. Frankland delivered the third lecture of his course of Cantor Lectures 'On Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries.'

May 17.—General R. Maclagan in the chair.—A paper 'On Mud, a Material for Architecture in Persia and the East,' was read before a meeting of the Applied Art Section by Mr. W. Simpson.

May 18.—Mr. R. B. Carter in the chair.—A paper 'On Colour Blindness,' by Capt. Abney, was read, in the absence of the author, by General Festing. The paper was illustrated by experiments, and was followed by a discussion.

INSTITUTION OF CIVIL ENGINEERS.—May 10.—Mr. Berkley, President, in the chair.—The paper read was 'On the Distribution and Measurement of Illumination,' by Mr. A. P. Trotter.



**MATHEMATICAL.**—May 12.—Prof. Greenhill, President, in the chair.—Messrs. G. T. Bennett, W. E. Heal, and F. A. Tarleton were elected Members, and Mr. A. E. Jolliffe was admitted into the Society.—The following communications were made: 'A Newtonian Fragment on Centripetal Forces,' by Mr. W. W. R. Ball (communicated by Dr. Glaisher).—'On an Operator that produces all the Covariants and Invariants of any System of Quantics,' by Dr. W. E. Story,—and 'Applications of a Theory of Permutations in Circular Procession to the Theory of Numbers,' by Major Macmahon.—Discussion followed the reading of the papers, in which Messrs. Walker, Kempe, Elliott, Hammond, Hill, Jenkins, S. Roberts, Cunningham, and Heppel, and the President took part.

**PHYSICAL.**—May 13.—Dr. E. Atkinson, Treasurer, in the chair.—Mr. Gerrans was elected a Member.—Mr. R. Inwards read a paper 'On an Instrument for drawing Parabolas.'—Mr. F. H. Nalder exhibited and described 'Some Electrical Instruments.'—A paper on 'A Portable Instrument for measuring Magnetic Fields, with some Observations on the Strength of the Stray Fields of Dynamos,' by Mr. E. Edgar and Mr. H. Stansfield, was then read.—Mr. J. W. Lovibond read a paper 'On a Unit of Measurement of Light and Colour.'—After the reading of the paper the methods used for colour matching and measurement were shown by Mr. and Miss Lovibond.—Mr. R. W. Paul exhibited his improved form of Wheatstone bridge arranged to occupy the same space, and fulfil the same conditions, as the well-known Post Office pattern.

**HUGUENOT.**—May 11.—Sir H. W. Peek, Bart., V.P., in the chair.—The following were elected Fellows: Right Rev. C. J. Quintard, D.D., Bishop of Tennessee, the Rev. W. D. Bushell, the Rev. I. Menet, Major-General Rideout, Messrs. E. Harrison and A. C. Haseltine, Misses H. C. Philbrick and G. Rowland, also the Public Library of Victoria, Melbourne.—The annual address was delivered by Mr. W. J. C. Moens, V.P., and it was announced that the Society's summer conference would be held in July at Colchester.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical 3½.—Anniversary Meeting.  
—Aristotelian, 8.—Symposium, 'Eudæmonism or Happiness as the Basis of Ethic,' Miss A. M. Anderson and others.  
—Society of Arts, 8.—Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries, Lecture IV., Dr. P. F. Frankland (Cantor Lecture).  
**Tues.** Linnean, 3.—Anniversary Meeting.  
—Royal Institution, 3.—Some Aspects of Greek Poetry, Prof. R. C. Jebb.  
—Civil Engineers, 8.—The Measurement of High Temperatures, Prof. W. C. Roberts-Austen: Ballot for Members.  
—Society of Arts, 8.—The Extension of Colonial Trade, Col. H. Vincent.  
**Wed.** Geological, 8.—On *Delphinognathus conceptus* (Seeley) from the Middle Karoo Beds, Cape Colony, and 'Further Evidence of *Endothiodon bathysoma* (Owen) from Oude Kloof, in the Nieuwveld Mountains, Cape Colony,' Prof. H. G. Seeley: 'The Discovery of Mammoth and other Remains in Endsleigh Street, and on Sections exposed in Endsleigh Gardens and Tavistock Square, N.W.,' Dr. H. Hicks; 'The Morphology of *Strophoceras zigzag*,' Mr. S. S. Buckman.  
—Society of Arts, 8.—Researches in Photochromy, Mr. F. E. Ives.  
**THURS.** Royal Institution, 3.—'Faust,' Mr. R. G. Moulton.  
—Electrical Engineers, 8.  
**FRI.** United Service Institution, 3.  
—Royal Institution, 9.—Emotional Expression, Sir J. Crichton-Browne.  
**SAT.** Royal Institution, 3.—'Some Modern Discoveries in Agricultural and Forest Botany,' Prof. H. Marshall Ward.

#### Science Gossip.

WE understand that considerable delay has arisen in the foreign translations of Mr. Romanes's work on 'Darwin and after Darwin,' which was announced as in the press last February, and that, as simultaneous publication was arranged for both in Europe and America, the various firms have now agreed to produce the book in two parts. Part I. will appear in the course of a few days, while Part II. will be allowed to stand over till the autumn season.

UNDER the title 'Sunshine' Messrs. Macmillan & Co. will shortly issue a popular volume on the phenomena of light, treated experimentally in the simplest fashion by Miss Amy Johnson, formerly head mistress of the Royal Academy, Inverness. The general title "Nature's Story-books," which will cover this and other such volumes if the first is well received, sufficiently conveys the writer's aim, which is "to help to put the reader into communication with Nature herself, to listen to her wondrous stories, and to learn how to address her in her own language of experiment." The book will be profusely illustrated.

A COMMITTEE has been formed in Germany for the purpose of erecting a monument to the memory of the eminent chemist Prof. E. Mitscherlich at Berlin, where he was active for forty years. The hundredth anniversary of his birth falls on January 7th, 1894, and it is hoped that the ceremony of unveiling the monument will take place at that date. A monument to the celebrated French physicist M. Hirn is to be erected at his native village Logelbach, near Colmar.

THE marble memorial statue of the late Dr. Joule is in a forward state, and is expected to be ready for erection in Manchester in the course of a few weeks.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

#### THE ROYAL ACADEMY.

(Third Notice.—Genre Pictures and Portraits.)

WE would gladly praise the wooden infants whom Mr. P. R. Morris, in his large representation of his idea of morn, courageously calls *The Circling Hours* (No. 272), but they are so heavy and dull withal that we dare not. Of Mr. Morris's achievement as a portrait painter we may speak by-and-by.—*When first We Met* (277) is a pretty and neat interior, with nice and true figures of children, by Miss J. Hayllar.—The Hon. J. Collier has given us a respectable picture of Touchstone lecturing Audrey, see *In the Forest of Arden* (302); he is not quite so happy as usual as a portrait painter, see *Miss Julia Neilson* (210) and *The Bishop of Worcester* (554), which is the better of the two.—The same lack of courage in dealing with the colours and tones of nature, the same imperfect sense of the force of contrasts in light and shade, a universal dinginess and dirtiness, and an almost uniform coarseness of surface which we have already regretted to find in the inferior genre pictures of this year, mark Mr. F. Mayor's representation of *The Forge* (312). Such painting condemns itself, and could not be false or feebler.—Mr. E. Crofts's *Gunpowder Plot, the Conspirators' last Stand at Holbeach House* (311), is prosaic, and if it has some spirit it evinces no real grasp of the subject. The technique is crude, rough, and displeasing. To justify his Associateship Mr. Crofts ought to paint better than this. The design of *Charles I. at Edgehill* (331) is more worthy of praise, but the execution is not, although Mr. Crofts has given to the king's figure and attire that picturesqueness which was very characteristic of that unhappy monarch, and the colouring and lighting of the work at large are somewhat clearer.

WE may commend generally a group of genre pictures of moderate pretensions and considerable, but imperfect success: Miss E. Forbes's *A Minuet* (343), where is good colour and some spirit of design, but a sad absence of finish and grace of line, surface, modelling, and research; *The Captive* (349) of Mr. W. Horsley; Mr. J. H. Lorimer's capital picture *An Ecstasy* (350), noteworthy for the effect of interior lighting and the needless ugliness of the baby; Mr. H. Sutcliffe's "*A posy for you, sweetheart!*" (353) which ought to have been much better, more finished, and purer in colour and lighting; and Mr. L. J. Pott's *Signing the First Death-Warrant* (357), a subject after Zamacois's heart, depicted in a clever and telling manner. The painter's former efforts of the kind were, however, better; and especially warmth, glow, brightness, and variety of colours in the textures and furniture are absent.—Mr. S. L. Wood's *Horse Artillery going into Action* (361) is a spirited sketch, thoroughly fit for a woodcut, but only a part of a picture.—It was Mr. Calderon who first discovered the attractiveness

of the motive of Mr. F. W. W. Topham's clever but painty and, as to its surface and degree of finish, unsatisfactory work *La Contessina* (377), where a very pretty lady of tender years, attended by gossiping dames of honour, passes into a stately hall. Mr. Topham added a true charm to the picturesque treatment of the subject when he introduced a number of doves with sparkling plumage fluttering away before the footsteps of the little countess. It is a great pity he did not by refinement of painting do full justice to his own skill and taste, and thus add tenfold value to his picture both now and when it must needs pass under the hammer of the inevitable Christie. At present it wants not only thorough finish, but elegance, brilliance, and firmness of touch.

THE "*Steady!*" (396) of Mr. F. Morgan is firmly, if rather heavily handled. The design is fresh and well studied; the execution, though brighter and less painty than in any picture we know by this artist, would be the better for more brilliancy, purity of colour, and clearness; the complexions of the children lack rose colours and grey tints, and there is too much non-natural yellow about them.—Mr. C. Vigor's *Saved* (398), a fireman carrying a child, tells its story well in paint, but, to be worthy of the design and art itself, should be made something better than a rather rough very large sketch.—*The Old Man's Darling* (405), by Mr. W. H. Trood, represents with great spirit and true humour an aged mongrel dog nursing a kitten. Mr. Trood is a capital painter of dogs; why did he not choose a comely animal for his nurse?—The highly respectable *Lady Godiva* (411) of Mr. E. B. Leighton might have been less lame if the artist had possessed more vivacity, and the picture would have profited if the faircountess had been a nobly-bred lady and not a stupid model of low degree.—Mr. J. H. F. Bacon has adopted a hackneyed, if artistic French motive at second hand, and, so to say, translated it into English, in his *Wedding Morning* (423), a country bride attiring herself before a group of friends. The design is well studied, and much enhanced by the capital figures and faces of the companions of the bride, who are variously lost in admiration, and the humour of the looks of the eminently critical dressmaker, who regards her own handiwork with satisfaction and a determination to do still better next time. For art's sake and his own future Mr. Bacon should have carried his studies still further. As it is he has stopped just where Fortune might have been wooed with success.—*Music in the Gloamin'* (429), by Mr. J. Archer, illustrates in a threadbare way and with considerable technical facility an exasperatingly hackneyed motive.—The *Twelfth Night* (430) of Mr. T. F. Dicksee has not a genuine or real idea in it; neither Olivia nor Viola is sincerely moved; they are actresses of feeble physique who play to the critics in the pit upon whom their eyes are plainly fixed, and for whom their very attitudes are intended. The work, though neat and laboured, is faint, dry, and thin in every part.

*His First Sword* (448), by Mr. R. Arnold, deserves mention for its respectable if weak execution, but the feebleness of its design condemns it. Surely Mr. Arnold must see that the imbecile little boy, apparently of Hebrew descent, who is showing a small sword to a lady whose face is a little out of drawing, and whose evident emotion is not accounted for by such a trifling incident, is not worth painting.—The *Lilies* (451) of Mr. Lorimer, a capital study of a garden (with figures), especially of the flowers in the foreground, needs brightness of colour and more light.—Mr. Herkomer's *Portrait Group: a Board of Directors* (458) may be called a composition so far as the disposition of the main lines and masses is concerned, but it is not a group, for there is no unity in the attitudes, nor any incident in which the persons represented are concerned, or in which, so to say, they,



or the greater number of them, act in concert. There is all the difference in the world between a group and a composition, and the marked individuality of each portrait before us, which is a striking and good feature of the picture, adds nothing to its value as a group. Some of the faces, although they are all painted thinly, and the chiaroscuro of the whole is confused and weak, are so good as to redeem the reputation of the artist, who otherwise has not done himself justice. *Lord Kelvin* (205) has a capital head for painting, and the execution, though not of Mr. Herkomer's best, is better than that of more demonstrative portraits of his. We do not care much for his *A. Fraser, Esq.* (310), but *Mrs. W. Agnew* (362), in a black dress and white fichu, is decidedly animated, characteristic, and cleverly painted; the harmony of the flesh and black garments is excellent. *The Archbishop of York* (580), although rather weak, is a good likeness. On the whole, Mr. Herkomer's portraits of the year are considerably below his usual average.—"He cometh not," she said (476), comes from Mr. F. M. Skipworth. The face is good; the handling is thin, but only out of keeping because the lady, who is looking out of a window, wears a modern evening dress, and her hair is arranged in the latest mode. Mr. Skipworth could probably paint good portraits of ladies *à la mode*, but we do not care for No. 476 or *She loves a Sailor* (446), although it, too, is not without merits.

We are indebted to Mr. F. H. A. Parker for what he calls *A Shadow* (482), an interesting study of a half-length figure, a girl in black, seated, and with a strong light behind her. It has an inexplicable background, and this is lamentable in a realistic illustration of light and shade. He likewise contributes *A Pastoral* (532).—We pass Mr. R. Hedley's clever scene in a cabin, which the painter calls *Sealing the Locker* (500), and stop before Mr. T. R. Spence's capital large picture of *The Sleeping Beauty* (501). The renowned damsel reclines on a sumptuously embroidered couch under a magnificent coverlet, over which her abundant chestnut locks have grown. She is a handsome girl, well drawn and carefully painted, and she is placed under a great circular window opening on a sunlit garden full of roses. Indeed, the whole suggests splendid luxury without those merely sensual allurements which commonly accompany (if they are not the cause of the existence of the pictures) representations of this very attractive theme. Mr. Spence's work hangs too high for judgment on the point, but it seems to be a well-studied instance of scholarship carefully employed.—It offers an extraordinary contrast to Miss A. Bilinska's *Portrait de l'Auteur* (502), a striking sort of Salon picture, noteworthy for the dinginess of its carnations, the dishevelled state of the hair, and that generally slatternly look which some people suppose to be "artistic." It is not desirable to paint oneself like this; still the picture is good in its way. We have seen it before.—*Widowed* (504) is more artistic in its treatment than grammatical in its title. Mr. A. C. Cooke deserves credit for his cottage interior. There is true pathos in the expressive face and attitude of the sad young mother. On the other hand, the execution is heavy, the touch rough, the textures are crude, and research is everywhere needed to make this thus imperfect picture worthy of its genuine design. It is hard to say how long capable painters like Mr. Cooke will fail to see that work like this destroys their prospects, for, as the biography of every successful painter, from Raphael and Rembrandt to Sir F. Leighton and Mr. Alma Tadema, attests, care and refinement and painstaking without stint are essential to success. On the other hand, slovenly work leads to nothing, and it is a proof of weakness, rather than of power, to paint slap-dash.—Under the title of *The Day-dream* (515) Miss K. Bunce has depicted a dyspeptic-looking damsel in a red dress, with a face which soap and water might

benefit almost as much as that compound would be favourable to the 'Portrait de l'Auteur' we have just mentioned. We fear Miss Bunce, who has respectable notions of painting, has mistaken her vocation in trying to follow Rossetti.

Mr. A. Goodwin's *Pastoral Symphony* (517) proves that the artist has the making of a picture in his mind, and likewise that, although he is no novice, he has much to learn of brilliancy, purity of colour, the refined treatment of light and shadow, and delicacies of tone. The design is more truly poetical than that of the painter's much more ambitious *City of Dis* (114), to which we have already referred.—*Lions drinking, Sunset* (544), is not Mr. J. M. Swan's best work, but there is animal passion and eager energy in the creatures crouching by the waterside, and there is a touch of poetry in the painting of the sullen afterglow which fills the air, as well as of the diminished fierceness of the light on the horizon. *Thirst* (454), by the same artist, is good.—*Lynn Ferry* (551) of Mr. R. W. Macbeth pleases us much less than the smaller version which is now in the New Gallery. We should have thought the subject unworthy of the pains Mr. Macbeth has bestowed upon it.—The day is past for such sentimentality as Mrs. H. Rae has given expression to in a large, somewhat loosely painted figure of a lady "of a certain age" looking through a window, which she calls *Mariana*:—"He cometh not," she said (557). Mrs. Rae has done much better work than this.—Two exceedingly good dogs appear in Mr. P. H. Fisher's *Dog with his Master's Dinner* (562). They are full of spirit and character, but the coloration of the picture is faint, the local colours are below the keys of nature, and the surface of the work is over smooth. *The Introduction* (873) is another creditable picture by the same painter.—"*Lighten mine eyes, lest I sleep the sleep of death*" (583), by Mr. H. A. Bone, is telling and impressive and the subject is new; but there is no apparent *raison d'être* in the design itself, and it may be due to an accident. It is a wild, gloomy moorland view at "shut of evening," where, in a sort of hollow, a knight seems to be sleeping in the saddle and his horse has stopped to drink at a pool. Not far off in front an unkempt savage, bare-headed except for his shock of coarse red hair, and just such as Spenser described the wild Irish of his time to be, creeps warily upon the sleeper with a naked knife between his teeth, soon like a wild beast to spring upon the unsuspecting Cavalier. The landscape, the twilight effect, and the figures are in harmony with the subject.—Quite another motive is expressed in the smooth, artificial, and elegantly voluptuous face and air of Mr. C. E. Perugini's *La Superba* (592), the life-size, half-length figure of a comely lady, the gentle haughtiness of whose look justifies the title. The technique is, as the painter's generally is, neat, and laboured in a mechanical way, without research, and facile without solidity or genuine mastery.—We return to savagery in the picture of the capable artist Mr. J. W. Nicol, who has sometimes given us better things than his sufficiently obvious illustration of "*The good old rule, the simple plan*" (586). The design is good, the figures are varied and energetic, and the painting is quite as good as the subject required. The picture should be bracketed with Mr. Bogle's rather raw and ugly melodrama of the Pretender in the cavern of the robbers of Glen Moriston, No. 281, which we have already described.

What induced Mr. E. Normand to buy so large a canvas for *Mordecai refusing to do Reverence to Haman* (595) is not so great a mystery as what induced the Hanging Committee to award so good a place to it. The picture is in the style of another age than ours, and is such as Macklin or Alderman Boydell would have engraved as a piece of Scripture history. Mr. Normand has not exhausted his energies on the

character, accessories, costume, or technique of his work.—Mr. L. J. Pott is very much below his own not very lofty standards of design and execution. In a much over-painted subject, *The First Sight of Moscow*, by Napoleon and his Guards (609), a commonplace conception of the theme is expressed in a rough, crude way, but with tolerable force and facility. In the Salon of any year the student may, if he has enough patience to notice such productions, see a score of pictures as good as this. The magnificence of Moscow alluded to in the Catalogue, and essential to the motive of the work, is doubtless out of the picture. At any rate, it is not within the frame, for surely the Vauxhall-like domes and minarets before us were not likely to affect the soldiers of Napoleon who had seen so many cities. 'Signing the First Death-Warrant,' No. 357, to which we have already alluded as by this artist, is a superior design, more original and sympathetic, and much better painted.—Mr. C. H. Wood's *One too Many* (618) is like a picture of F. Willems of Liège, but not so sincere nor charming in its dexterous touch. It possesses, however, many good qualities.

A capital and original example by Mr. T. C. Gotch hangs in the middle of Gallery VIII., and deserves a still better place in a collection where art is the first consideration. Called *My Crown and Sceptre* (641), it is a spirited portrait of a young English girl crowned with red berries, and holding a bulrush for a sceptre. The *naïveté* and pleasant grace of the expression are well supported by good and sound modelling of the face and excellent style. Besides, the colouring is good and original.—Mr. B. Hook's *Student of Nature* (653) is a sincere and animated study of life, character, and nature in all respects, which would do itself fuller justice if the surface of the picture were smoother and less dry.—Far removed from wholesome air, nature, and the life of man is Mr. S. J. Solomon's artificial pseudo-classic, a clever, shallow, and insincere picture, which occupies a canvas five times too big for any merit it possesses. All the sins of academic design are manifest in this smooth and feeble example, which represents *Orpheus* (666). Mr. Solomon's art is even less virile and his pictures are less sincere than they used to be.—The Greekish girls Mr. A. Moore has so often painted have lost some of their charms as the novelty has worn off. In the whimsically named *Lightning and Light* (672) they are still seated in a row on the bench on which we have so often found them; lightning is visible, it is impossible to say why, in the sky behind them. The work throughout is inferior in crispness and firmness of touch to the standard of the painter.—An original if somewhat terrible idea distinguishes Mr. A. J. Hook's *Dear Life!* (699) a seascape with a figure, that of a sailor who, having fallen overboard, has caught a life-buoy thrown in his aid, and floats in the hollow of a long wave. He is defending himself with a knife against the attacks of a gull, which, swooping overhead, is the leader of a group of assailants on the wing; in the distance, and bearing up to the rescue, is a barque in full sail. The expression and attitude of the man are first rate; so, too, are the atmosphere and the modelling and movement of the waves, their colours and perspective.—In the *Art wins the Heart* (732) of Mr. P. Thumann the drawing is good and neat throughout, but the modelling, lighting, and coloration are rather weak and thin.—The *Vegetarian* (743) of Mr. G. Morton is a nicely painted head of a little girl.—No. 750, *A Village in Venetia*, by Mr. H. Woods, is similar to his pictures in other rooms in this exhibition.

One of the most homogeneous, powerful, and solid interiors of rooms, full of fine and rich effects of colour and tone, and distinguished by the excellence of its figures, is Mrs. Alma Tadema's "*Hush-a-Bye!*" (762.) Reminding us



of the firm, clear, smooth, and finished methods of Gonzales Coques, this capital picture deserves much praise for thoroughness and care.—Compared with it *A Sussex Peasant* (792), by Mr. H. H. La Thangue, is a little rough and thinly, if rather pretentiously painted. Yet the rendering of character has some merit. No doubt it is not a great feat simply to copy the prose of nature, still it is acceptable for its very simplicity. Mr. La Thangue has been hailed by many of his admirers as a prophet in art: his voice is not yet heard in the land, nor ever likely to be heard until he does something better than this.—*Elsie* (821), by Mr. A. Greenbank, is a well-painted and sympathetic head of a girl with a thoughtful face.—In *A Morning Toilet* (825), by M. E. Tito, the colours are brilliant and sparkling. M. Tito possesses the neat, crisp, and firm touch of the Fortuny school.—M. Jan V. Chelminski is not quite at his best in *During the Battle* (834), a charge of horsemen in snow-clad fields; but when compared with the other battle pieces on these walls, it, at any rate, shows how much better they do these things in France, where M. Chelminski is not the strongest nor the most brilliant of military painters.—*The Foot-Stile* (883), by Mr. W. C. T. Dobson, possesses freshness, grace, and simplicity. The colouring is warm and harmonious.—Mrs. F. S. Sindici sends *The Kettledrummer of the 2nd Regiment of Life Guards* (884) at the head of a mounted band in Hyde Park, a most sparkling, crisp, and dexterous piece of work, noteworthy for the movement of the horses to the music.—The triptych of Mr. A. Hughes (893-4-5), which he calls *Viola d'Amore*, can be praised for the poetic sentiment of the face of the beautiful damsel who appears in all the pictures, the delicate drawing of her features, her graceful attitude and elegant drapery in the second picture, and the soft luminosity of the whole. On the other hand, the paleness of the colours and an occasional "tintiness" in the works, as well as a painfully obvious absence of strength in every part, deprive these acceptable paintings of not a little of their value and attractiveness, and are very much to be regretted.—*The Annunciation* (901) of Mr. A. Hacker is noteworthy on account of its thoroughly French motives, style, and coloration. The Virgin is a pleasing young French maiden, apparently fresh from a convent, without any coquetry, whose simplicity, brooding eyes, and air of astonishment are prettily dramatic and very nicely expressed. The picture is slight, delicate, and graceful, if not in any respect profound or impressive; but there is no affectation of sentiment in it, and it is free from those theatrical airs French design is generally cursed with in its religious pictures.—*The Twilight* (945) of Mr. H. L. Norris is a new application, not in itself precious, of very old technical motives and hackneyed methods.—*The Orphans* (954) of Mr. W. M. Palin, and *The Shadow of Death* (960) of Mr. F. M. Fletcher, are lugubrious subjects, and their styles and methods are not a little hackneyed. In their way they are both powerful at second hand, but the design of the latter is the better of the two. The treatment of its masses of black and gloomy red is artistic and effective, while the light and shade is to be praised on the same account.—*Her Signal* (964) repeats Mr. N. Garstin's ideas of the lighting of an interior by candlelight and twilight from without. The illumination is capital, and the figures in themselves are good. Whether the subject was worth more than a woodcut is doubtful; certain it is that a canvas one-quarter as big as this would have sufficed.—There are some pretty points about the design of *A Corner of the Lake* (965), by Mr. L. C. Nightingale, but the painting is thin and the handling is flat.—Mr. La Thangue's *After the Gale* (977) has a certain degree of merit, but it is too painty, and need not have been more than one-tenth of its size. It is not so good as

the less ambitious 'Sussex Peasant,' to which we have already referred.—Mr. H. Schmalz has not distinguished himself in *The Daughters of Judah in Babylon* (983), which, although manifestly better drawn than former pictures of his, is hackneyed to the last degree in its design, melodramatic in its sentiment, and deficient in force and virility.—One of the most effective and courageous pictures proper in the whole exhibition is the last of the class now under consideration. It is Mr. S. M. Fisher's *A Summer Night* (1023), and represents the effect of Chinese lanterns on a company, life-size figures, including some charming women, assembled in a Venetian café and looking on the Grand Canal. This difficult theme has been most ably dealt with and thoroughly mastered; as a *tour de force* of exceptional merit it is welcome, but we shall not care to see it repeated.

Having thus disposed of all the subject pictures and all the portraits by subject-picture painters which seem to call for criticisms, we turn to a by no means numerous company of portraits by portrait painters strictly so called. Of these *The Hon. Mrs. Lawley* (87), by Mr. J. J. Shannon, is a brilliant picture of a rich and bright brunette in black.—*The Countess von B—* (113), by Mr. Rob. Sauber, at full length and life size, can be praised for its soft, pure, and pearly colour, and is a charming subject charmingly painted, which deserved a better place.—Mr. Oulless's *J. D. Goodman, Esq.* (198), is distinctly faithful and sincere. Quite as meritorious is *H. C. Gibbs, Esq.* (205), by the same.—*The Misses Hadvill* (263), by Mr. A. E. Emslie, is a pleasing group, treated with taste, reticence, and animation.—*Lady J. H. Swinburne* (406), by Mr. W. Spindler, could hardly be a better or more sympathetic and artistic representation of an old lady's face and characteristic air.

Our next article will deal with the remaining landscapes in oil, the water-colour drawings (which are extremely excellent, varied, and fresh), and the engravings of all sorts.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 14th and 16th inst. the following, from the second portion of the Murrieta collection. Drawings: E. Detaille, In the Time of the Directoire, 54*l.*; The Aide-de-Camp, 115*l.* F. Pradilla, Fisherwomen on the Shore, 54*l.* M. Fortuny, A Gentleman, with powdered wig, in a red coat, 52*l.*; An Arquebusier, 105*l.*; The Mazarin Library, 2,000*l.*; A Peasant, with staff, 75*l.* R. Bonheur, Going to the Horse Fair, 147*l.*; A Landscape, with sheep, near Fontainebleau, 231*l.* J. Israëls, The Toy Boat, 99*l.* J. L. Gérôme, Dante, "Voilà celui qui va en enfer et en revient," 57*l.* D. Cox, Near Lytham, 52*l.* P. De Wint, A Canal Scene, 105*l.*; A Farmstead, 63*l.* B. Foster, At Cullercoats, 73*l.* J. Holland, Venice, sunset, 64*l.* J. F. Lewis, Scene in Cairo, 141*l.* Pictures: C. Bisschop, Pleading, 105*l.* R. Bonheur, Sheep in a Landscape, 514*l.*; A Sheep with a Lamb, 183*l.* W. Bouguereau, Going to Market, 210*l.* H. Browne, Les Almées, interior of a harem, 152*l.* P. J. Clays, Near Bergen-op-Zoom, boats in a calm, morning, 220*l.* C. Daubigny, On the Loire, cloudy day, 136*l.* L. Deutsch, Arabs at Prayer, in a mosque, 514*l.*; Nubian Dancers, 493*l.*; An Arab Café, 294*l.*; Reading the News, outside an Arab shop, 388*l.*; At the Door of the Mosque, 220*l.* J. Domingo, An Inn Yard, with horses and figures, 173*l.* Mas y Fondevilla, A Procession leaving a High Altar, 147*l.* M. Fortuny, A Sudden Squall, procession entering a church, 283*l.*; A Rocky Landscape, 162*l.*; In the Garden, 126*l.* E. Frère, The Almshouse, 199*l.*; La Bouillie, 168*l.*; Caught in the Trap, 147*l.*; Escaped, 105*l.* H. Harpignies, Ruins of a Castle, evening, 136*l.* J. Israëls, The Toy Boat, 304*l.* C. Jacquet, The Answer, 168*l.*; Resting, 378*l.* R. Madrazo, The Swing, 204*l.*; The Billet-Doux, 157*l.*; The Return from the

Ball, 136*l.*; Ready for the Masquerade, 115*l.* M. Maris, Unloading Carts, 110*l.* A. Mauve, A Girl taking a Cow to Pasture, 141*l.* H. Merle, Playmates, 168*l.* P. Palmaroli, The Musician, 131*l.* F. Pradilla, Boabdil, King of the Moors, surrendering the Keys of Granada to Queen Isabella of Castille, 861*l.*; A Procession leaving a Cemetery, 136*l.*; Italy in the Fifteenth Century, 525*l.*; A Picnic on the Seashore, 178*l.* F. Roybet, The Backgammon Players, 126*l.* C. Troyon, Going to Market, 304*l.*; Three Sheep in a Landscape, 131*l.*; Sheep in a Wood, 147*l.*; The Timber Waggon, 220*l.* Claude, A Classical Landscape, with the Virgin and Infant Christ and St. Joseph, 126*l.* J. B. Greuze, The Dauphin (Louis XVII.), 798*l.*; The Young Widow, 1,176*l.* Van Dyck, Portrait of a Lady, with frizzed hair, 220*l.*; Portrait of a Lady, in a yellow satin dress, 220*l.* Van der Capelle, A Royal Barge in a Calm, several persons landing, 546*l.*; A Calm, men fishing, 236*l.* W. Van de Velde, Fishing Boats in a Calm, 110*l.* F. Snyders, A Stag Hunt, 105*l.* P. De Vos, A Stag Hunt, 110*l.* Raffaele, The Virgin and Child, 210*l.* Canaletto, View on the Grand Canal, with the Palazzo Bernardo on the left, 189*l.* Guardi, Procession of Boats, Venice, 105*l.*; St. Mark's Place, Venice, 294*l.*

At the Hulot sale in the Rue de Sèze, at the beginning of last week, Delacroix's *Ophélie* fetched 49,000 fr.; Meissonier's *Amateur d'Estampes*, 40,000 fr.; Troyon's *Rentrée du Troupeau*, 33,500 fr.; Boucher's *Intérieur d'un Artiste*, 25,000 fr.; Le Concert, by Watteau, 22,500 fr.; a Teniers, La Galerie de l'Archiduc Albert, 18,000 fr.; Le Vivier, by Hobbema, 15,000 fr.; Boilly, L'Exposition du Tableau de David: le Sacre, 13,000 fr.; L'Écolier, by Chardin, 13,000 fr.; Le Château de Brederod, by Ruysdael, 12,400 fr.; Le Calvaire, attributed to Quentin Matsys, 11,300 fr.; and La Vierge aux Anges, assigned to Wohlgemuth, 10,000 fr. A Portrait de jeune Femme, said to be a Reynolds, brought 8,000 fr.

At the sale of the collection of M. Alexandre Dumas the following high prices were realized: Corot, Paysan à Cheval dans la Campagne, 40,000 fr.; Crépuscule, 19,500 fr. J. Dupré, Coucher de Soleil sur la Mer, 11,500 fr. Fromentin, Centaures et Centaureses, 17,500 fr. J. Lefebvre, Femme nue, 25,000 fr. Meissonier, Le Peintre au Chevalet, 60,000 fr. Tassaert, La Tentation de Saint Hilarion, 11,600 fr. Troyon, Pâturage, 11,500 fr. Vollon, Le Dessert, 11,650 fr. Of the water colours, Meissonier's Le Mousquetaire fetched 6,950 fr., and Le Bretteur, 6,910 fr.; a portrait in pastel by Peyronneau, 5,600 fr. Of the drawings, Prudhon's *Aminta* brought 7,100 fr., his *Apothéose du Génie de la Peinture*, 6,500 fr.; while Le Liseur of Meissonier went for 5,000 fr.

At another sale, held last week at the Hôtel Drouot, Corot, Le Passeur, fetched 49,000 fr.; Diaz, Les Caresses de l'Amour, 22,000 fr.; Diaz, Le Bas-Bréau, Forêt de Fontainebleau, 23,000 fr.; Eugène Fromentin, L'Abreuvoir, 15,000 fr.; and Jules Dupré, Paysage, 10,000 fr.

## THE 'ST. ANNE' OF LEONARDO DA VINCI.

L'Athenæum du 23 avril contient une communication dans laquelle M. Alfred Marks, à propos d'un article que j'ai publié dans la *Chronique des Arts* du 5 décembre 1891, apporte des détails tout à fait nouveaux sur un carton de la 'Sainte Anne' de Léonard de Vinci ayant appartenu au P. Resta, et qui a passé depuis dans les collections Plattenberg et Nicolas Esterhazy à Vienne.

Je n'aurais pas à intervenir dans cette communication si son auteur, en me prenant à partie, ne me semblait avoir déplacé la question, telle que je l'avais posée, et donné de mes recherches une interprétation qui n'est pas de tout point conforme à la réalité. Ce sont ces divergences que je demande aux lecteurs de l'Athenæum la



permission de leur exposer brièvement et sans le moindre esprit de récrimination personnelle.

Laissant volontairement de côté dans la *Chronique des Arts* et le témoignage du P. Resta et le mystérieux carton Plattenberg-Esterhazy, qu'aucun connaisseur jusqu'ici ne connaît de visu, je crois avoir réussi à établir les points suivants : 1° Le carton de la Royal Academy offre une composition absolument différente de celle à laquelle Léonard de Vinci s'arrêta en 1501, alors qu'il travaillait à la 'Sainte Anne' destinée au couvent des Servites de Florence. Ce carton ne saurait être considéré que comme une première pensée de cette composition. 2° La composition de 1501 est au contraire de tout point identique, comme le regrette professeur Springer déjà l'a indiqué, au tableau conservé au Musée du Louvre. 3° La collection de S.M. la Reine à Windsor possède plusieurs fragments de pieds et de mains découpés dans le carton qui a servi à préparer ce tableau ; fragments non encore signalés jusqu'ici, quoique les uns aient été publiés en photographie par les soins de la Grosvenor Gallery et les autres par les soins de la maison Braun. J'ajouterais, à ce sujet, que, alors même que ces fragments n'existeraient pas, pas plus que le carton Plattenberg-Esterhazy, il ne serait point permis d'identifier le carton de 1501 au tableau du Louvre ; ce carton, comme le titre seul suffit à l'indiquer, étant un *dessin sur papier* ; le tableau du Louvre, au contraire, une *peinture sur bois*, plus ou moins achevée. 4° Léonard emporta la composition en France. Il résulte en effet du témoignage de Vasari, combiné avec une lettre dans laquelle le secrétaire du Cardinal d'Aragon raconte la visite faite par son maître, en 1516, dans l'atelier de Léonard de Vinci, alors fixé à Amboise, que la peinture de la 'Sainte Anne', c'est à dire la peinture du Louvre, se trouvait à ce moment dans l'atelier de Léonard ; celui-ci y travailla jusqu'à sa mort, où la peinture entra dans les collections de François I.

Ces points fixés, je suis tout prêt, comme je l'ai déjà d'ailleurs fait dans l'article de la *Chronique des Arts*, à rendre justice au mérite des recherches de M. Marks, quoique les découvertes des lettres de 1501 et de 1516, ainsi que mes propres investigations, m'aient conduit à des conclusions sensiblement différentes de celles aux quelles mon honorable contradicteur s'était arrêté il y a dix ans.

Je terminerai par un vœu : c'est de voir soit M. Marks, soit les savants viennois, soumettre à un examen approfondi le carton Plattenberg-Esterhazy et le comparer aux fragments, jusqu'ici absolument négligés, de Windsor.

Ainsi seulement la critique pourra se prononcer sur la valeur respective des deux productions et décider si le carton de Vienne peut prétendre au titre d'un original de la main de Léonard.

EUGÈNE MÜNTZ.

### Five-Part Gossipy.

At Mr. Lefèvre's, King Street, St. James's, are now on view several new pictures by Mr. D. Sadler and others. The most important is a painting lately completed by Mlle. R. Bonheur, called 'On Guard,' because it shows in an opening of a forest of palms, oaks, and ferns a lion keeping watch while his spouse sleeps in the foreground and the grim offspring of the pair disport themselves. It is a capital instance of its kind, distinguished by the spirit of its design, the painting of its textures, and the excellent foreshortening and draughtsmanship of the animals' limbs and faces. It is to be engraved.

As we remarked last week, the Keeper of the Prints, British Museum, has secured fifty new drawings of various dates, schools, and subjects. They are now arranged in the cases of the Print and Drawing Gallery, and a supplement describing them *seriatim* has been added to the

official Catalogue. The most interesting of them was drawn with a pen and washed in bistre on vellum by Gentile Bellini, and it represents, with all his spirit and *naïveté*, 'Pope Alexander presenting a Sword and his Benediction to the Doge S. Ziani.' It refers to a series painted by Gentile and Giovanni Bellini for the Hall of the Great Council, Venice, and burnt in 1577 ; it corresponds with Vasari's description, and was known to Rembrandt, who made a copy of it, which is now in the Albertina, Vienna. The original was bought from the collection of the late Marquis of Normanby. Next come two sheets of studies of heads, all lifelike and fresh from nature, by V. Carpaccio ; they are from the Marlborough Collection, and great treasures in their way. Sketches by A. Rossellino (Gambarelli) of the monument of the Cardinal di Portogallo in San Miniato, of much interest for architects, being evidently made for working from by craftsmen, are the productions of a single skilful hand bent on carrying out a concrete and homogeneous idea. These sketches belonged, successively, to J. Richardson the elder and to Reynolds. A capital drawing of a Pietà is attributed to L. Mazzolino, and is certainly by a capable member of the School of Ercole de' Roberti. It reproduces, with some important variations, a noteworthy predella picture by Ercole, which is one of the finest things in the Liverpool Royal Institution Gallery. The well-drawn 'Head of a Young Man' looks somewhat later than Frank Hals's time, although it is attributed to him. We notice likewise a most beautiful 'Study for the Portrait of an Old Woman,' by G. Dou, and various charming sketches by Watteau which were till lately in the collection of Miss James and Earl Spencer. Hoppner's study for a portrait of his beautiful wife, Phoebe Wright ; portraits of Turner, by C. Turner ; a 'Study of a Girl's Head,' by Lawrence ; G. F. Joseph's portrait of C. Lamb ; a 'Coast View,' by John Martin ; and a most amusing collection of satirical sketches by C. Keene, including a comical travesty of the late Mr. E. Long's 'Babylonian Marriage Mart,' should command the attention of the public.

MR. COLVIN has written an elaborate account of the Bellini drawing for the Berlin *Jahrbuch* of this year, and illustrated it with a nearly full-size facsimile of the work.

MESSRS. SOTHEY, WILKINSON & HODGE are to be congratulated on the handsome illustrated catalogue they have prepared of the fine collection of engravings, &c., belonging to Mr. Fisher, of Hill Top, Midhurst, which they will disperse next week.

MESSRS. R. GROOM & Co., 46, Pall Mall, have appointed to-day, Saturday, for the private view of the "Liverpool Grand National and other Sporting Pictures," by Mr. G. D. Giles ; the public will be admitted on Monday next.

TO-DAY (Saturday) has been appointed for the private view in Messrs. Goupil's galleries of a collection of paintings and studies of cats and kittens by Madame H. Ronner. The public will be admitted on Monday next.

MR. A. H. COCKS has just finished his monograph on 'The Church Bells of Buckinghamshire,' undertaken at the instigation of the late Mr. Stahlschmidt, the well-known campanologist. The book will consist of about six hundred pages, and be illustrated with twenty-four full-page plates of mediæval letterings, founders' marks, &c., on bells still existing in the county ; and numerous figures, some of them being peculiar to Bucks, will be inserted in the text. Messrs. Jarrold & Sons are the publishers.

THE June issue of the *Antiquary* will contain a description of the old Cistercian Abbey of Maulbronn, Württemberg, with a ground plan and bird's-eye view by Dr. Henry Barber. A facsimile of a beautiful specimen of early engraving, the book-plate of Dr. Pomer, Prior of

St. Lawrence, Nuremberg, and a great friend of Erasmus, will be given in the same number. The copy from which this facsimile is taken is believed to be unique, and has hitherto escaped the attention of *ex-libris* collectors. It is dated 1525, fifty years earlier than any known dated English book-plate.

THE municipality of Osnaburg have, for 312,500 francs, sold to M. de Rothschild their famous ancient cup, one of the most precious relics of its kind, and those worthies intend to cover themselves with glory by spending the money in the erection of a theatre !

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Sir Charles Halle's Schubert Recitals. M. Slivinski's Pianoforte Recital. COVENT GARDEN.—'Philémon et Baucis,' 'Cavalleria Rusticana.'

THE second of Sir Charles Halle's recitals of Schubert's pianoforte works commenced with the Sonata in E flat, published as Op. 122, and one of the five composed in 1817. It is less spontaneous than its companions of the same period, or, at any rate, less rich in engaging tune ; but, on the other hand, it foreshadows the composer's riper manner distinctly, the *andante molto*, in G minor, being a genuine Schubertian movement. The next Sonata was that in A minor, known as Op. 143, the date of which Sir Charles Halle gives as 1818, though in Nottebohm's catalogue, and also in Breitkopf & Härtel's complete edition of the composer's works, now in course of publication, it is said to have been written in February, 1823. The later date is surely correct, for we note a remarkable advance in the general style of the music. The first movement somewhat resembles in its phraseology that of the sonata in the same key, published as Op. 42, and written in 1825 ; and the *andante* in F, though simple in construction, is loftily conceived and orchestral in feeling. The instrumental portion of the programme was completed by the four Impromptus, Op. 90, the date of which is unknown, though there is internal evidence that they were composed somewhat late in Schubert's career. No. 1, in C minor, must be numbered among his finest pianoforte movements. Miss Füllinger sang the *Lieder* 'Ganymed,' 'Rastlose Liebe,' 'Gretchen's Bitte,' 'Nähe der Geliebten,' 'Lachen und Weinen,' 'Schlummerlied,' and 'Nacht und Träume,' a goodly list, the interpretation of which, like that of the pianoforte works, left little to be desired.

A few years ago the appearance of a new pianist of talent was a noteworthy event ; but fresh executants now come to us in such numbers that amateurs have grown apathetic, as was proved by the very sparse attendance at the first of M. Slivinski's recitals in St. James's Hall on Tuesday afternoon. As usual, the programme was chiefly made up of items by Beethoven, Chopin, and Schumann, other composers, among whom were Scarlatti, Mendelssohn, Rubinstein, and Liszt, being only represented by minor pieces. M. Slivinski, who is presumably Polish by birth, speedily proved himself a master of the key-board, but he was far more successful in music requiring vigorous execution than in compositions needing repose and refinement. Thus Beethoven's



so-called 'Sonata Pastorale' in D, Op. 28, was played in a noisy, not to say boisterous, fashion, and there was no trace of poetic feeling in his interpretation of Chopin's Nocturne in C minor and the Impromptu in G flat. The *forte* passages in the Polonaise in F sharp minor, however, were rendered with much power, and some numbers of Schumann's 'Papillons' were very effectively played. M. Slivinski has a singularly clear, crisp touch, and his execution is as accurate as it is powerful. More than this cannot be said at present.

Among the operatic reforms for which the public is indebted to Sir Augustus Harris is the abandonment of the tiresome practice which used to prevail of commencing the season with hackneyed works interpreted by second or third rate artists. Covent Garden Theatre presented a splendid appearance last Monday evening, and the performances of 'Philémon et Baucis' and 'Cavalleria Rusticana' were, on the whole, admirable, though the *ensemble* in Gounod's charming opera was not equal to that of the autumn of 1891. The voice of Mlle. Sigrid Arnoldson seems to have diminished rather than grown in volume since she was last with us, and she cannot compare with Mlle. Simonnet in the part of Baucis. Signor Castelmari is also inferior to M. Lorrain as Vulcan, but, on the other hand, M. Montariol is an improvement on M. Engel as Philémon, and M. Plançon is irreproachable as Jupiter.

Naturally Signor Mascagni's opera is presented in far more imposing fashion than at the Shaftesbury in the autumn, and it may be doubted whether it could be given more effectively than it was on Monday. As regards the principal artists, reports had not exaggerated the attributes of Madame Calvé. Together with a voice pure and sympathetic in quality and perfectly produced, the *débütante* possesses an agreeable appearance and dramatic ability of no ordinary calibre. The last-named gift was perceptible throughout, but an especially striking effect was made when the tortured Santuzza realizes that her hopes of justice from Turiddu are vain. Here a look of insanity came into her eyes, and the impression she evidently desired to create was that the despairing girl denounces her base lover at a moment when her brain is unhinged, and repents when her mental faculties have recovered their balance. The general impression left by her performance was that Madame Calvé is an exceedingly valuable addition to the ranks of operatic artists capable of impersonating rôles requiring passion and tragic feeling, yet before making quite sure of it we must wait until she has appeared in other parts in which comparisons may be made with greater facility. Signor de Lucia is not an improvement on Signor Vignas, who impersonated the despicable Turiddu during Signor Lago's season; but he has nearly conquered his vicious *tremolo*, and sang and acted, on the whole, fairly well. Signorina Giulia Ravogli succeeded in gaining distinction in the small part of Lola. M. Dufriehe was a thoroughly capable Alfio, and the ever-ready Mlle. Bauermeister did justice to the small part of Lucia. Much pains have been taken in the mounting of this slight opera, the one scene being an accurate view of a Sicilian

village, while the details of the stage business show that due attention has been given to a department which in opera is too often left to take care of itself. The wisdom of employing different conductors for works of wholly diverse calibre was fully exemplified, M. Jehin showing, as before, the fullest sympathy with Gounod's score, and Signor Mancinelli presenting the orchestration of Mascagni's work with so much *verve* that he succeeded in revitalizing the hackneyed *intermezzo* from the last-named opera.

There was a disappointment on Tuesday, Mlle. Giulia Ravogli being unwell, and therefore unable to undertake her justly famous impersonation of Orpheus in Gluck's opera. Under the circumstances Sir Augustus Harris did well to repeat the programme of the preceding evening with the same casts. Of the remaining performances of the present week we cannot speak at present.

### Musical Gossip.

CONCERTS during the latter portion of last week were fairly numerous, but not important. Mention should be made of Mr. E. H. Thorne's annual pianoforte recital at the Princes' Hall on Saturday afternoon, when this esteemed musician presented an unconventional programme, including Onslow's spirited Pianoforte Duet in E minor, Op. 7; Raff's Chaconne for two pianofortes, Op. 150; and a Suite by Mr. Algernon Ashton, also for two pianos. In these the concert-giver was ably assisted by his pupils, Miss Beatrice Thorne, Mr. Arthur Cowen, and Mr. C. Ewart Gravely. On the same afternoon Madame Isabel Fassett and Miss Louise Philipps gave an agreeable concert at the Portman Rooms, the first part consisting of vocal items by Brahms; and in the evening Signor Denza, the popular song-writer, gave his annual concert at the Princes' Hall.

ON Monday afternoon in St. James's Hall Mr. Aguilar indulged in a repetition of the performance of pianoforte music from his own pen, first given in 1886. The programme included a Prelude and Fugue in E minor, a Sonata in D, a Fantasia in A minor, and many smaller pieces.

AN agreeable chamber concert was given at the Princes' Hall on Tuesday afternoon by Miss Winifred Robinson, assisted by Miss Kate M. Robinson, Miss Cecilia Yates, Miss Greta Williams, Mr. C. H. Allen Gill, and Mr. Septimus Webbe. The programme included Dvorák's Trio in B flat, Op. 21; his Terzetto for two violins and viola, Op. 74; four movements from a Violin Suite in D by Ries; and one of Haydn's Quartets in G.

MASTER OTTO HEGNER again displayed highly satisfactory evidence of advancement as a pianist at his second recital in St. James's Hall on Wednesday afternoon. Weber's Sonata in A flat and five numbers of Schumann's 'Fantasiestücke,' Op. 12, were the most important features in his programme; and these, as well as Mendelssohn's Prelude and Fugue in E minor, Op. 35, No. 1, some pretty Variations in G from the young artist's own pen, and items by Chopin, were all rendered with marked intelligence and beautifully finished technique.

ANOTHER performance on Wednesday afternoon was a violoncello and pianoforte recital given by Mr. Carl Fuchs and Mr. H. S. Welsing at the Princes' Hall, their programme containing Chopin's Sonata in C minor, Op. 65, for both instruments, Beethoven's 'Waldstein' Sonata, and various minor compositions. Miss Marie Brema contributed songs by Schubert, Schumann, Goring-Thomas, and Mr. Welsing.

AMONG the performances of Wednesday evening was a successful chamber concert given by

Miss Lilian Griffiths, an exceedingly able young violinist, at the Princes' Hall. She was assisted by Miss Amina Goodwin, who has much improved as a pianist, Mr. Alfred Hobday, and Mr. W. E. Whitehouse; and the principal items in the programme were Brahms's Pianoforte Quartet in G minor, Op. 25; Schubert's 'Rondo Brillant' in B minor for piano and violin, Op. 70; and Schumann's Trio in F, Op. 80. Mr. Norman Salmond was the vocalist.

A MEETING of the Wagner Society will be held on the 27th inst. at Trinity College, London, when Herr Brand, the author of 'London Life seen with German Eyes,' will read a paper on Wagner's poem 'Der Ring des Nibelungen.' In addition to an analysis of the poem, the essay will treat of the numerous sources to which Wagner resorted in his treatment of the legend.

AFTER all there is a probability of hearing M. Pachmann at two or three recitals this season, he having decided to return to London at the beginning of June.

SEÑOR ALBENIZ and Señor Arbos hope to produce their new comic opera, 'The Magic Opal,' at a West-End theatre early in October next. They have now completed the first two acts, and are at work on the third. The libretto is by Mr. Arthur Law.

THE inauguration of the Mendelssohn monument at Leipzig is postponed from to-morrow until Thursday next. At the concert in the Gewandhaus the works to be given are the 'Lobgesang,' the Violin Concerto (with Herr Joachim), and the 114th Psalm.

ACCORDING to some of the Italian journals, Verdi's 'Falstaff' will be produced at La Scala, Milan, very early next year, with M. Maurel in the titular part. Others, however, declare that the work will see the light either at the Argentina or the Costanzi theatre in Rome.

### CONCERTS, &c., NEXT WEEK.

- Mon. Madame Isabel George's Concert, 3, Portman Rooms.
- Miss Thomson's Pianoforte Recital, 3, Princes' Hall.
- Gordon Memorial Concert, 3, St. James's Hall.
- Miss Synge's Concert, 3, Steinway Hall.
- Tonic Sol-fa College Annual Meeting, 7.30, Exeter Hall.
- Musical Artists Society, 8, Princes' Hall.
- Musical Guild Concert, 8, Kensington Town Hall.
- Covent Garden Opera.
- Tues. M. Slivinski's Pianoforte Recital, 3, St. James's Hall.
- Mr. and Mrs. Oudin's Vocal Recital, 3, Princes' Hall.
- Mr. Ernest Fowle's Chamber Concert, 8, Princes' Hall.
- Mr. W. H. Wing's Concert, 8, Steinway Hall.
- Kensington School of Music Students' Concert, 8.
- Miss Georgina Ganz's Matinée Musicale, 12, Belgrave Square.
- Covent Garden Opera.
- Wed. Sir Augustus Harris's Operatic Concert, 3, St. James's Hall.
- Mr. Charles Lunn's Lecture on Voice Production, &c., 3, Princes' Hall.
- Westminster Orchestral Society, 8, Westminster Town Hall.
- Miss Kate Flinn's Concert, 8, Steinway Hall.
- Thurs. Mlle. Janotha's Pianoforte Recital, 3, St. James's Hall.
- Signor Silotti's Pianoforte Recital, 3, Princes' Hall.
- Handel Society's Concert, 8, St. James's Hall.
- Somers Town Blind Aid Society's Concert, 8, St. George's Hall.
- Covent Garden Opera.
- Fri. Sir Charles Halle's Schubert Recital, 3, St. James's Hall.
- Mlle. Kleeberg's Pianoforte Recital, 3, Princes' Hall.
- Covent Garden Opera.
- Sat. Señor Sarasate's Concert, 3, St. James's Hall.
- Miss Marie Gould's Concert, 3, Portman Rooms.
- Performance of 'Dorothy' by Students of Mr. Holland's Academy, 8, St. George's Hall.
- London Saturday Concert, 8, St. James's Hall.
- Covent Garden Opera.

### DRAMA

#### Dramatic Gossip.

MR. HENLEY is collecting in book form three plays written by Mr. R. L. Stevenson and himself—'Beau Austin,' 'Deacon Brodie,' and another drama.

'VOTE FOR GIGGS,' an adaptation of 'L'Homme de Paille' of M. Valabréque, produced at the Vaudeville Theatre, was damned by the audience with a vigour somewhat rare in these days. Conscientious and capable acting on the part of Mr. C. W. Somerset and other actors was powerless to avert a disaster seen from an early stage of the proceedings to be inevitable.

'THE WAIF,' an adaptation by Mr. Cotsford Dick of 'Le Passant' of M. François Coppée, has been given at the Haymarket at an afternoon representation, with Mrs. Beerbohm Tree and



Miss Gertrude Kingston in the two female characters.

THE scene of Madame Sarah Bernhardt's appearance on the 28th inst. as Cléopâtre has been changed from the Shaftesbury to the Royal English Opera-house.

'ALONE IN THE WORLD' is, it appears, to be once more revived, and will constitute the evening bill at the Princess's, whence 'The Life We Live' has been withdrawn.

THE performance at the Royalty of 'Le Petit Chaperon Rouge' has been postponed until the 26th inst.

AMONG novelties which will face at Terry's Theatre the risks, pecuniary rather than critical, of afternoon representations are 'The Noble Art,' by Mr. E. Normand, on the 24th; 'Mrs. Nicholson's Niece,' by Mrs. Bell, on the 30th; and 'The County,' by Miss Estelle Burney, and 'Miss Impudence,' by Mr. Morton, on the 2nd of June.

A SOUVENIR edition of Lord Tennyson's play *The Foresters*, as produced at Daly's Theatre on March 17th, has been issued for Mr. Augustin Daly by Messrs. Macmillan & Co., of New York. It is handsomely printed and bound, and is enriched with a portrait of Miss Ada Rehan as Maid Marian.

MORE promising than recent experiments at the Shaftesbury is that of producing Mr. Kyrle Bellew's 'Hero and Leander,' now in contemplation. Report speaks well of the piece, and of the Leander of the author and the heroine of Mrs. Brown Potter.

In addition to 'Hero and Leander' Mr. Kyrle Bellew will present at the Shaftesbury a one-act play by Mr. Ian Robertson, at present entitled 'A Play in Little.'

THE entertainment at the Strand on the afternoon of May 26th will consist of three plays in one act by Mr. Langdon Elwyn Mitchell, respectively entitled 'Don Pedro,' 'In the Season,' and 'Ruth Underwood.' The exponents will include Misses Marion Lea, Lizzie Webster, and May Whitty, Messrs. Herbert Waring, Charles Dodsworth, and Bernard Gould. Mr. Mitchell's reconstructed play of 'Deborah' is likely to take its place in the regular bill of a theatre.

M. MAETERLINCK'S 'L'Intruse' was performed for the first time at Vienna last week in the Josefstädter Theater. It was preceded by an elucidatory lecture by Hermann Bahr. The reception of the piece was divided, so that it was hard to say whether the cries of applause or of disapprobation prevailed.

A CHEAP edition of Mr. Joseph Hatton's *Reminiscences of J. L. Toole*, abbreviated from the first edition and written up to date, has been issued by Messrs. Routledge. It is abundantly illustrated, and ushered in by a bright and characteristic preface from Mr. Toole.

*The Plays of Arthur W. Pinero*. Vols. III. and IV. (Heinemann).—To the collected edition of his plays Mr. Pinero has added 'The Cabinet Minister' and 'The Hobby Horse.' Both are ushered in by historical prefaces by Mr. Malcolm C. Salaman, and both constitute agreeable reading. Upon the question of their merits so much has been said that we can dispense with all comment beyond a declaration that their publication will raise the estimate of their value.

TO CORRESPONDENTS.—D. C. V.—W. E. H.—J. B. R.—J. K.—W. H. J. C.—P.'s Sons.—received.  
No notice can be taken of anonymous communications.

Erratum.—No. 3366, p. 569, col. 1, line 14 from bottom, for "Dupuyrier" read Duvergier.

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Particulars on application to the REGISTRAR, Firth College.

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Applications, with references, should be sent on or before the 15th June to the Registrar, from whom particulars may be obtained.

H. W. HOLDER, Registrar.

**UNIVERSITY COLLEGE, LONDON.**

The GROTE PROFESSORSHIP of PHILOSOPHY of MIND and LOGIC will be VACANT at the end of the current Session by the resignation of Professor Croom Robertson. Candidates, who must not be Ministers of any religious persuasion, should address their applications, with twenty printed copies of testimonials, to the Secretary, not later than May 31st. The Secretary will forward on application a statement of the duties, conditions, and income attaching to the Chair.

J. M. HORSBURGH, M.A., Secretary.

**UNIVERSITY of EDINBURGH.**

The UNIVERSITY COURT of the UNIVERSITY of EDINBURGH will, on MONDAY, the 18th of JULY NEXT, or some subsequent day, proceed to the appointment of the ADDITIONAL EXAMINER in MENTAL PHILOSOPHY in the University.

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Each applicant should lodge with the undersigned, not later than Monday, 4th July next, sixteen copies of his application (one of which should be signed), and sixteen copies of any testimonials he may desire to present. Applicants who send in testimonials must not send more than four.

M. C. TAYLOR, Interim Secretary.  
University of Edinburgh, 2nd May, 1892.

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WANTED, an ASSISTANT MASTER, who may be required to attend about 30 hours a week. He will take charge of the Modern Lower Fourth Class, and will be expected to take Elementary Mathematics and to teach elsewhere as required. Preference will be given to a gentleman who can converse in French as well as in German. The salary will be 250l. a year. Candidates for the appointment are requested to forward their applications, accompanied by a copy of testimonials as to qualification and character, not later than Saturday, the 4th of June next, to the SECRETARY, at the School, Victoria Embankment, E.C. Selected Candidates will be duly communicated with. The Election will take place on the 6th of July. Forms of application can be obtained of the Secretary. A gentleman under 33 years of age will be preferred.

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F. J. WEBB, Organizing Secretary.

Plymouth, 24th May, 1892.

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SATURDAY, MAY 28, 1892.

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## LITERATURE

*Ireland under the Land League: a Narrative of Personal Experience.* By Clifford Lloyd, late Special Resident Magistrate. (Blackwood & Sons.)

LIKE most zealous politicians, Mr. Clifford Lloyd was incapable of seeing any but his own point of view. Keen, energetic, resolute, self-reliant, and courageous, he had scant sympathy with the scruples, weaknesses, and vacillations of a Government vainly trying to put down rebellion without using violent measures, and no sympathy whatever with the population then in revolt. Kilmallock is not situated in the most affluent part of the empire, and the year 1880 was one of exceptional distress; yet there is no mention of famine or of the dire necessity that in that season multiplied the emigrants to five times their average number and forced the labourers to live on the charity of England and America, while no fewer than forty thousand families were served with notices to quit for non-payment of rent. The anomaly of asking rent from destitute men was not apparent to Mr. Clifford Lloyd, nor does his book contain any allusion to the wretchedness of the poorer cabins; yet on many estates in the West rent was demanded during years of famine for hovels literally worse than pigsties, and on at least one it was paid for tenements which were neither more nor less than the roadside ditches thatched over. This is not the place to discuss the merits of the agrarian agitation, but there can be no doubt that the land war ruined several of the well-to-do farmers. A war of classes was raging, and the larger tenant was compelled to take the part either of his landlord or of his poorer neighbour. He chose the latter, and naturally bore the brunt of the battle. There is no trade in Southern Ireland; the evicted tenant has no alternative but to emigrate, and it must be remembered that Mr. Clifford Lloyd wrote when there was still no compensation for disturbance. The evicted tenant was ruined, even if a sentence of eviction was not equivalent to a sentence of death. It was for this reason that the "landgrabber" was abhorred; he entered into the fruits of another man's labour, and profited by his neighbour's distress. The farmer without a lease was in a most precarious position prior to the Act of

1881. It was his house frequently—not the landlord's—from which he was evicted, and his improvements—not the landlord's—were inherited by the tenant who supplanted him. To these facts Mr. Clifford Lloyd makes no allusion; yet they explain, if they do not justify, that hatred of "landgrabbers" and the practice of forcibly reinstalling the evicted tenant which caused so much annoyance to the magistrates. Mr. Clifford Lloyd had served his apprenticeship in Burmah, first as a police officer, and later as Deputy Commissioner. Returning to England on furlough, he had been called to the bar, and had then received the offer of an appointment as resident magistrate in Ireland. His official training had produced an official type of character—rather hard, unsympathetic, and domineering, but so brave, energetic, and devoted as to command the sympathy of all who read his book. Wavering and fear were unknown to him; and being employed to keep order, he kept it in the teeth of great difficulties and with only the half-hearted support of his superiors.

It is impossible to withhold our admiration from his unflinching courage and devotion to the public service; his power of initiative, his frank acceptance of responsibility, and his unflagging energy ensured a certain measure of success, and at the close of his official life in Ireland it was his proud boast that not one murder had been committed within a jurisdiction which comprised the most disturbed districts of Limerick and Cork. Yet the legal powers of a magistrate were limited:—

"Many of the resident magistrates believed that they were not clothed with any more general authority than the local justice possessed. If the Government had orders to give, they were prepared to execute them; but it was, in their opinion, no part of their duty to initiate action for the maintenance or restoration of order.....It is, at least, a fact that resident magistrates were not vested with any particular executive authority.....As regards myself, having been sent specially to restore order in certain localities, though receiving no specific instructions or written authority, I assumed that all the forces of the Crown within my jurisdiction were at my disposal, and I acted accordingly. ....In India, where I had received ten years' official training, the officer in charge of a district was responsible for the maintenance of order and general executive good government within it. Had such a system been in force in Ireland, we should not have had to deplore a long succession of civil disorders and abortive revolutions."

The passage is characteristic. Clifford Lloyd was the ideal emergency man—resourceful and indomitable, willing to accept all risks of his life and his prospects. He realized that the law's delays were responsible for her failure, and that the swift retribution of the Land League was a great factor in its success, and he contrived that his own punishments should be immediate and sure, even if to attain this end he had to abuse the power of remand. In fact, like the "Duchess" in 'Alice,' he administered law on the system of "sentence first and trial afterwards," by invariably remanding his delinquents for a week. During this time of imprisonment their ardour usually cooled a little, and the ardour of their wives cooled a great deal. A week in gaol afforded ample time for reflection, and often

dispensed with the need of severer sentence, though it may be questioned whether a magistrate has any just right to inflict such punishment on an untried defendant unless there be a reasonable suspicion that he will break his bail.

Mr. Lloyd's method was to arrest and imprison the whole executive of the local branch of the League, to try and convict them without delay, and to remand less influential opponents for a week's imprisonment. He had no faith in isolated arrests, and disapproved of the *lettre de cachet* system, less because he believed it abused than on account of the demoralization of the police force, who could not be induced to take the trouble of finding proof while grounds for "reasonable suspicion" were sufficient to procure indefinite imprisonment.

The description of the constabulary is among the most interesting details in the book, and Lloyd, like all who have employed it, was enthusiastic in praise of this force, which

"can best be described as an army of occupation upon which is imposed the performance of certain civil duties. There is no county service, as in England, the men being enlisted from all parts as members of one force for service throughout the country.....The organization at the depot (which is situated in the Phoenix Park) may be said to be purely military.....The training of a recruit lasts in quiet times for a year, after which he is drafted to some county other than his own."

The uniform, like the organization, is

"in all respects military.....As is well known, the constabulary is armed with rifles and sword-bayonets."

It is, however, less widely known that, even in temporary barracks hired for the accommodation of extra police in disturbed districts,

"the houses had iron bullet-proof shutters attached to the windows, loopholed for rifle fire from within. This was no innovation, but is characteristic of police barracks in the south and west of Ireland. I feel certain that the fact will astonish many who now learn it for the first time."

A police force armed with rifle and bayonet, living in barracks loopholed for fire upon their fellow villagers, contrasts painfully with our peaceful rural constabulary, and can hardly be supposed to be as popular.

Mr. Clifford Lloyd gives vivid sketches of the salient features of the class warfare that raged in Ireland: the Land League meetings "protected" by English soldiers from the fury of Orangemen, the seizure of herds of cattle for rent by bailiffs supported by five hundred military, the night patrolling, and the protecting parties, who had orders never to let the protected person out of their sight for an instant. Not only police but military were employed for this "shadowing," and all who know Ireland will recognize the truth of Mr. Clifford Lloyd's picture of the boycotted landlord or landgrabber followed within his grounds, to market, and to church by five soldiers and a constable—a policeman being "left with every party of soldiers, in order to support the constitutional theory that troops could only be used in support of the civil power, represented in these cases by the one constable."



The distressed magistrates were often driven to choose between "law" and "order," and in this extremity Lloyd always ignored the law for the preservation of some sort of semblance of peace; still one cannot withhold pity from the soldiers who were employed throughout that winter for police duties both hateful and monotonous, and of such doubtful legality that Lloyd candidly admits "that a grave constitutional question had been created," and that had the 700 men required "been asked for at once a reference to London might have been considered necessary, with the result that the whole project would have fallen through."

Much of the disorder and the inefficacy of the Government he ascribes to the system of centralized government, which utterly broke down during times of difficulty, and it was our author who suggested to Mr. Forster the decentralization scheme by which

"Ireland was to be divided into five provinces, or civil divisions, over each of which a commissioner was to be placed, invested with full executive powers over all the forces of the Crown—magistrates, troops, and police."

Lloyd, as will be remembered, was one of these five commissioners, who were known as "special resident magistrates," as the title "commissioner" was objected to by the Crown lawyers.

Of course Mr. Lloyd's book is a vindication of this system, yet he preserves silence on several interesting points, and consequently his volume can hardly be considered an exhaustive account of even one aspect of Ireland under the Land League.

*A Traveller's Narrative written to illustrate the Episode of the Báb.* Edited and translated, with an Introduction and Explanatory Notes, by Edward G. Browne, M.A. 2 vols. (Cambridge, University Press.)

MR. BROWNE has done excellent service to history in producing these opportune volumes. The story of the Persian Bábís is one of unusual interest, but its details have been little comprehended in England since the startling crisis of 1852, when an abortive attempt made by some misguided fanatics on the life of Nasru'd-Din Shah was visited with the most vindictive and cruel retaliation. It is true that, at so recent a date as 1880 or 1881, two merchants of Ispahan suffered death for their refusal to renounce the obnoxious faith, but the stir which followed the occurrence seems to have been scarcely more than local. In fact, were it not for a few incidental passages in books of travel, a newspaper paragraph, or a brief article in a serial or an encyclopædia, none but a very insignificant part of the British reading public would have known, up to the past year, whether the Bábí movement, so skilfully treated by the Comte de Gobineau, and graphically sketched by Lady Sheil, had or had not at this time ceased to be felt in or out of Persia. Thanks to a rare industry, intelligence, perseverance, and aptitude for his self-imposed task, Mr. Browne, after breaking ground most effectually in the Royal Asiatic Society's *Journal* (July and October, 1891), has now put together an admirable *résumé* of Bábí history up to date, and placed his readers in possession of circum-

stances in connexion with that history which are of more than every-day interest. If indisposed to share his enthusiasm for a teaching which yet lacks development and practice to invest it with full significance, they can readily acquiesce in his admiration for those who have proved the honesty of their professions by untiring devotion and the sacrifice of life itself.

As to the position of Bábí-ism among religions—if, indeed, it is to be separated at all from other modifications of orthodox Islam—there is in it one weak point which, in a worldly sense, would appear fatal to success. Contention is rife in its camp as to who is its prophet or recognized head. For though there is a large majority in favour of one claimant, the nature of the claims on either side is too complicated to be intelligible to outsiders. Mr. Browne's explanation of the case is that on the death of the Báb in 1850 one Mirza Yahyá, better known as Subh-i-Ezel ("the Morning of Eternity"), became recognized leader of the movement, by virtue of being chief "Letter" of the "Unity," or quasi-hierarchy, declared by the deceased to consist of himself, the "Point," and eighteen other "Letters." This state of things held more or less good for fourteen years, during which period the sect had undergone persecution and proscription, and had been driven, in the persons of their leaders, across the Turko-Persian frontier to Baghdad, in which city, or the neighbourhood, they remained for many years under the protection of the Turkish Government. In 1864 they were removed to Constantinople, and soon afterwards transferred to Adrianople. Here it was that Behá'u'llah, the half-brother of Yahyá, and also a member of the "Unity," suddenly divided the camp, and claimed to be the "manifestation" which the deceased Báb had predicted should arise at some indefinite period in succession to himself. For particulars of the schism Mr. Browne's own words may be quoted:—

"Mirzá 'Ali Muhammad the Báb declared explicitly and repeatedly in all his works that the religion established by him and the books revealed to him were in no way final; that his followers must continually expect the advent of 'Him whom God shall manifest,' who would perfect and complete this religion; that, though 'He whom God shall manifest' would not, it was hoped, delay his appearance for more than 1511, or, at most, 2001 years (these numbers being represented in cabalistic fashion by the words *Ghiyáth* and *Mustagháth*), he might appear at any time; and that, whenever one should appear claiming to be 'He whom God shall manifest,' his very being, together with his power of revealing verses, would be his sufficient signs. All who believed in the Báb were solemnly warned not to reject one so characterized and making such a claim, and were commanded, in case of doubt, to incline towards belief rather than disbelief."

Of Behá'u'llah we are told that, in proof of his assertion at Adrianople,

"he revealed sundry 'signs' (*áyát*) in eloquent Arabic and Persian, wherein he summoned all the Bábís to acknowledge him as their supreme and sole chief and spiritual guide."

It is then added:—

"Most of the Bábís eventually made this acknowledgment, vowed allegiance to Behá, and thereby became Behá'ís; some few refused to

transfer allegiance from Subh-i-Ezel (who himself strenuously resisted Behá's claims, which he regarded in the light of a usurpation and a rebellion), and these were thenceforth known as Ezelis."

In 1868, owing to quarrels which arose between the followers of the rival chiefs, the adherents of Behá were removed by the Ottoman Government to Acre, and those of Mirzá Yahyá to Cyprus. Little was heard of them in this country for the following twenty years, and that little was confined to the one or two experts who had had leisure and opportunity to keep *au courant* with their history. In March, 1890, the author of the work under present notice started for Cyprus and the Syrian coast to supply, as far as practicable, the missing link of information, and revive interest in a question which circumstances had made, for him, one of exceptional import. Indeed, he had prepared himself for an investigation of the later status of Bábí-ism by personal acquaintance with the sect as represented in Persia during the years 1887-88, added to a conversational as well as book knowledge of the Persian language, and a considerable amount of reading and study.

At Famagusta he visited Mirzá Yahyá, the Subh-i-Ezel, and found him

"a venerable and benevolent-looking old man of about sixty years of age, somewhat below the middle height, with ample forehead on which the traces of care and anxiety were apparent, clear searching blue eyes and long grey beard"; before whose "mild and dignified countenance" he bowed with "unfeigned respect." For a fortnight the visit was repeated daily, and each evening Mr. Browne returned to his quarters "with a rich store of facts"; for he had pencil and note-book in hand when interviewing his host. "Tea," he writes,

"was always served in the Persian fashion, but tobacco in all forms was conspicuous by its absence, the Ezelis, unlike the Behá'ís, following the injunctions of the Báb in this matter."

But what he calls "the culminating event" of his journey was his reception by the more notable Bábí chief. There is a kind of 'Arabian Nights' flavour about the narrative of his arrival at Beyrout and the incidents prior to his eventual installation in the Behjé, or residence of Behá'u'llah at Acre. Here he spent "five most memorable days," during which he

"enjoyed unparalleled and unhopèd-for opportunities of holding intercourse with those who are the very fountain-heads of that mighty and wondrous spirit which works with invisible but ever increasing force for the transformation and quickening of a people who slumber in a sleep like unto death."

The sentiment is strongly expressed. Let us take the description, however, of the first interview with Behá, which may serve to explain after impressions:—

"During the morning of the day after my installation at Behjé one of Behá's younger sons entered the room where I was sitting and beckoned me to follow him. I did so, and was conducted, through passages and rooms at which I scarcely had time to glance, to a spacious hall, paved so far as I remember (for my mind was occupied with other thoughts) with a mosaic of marble. Before a curtain suspended from the wall of this great ante-chamber my conductor paused for a moment while I removed my shoes. Then, with a quick movement of the hand, he



withdrew, and, as I passed, replaced the curtain; and I found myself in a large apartment, along the upper end of which ran a low divan, while on the side opposite to the door were placed two or three chairs. Though I dimly suspected whither I was going and whom I was to behold (for no distinct intimation had been given to me), a second or two elapsed ere, with a throb of wonder and awe, I became definitely conscious that the room was not untenanted. In the corner where the divan met the wall sat a wondrous and venerable figure, crowned with a felt head-dress of the kind called *táj* by dervishes (but of unusual height and make), round the base of which was wound a small white turban. The face of him on whom I gazed I can never forget, though I cannot describe it. Those piercing eyes seemed to read one's very soul; power and authority sat on that ample brow; while the deep lines on the forehead and face implied an age which the jet-black hair and beard flowing down in indistinguishable luxuriance almost to the waist seemed to belie. No need to ask in whose presence I stood, as I bowed myself before one who is the object of a devotion and love which kings might envy and emperors sigh for in vain! A mild dignified voice bade me be seated, and then continued: 'Praise be to God that thou hast attained!..... Thou hast come to see a prisoner and an exile. .... We desire but the good of the world and the happiness of the nations; yet they deem us a stirrer up of strife and sedition worthy of bondage and banishment..... That all nations should become one in faith and all men as brothers; that the bonds of affection and unity between the sons of men should be strengthened; that diversity of religion should cease, and differences of race be annulled—what harm is there in this?..... Yet so it shall be; these fruitless strifes, these ruinous wars shall pass away, and the "Most Great Peace" shall come..... Do not you in Europe need this also? Is not this that which Christ foretold?..... Yet do we see your kings and rulers lavishing their treasures more freely on means for the destruction of the human race than on that which would conduce to the happiness of mankind..... These strifes and this bloodshed and discord must cease, and all men be as one kindred and one family..... Let not a man glory in this, that he loves his country; let him rather glory in this, that he loves his kind.'..... Such, so far as I can recall them, were the words which, besides many others, I heard from Behá. Let those who read them consider well with themselves whether such doctrines merit death and bonds, and whether the world is more likely to gain or lose by their diffusion."

One of the results of Mr. Browne's journey to the Eastern Mediterranean has been the collection of a Bábí literature which could not have fallen into better hands for exposition and interpretation to the general reader. Among other MSS. obtained was the 'Traveller's Narrative,' or record, which has been rendered into English, and now forms the staple of the publication before us. Vol. i. is a reproduction of the Persian original; vol. ii. the translation, with introduction and copious annotations. How far enthusiasm in the cause of Bábí-ism is warranted or likely to be aroused by perusal of these pages we do not propose to inquire, nor to pass an opinion on the creed itself in its present stage of development. From a literary point of view the work merits attention and examination, and is the evident outcome of a high order of Oriental scholarship. There can be no doubt that, even politically considered, the treatment of the Bábís by the local government has been a mistake as well as a crime. After the sanguinary measures of repression which

characterized the martyrdom of the Báb at Tabriz, and succeeding incidents at Zanján and Tehran, it is not surprising that Bábism, though outwardly hushed, acquired new vigour in its concealed stronghold. Lady Sheil, who was in Persia at the height of the insurrection, criticized the method used for its suppression with a worldly wisdom which might almost be considered prophetic when she wrote, "At the fitting time Báb will come to life again."

*Smuggling Days and Smuggling Ways; or, the Story of a Lost Art.* By Lieut. the Hon. H. N. Shore, R.N. (Cassell & Co.)

WRITTEN in an unpretending, colloquial style, this little book is in its way an interesting contribution to British social history, as seen from a point of view which has hitherto been left to the almost exclusive possession of the novelist. That a great deal of smuggling used to go on is, of course, familiarly known, and the public speeches of Walpole and of Pitt have placed on record their sense of the need of effectual means for its prevention. But probably few have realized the extent of the evil which Lieut. Shore now describes, and of which he gives some most remarkable statistics. Quoting from a pamphlet published in 1743, he says that the average duty paid on tea was for 650,000 lb., while the total consumption was estimated at about three times that amount, and one house in Holland was known to import (by way of free trade) 500,000 lb. The proportion of illicit spirits brought into the country cannot be stated, but the absolute quantity was very great; and as late as 1833, on the eve of the extinction of the trade, 850 tubs were reported as having been shipped from Roscoff in Brittany for ports in Devon and Cornwall between the 15th and 27th March, and 750 between the 13th and 20th April—that is, 6,400 gallons in little over a month to these ports alone. In the earlier period, when the cargoes were run almost without concealment, and taken inland on horses under an armed escort, the quantity must have been very much greater. So far as the mere smuggling was concerned, popular opinion in the maritime counties was entirely in its favour; and whether by reason of that, or of the terror which the lawless violence of the smugglers excited, it was difficult, even when they were arrested, to find a magistrate to condemn or a jury to convict. Mr. Shore brings out very clearly the fact that, contrary to the common notion, which "elevated the smuggler into a hero of romance, clothed him with all the manly virtues, and caused him to be regarded as a noble benefactor of his race," he was most frequently a sordid, unscrupulous ruffian, who, in the pursuit of his illegal trade, did not hesitate to commit the most atrocious and brutal murders. He relates in some detail the career of one body known as "the Hawkhurst Gang," which between 1740 and 1750 terrorized Kent and Sussex, and even Hampshire and Dorsetshire; stormed the Custom-House at Poole—in a manner that recalls the celebrated action at Portanferry; attacked the village of Goudhurst, from which they were repelled only after a hard-fought battle with the

militia; and committed at least half a dozen cold-blooded murders before they could be arrested, convicted, and executed. Some twenty of them were hanged in the first few months of 1749, and the gang was broken up. In accordance with the criminal etiquette of the day, one of their leaders went out of the world with a jest that is not without a grim humour. One of his companions, who was to be hanged at the same time, commiserated him on having to be hung in chains afterwards. He replied, "I shall be hanging in the sweet air while you are rotting in your grave."

In Devonshire and Cornwall smuggling was almost "chivalrous"; and on the coast of Wigtownshire it occasionally appeared under a comic guise. For instance, a cargo had been landed, and was waiting for the arrival of the pack-horses which were to carry the goods inland, when the Custom-House officer of the district came on the scene. He had only one man with him, but the smugglers skulked off, while the officer made the seizure and sent his assistant to press men and horses in the king's name:—

"Presently Maggie McConnell approached the great man, wishing him a good morning, to which he affably replied, and accepted Maggie's proffered hand. He had unwittingly sealed his own fate. His arm was thrust upwards, and at the same instant he was encircled by the siren's arms, and with a heavy fall was thrown helplessly upon his back. Maggie then sat coolly down upon her victim, and, having placed her apron over his eyes, she held him firmly down as if bound in a vice. In vain he struggled; he coaxed and threatened her by turns; he shouted for help in the king's name, and for a moment his hopes ran high; footsteps approached; he roared louder and louder, but no friendly voice replied. At last..... Maggie released him from her grasp. But oh, the vanity of human hopes! When he looked up not one of the articles lay in its old place."

Some of the most interesting pages in the book are those which explain the peculiar notoriety of Guernsey and of Roscoff. The Channel Islands by their old charters were exempt from the Excise laws of England, so that in the natural course of things they became centres of the smuggling trade. Still, it was Guernsey only that attained special notoriety. Mr. Shore's explanation of the fact is curious. He says:—

"Owing to certain climatic conditions, the island had become a favourite place with the merchants of Bordeaux and elsewhere for the storage of wines, which here developed certain qualities of excellence unattainable elsewhere, and this led to the construction of the enormous cellars which were subsequently utilized for the storage of spirits for the smuggling trade with England."

It may, however, be thought that the seaward position and the advantage of harbours had as large a share in giving Guernsey its original pre-eminence. Enjoying that it was able to take the lead, whatever form the commerce might assume. And during the greater part of last century that was almost entirely smuggling.

"Up to the period of the first American war, in 1775, the trade of the island was chiefly confined to the import of spirits and tobacco to supply the wants of the English smugglers. It was no uncommon occurrence, at this time, for a merchant at Rotterdam to receive an order from Guernsey for 1,000 pipes of geneva."



The English Government made repeated attempts to put an end to this trade. None of these was efficient; but one, in 1767, did produce a temporary scattering and a new development of the traffic it was intended to suppress. A custom-house was established at Guernsey, and an armed schooner with a revenue cutter, and a due complement of boats and men, was stationed among the islands, "with full powers of examination and seizure within the harbours and ports of Guernsey, Jersey, &c.," and with instructions "to see that no spirits were imported or exported in casks of less than sixty gallons." For smuggling purposes the size of the casks was necessarily limited to ten gallons. The restrictions, however, speedily became a dead letter, the cutter was withdrawn, and, as far as Guernsey was concerned, things resumed their wonted course. But the check, brief as it was, had given a new development to the traffic, which, as an addition to it, was so much the worse for the English Government. It is thus described by Duncan in his 'History of Guernsey,' from whom Mr. Shore quotes:

"A large share of the illicit trade was transferred to Roscoff, a small village on the coast of Brittany, within a few hours' sail of the island. This insignificant hamlet—for it deserved no higher appellation—immediately became an interesting object to the French Government, and.....no sooner were the officers of Customs established in Guernsey and Jersey than the question of making Roscoff a free port or *port d'entrepôt* was discussed in the French councils and immediately agreed to. The edict was promulgated on the 3rd of September, 1769. Its effect was soon felt. Roscoff, till then an unknown and unfrequented port, the resort only of a few fishermen, rapidly grew into importance, so that, from small hovels, it soon possessed commodious houses and large stores, occupied by English, Scotch, Irish, and Guernsey merchants."

"Roscoff," adds Mr. Shore,

"became, and continued to be until the suppression of smuggling, the chief *entrepôt* for the illicit trade with the western counties of England. During the first half of the present century, Roscoff was a household word amongst west-countrymen of all classes; and the volume of trade that streamed into the counties of Cornwall and Devonshire from this remote French port must have far exceeded anything of the same description that passed through the legitimate and duly authorized channels of H.M. Customs."

It was not till after the close of the great war that the Government could fairly undertake to cope with the evil, and the laws for the prevention of smuggling passed in 1816 proved the beginning of the end. Afloat, they regulated the size, build, rig, and crews of such vessels as could be used for the trade. Some of the provisions are curious, though they explain themselves:—

"Any boat built to row with more than four oars, found upon land or water within the counties of Middlesex, Surrey, Kent, or Sussex, or in the river Thames, or within the limits of the ports of London, Sandwich, or Ipswich; or any boat rowing with more than six oars found either upon land or water, in any other port or within two leagues of the coast of Great Britain, shall be forfeited, and every person using or rowing in such boat shall forfeit 40*l.*"

Sailing boats were subject to similar clauses, regulating the rig, the proportions of the bowsprit, the size of the timbers, thickness

of the planking, and so forth, in minute detail. Persons loitering within five miles of the sea coast or any navigable river were considered as open to suspicion, and were liable to be taken before a magistrate; if unable to give a satisfactory account of themselves, they were to be committed to the House of Correction, whipped, and kept to hard labour for any time not exceeding one month. These and such like rules, joined with the development of the coastguard system, speedily put an end to the open free trade of the past, and introduced what Mr. Shore describes as "scientific smuggling," in which cunning and ingenuity were substituted for brute force. And excessively ingenious many of the devices were. They were successful for a time, and as they failed were succeeded by others, again to fail. At the present time smuggling on any large scale is extinct—a result which Mr. Shore ascribes partly to the admirable organization of the coastguard, and very much to the reduction in duties, especially on spirits, so that the possible profits no longer bear such an enormous proportion to the risks. In a small way there is still, it seems, a good deal—more, we fancy, for private use than in course of trade. Nearly 5,000 convictions in 1891 for 16,756 lb. of tobacco and 239 gallons of spirits, or a trifle over 3 lb. of tobacco, less than a pint of brandy, per man, do not speak to any dashing venture in the way of "free trade." As a history of smuggling in its palmy days of violence and murder, in its restricted bounds of cunning and guile, and in its modern atrophy, Mr. Shore has produced a book at once valuable, interesting, and amusing. It is a pity that to its many good qualities he did not add an index.

*The Duchess of Angoulême and the Two Restorations.* By Imbert de Saint-Amand. Translated by James Davis. (Hutchinson & Co.)

WE have several times passed over books of this series with a line of "Library Table," and sometimes even merely noticed their appearance without reviewing them, on the ground that they were book-makers' volumes, in some cases wholly without interest or merit. The present volume, however, though also a book-maker's book, is so pleasantly put together as to be most readable and to deserve the best of treatment. It is not by any means entirely a life of its nominal heroine, but it deals with so interesting a period of history as to be bright reading from end to end. It contains also fewer errors of fact and of translation than we have noticed in the other volumes of the series.

The author of the French original has avoided making too much of the Duchesse d'Angoulême. He presents her to his readers as she was—a proud, brave, silly person. In his pages Louis XVIII. does not appear to advantage. The man was a wise king, but he had a most difficult position, and in the judicial murders after the Hundred Days he did not play either a noble or a profound part. The story of the death of Ney is well told. At this moment, when policy and humanity cried out on the same side—when even justice united with them, for a capitulation was being violated—"the Duchess of Angoulême will listen to

nothing, will know nothing." The political murders of Labédoyère and Ney lie at her door; and perhaps, through these, the fall of the dynasty, as Lamartine afterwards suggested, and the disappearance for ever of the principle of legitimacy in France. Those who can remember, as can the writer of this notice, the ceremony of 1853—when the sons of Marshal Ney (two of them senators of the Second Empire and great officers of the Court), who had been with their father in his last moments, stood listening to the oratory of the same barrister who in 1815 had pleaded in vain for their father as his counsel before the Chamber of Peers—at the inauguration of the monument which it had been one of the first acts of the Republic of 1848 to begin to build to the memory of the bravest of the brave, will know how large a part the reminiscences of the White Terror played in bringing about the complete downfall of feeling for the Old House in France. The horrible inconsistency of accepting not only Talleyrand as Prime Minister, but Fouché, the Police Minister of the Hundred Days, as Police Minister charged with drawing out the list of the proscribed, and able to place upon it his own colleagues of the previous month—of calling in the regicide and the unfrocked monk in the interests of Church and King, while Napoleon's marshals were being asked to sit in judgment upon the greatest among them for having done that which all France, except a few thousand men, had done too—formed a blot upon the Restoration which nothing will efface. No Government that ever existed employed disgraceful agents in disgraceful work with more perfect consciousness of what it was doing than did the Government of the Restoration under the guidance of the Duchess of Angoulême, for all the royalist party thought what Pozzo de Borgo hinted, pointing to Talleyrand and Fouché getting into a carriage after an audience with the king,—“Look at those two dear, sweet, innocent lambs.”

It is impossible to feel admiration for a princess, whatever her domestic virtues, whatever her military courage (and it was great), who spurned, with the violence and the fury that Marmont has truthfully recorded, Madame de Lavalette praying for her husband at a moment when he lay under sentence to the guillotine. He was lying in the prison where her mother had lain, in the room next to that from which the queen had gone to the block; his offence against France in acting as Postmaster in Paris during the Hundred Days, if it was an offence at all, was not greater than that of Marie Antoinette in calling in the foreigner; and it can hardly be seriously contended that the safety of France needed this man's blood. That through the heroism of his wife he afterwards escaped—escaped the day before he was to have died—is nothing. In fact, it is almost doubtful whether the circumstances do not add horror to the story; for the woman, after keeping up her glorious courage as long as there was need for it, was a lunatic for twelve years, and recovered only a half-consciousness of her husband's life for the last three years in which he was on earth. Lavalette was picked out from millions of other men for sacrifice as a common criminal because he belonged to a great royalist family, and the Duchess of



Angoulême thought that it was wise to make an example for the benefit of others; but the author of the book suggests, a little cynically, that the ladies of the Faubourg wished to sacrifice Lavalette because as Postmaster-General, armed with the powers which postmasters still possess in all European states, he had probably opened their letters and might know too much.

There are a few trifling mistakes in accents and in the translation, but the only error or omission which much matters is to be found in the statement that Soult became "a Major-General at Waterloo"; the fact, of course, being that he became what was called "the Major-General" under the Empire—a very different thing from a Major-General among ourselves. This was the title borne by Berthier, and after him by Soult during the Hundred Days; and if we mistake not it is a title which has never existed by law or by edict in any other country, or in France except in the case of these two men and of Marshal Leboeuf for a few weeks in 1870. It was the title of the Chief of the Staff to the Emperor.

#### NOVELS OF THE WEEK.

*Born in Exile.* By George Gissing. 3 vols. (Black.)

*The Fate of Fenella.* (Hutchinson & Co.) 3 vols.

*A Waking.* By Mrs. John Kent Spender. 3 vols. (Same publishers.)

*Wynter's Masterpiece.* By Frederick Leal. 2 vols. (Sonnenschein & Co.)

*Nada the Lily.* By H. Rider Haggard. (Longmans & Co.)

*Miss Falkland, and other Stories.* By Clementina Black. (Lawrence & Bullen.)

*The Sinner's Comedy.* By John Oliver Hobbes. (Fisher Unwin.)

*Woman Unsexed.* By H. Herman Chilton. (Foulsham & Co.)

*Under Other Conditions.* By the Rev. W. S. Lach-Szyrma. (Black.)

*The Mystery of a Studio, and other Stories.* By Robert Howe Fletcher. (Lawrence & Bullen.)

*Rex, the Black Sheep.* By M. E. Hall. (Digby, Long & Co.)

*Unsettled for Life; or, What shall I Be?* By the Rev. Harry Jones. (Society for Promoting Christian Knowledge.)

*Brought Together: a Volume of Stories.* By Rita. (Griffith, Farran & Co.)

MR. GEORGE GISSING has written what is essentially a study of character. His hero is introduced to the reader of 'Born in Exile' as a receiver of many prizes at Whitelaw College—a cross between the modern university college and the high school, though the system in operation perhaps savours more of the Scottish university, ranging from philosophy and poetry to geology and chemistry. Godwin Peak, who took the first prize for philosophy at Whitelaw, is poor, proud, sensitive, awkward, and keenly ambitious. As he grows to man's estate he becomes troubled in his mind, and a cause of anxiety to his relatives and friends. He begins his work in life as a particularly positive youth. Science is his religion; most of his acquaintances are agnostics, but amongst them is a girl whom Godwin admires and covets. From this point in his story Mr. Gissing is at his best;

he records the progress of Godwin's courtship and the strange history of his mental developments. The young man is scarcely a hero over whom one can become very enthusiastic. His motives need close analysis, and the reader who will give them that analysis under Mr. Gissing's guidance may find his reward in a series of interesting psychological puzzles. There are many clearly drawn characters in the book, who relieve the painfulness inevitably associated with Godwin Peak's vagaries.

Two minds in collaboration over one novel have seemed to some excessive: when it comes to four-and-twenty novelists merged in a tale the thing is surprising indeed. 'The Fate of Fenella' is a somewhat startling experiment—though of collaboration in the real sense there is none. Each chapter is supplied by a different and a more or less "distinguished novelist"; the great feature of the novelty is that they are not supposed to have taken counsel together. The result is a sort of literary curiosity, into the intrinsic merits of which it is not necessary to inquire too deeply. Comparison of the styles of the different contributors to the same story might be interesting and amusing, had not individual peculiarities and mannerisms been, with one or two exceptions, almost wholly subordinated to the common cause. The transitions from one chapter to another are occasionally somewhat abrupt and unexpected; but on the whole the career of Fenella (which is meant to be of the thrilling order) is well knit together, and the persons and episodes fit creditably enough, when the conditions under which it is all evolved are taken into consideration. The movement, too, goes briskly forward. If Fenella herself and her husband, the hero of the tale, go to pieces somewhat in the process, it is not remarkable. The people are, however, not devoid of character; each author has contrived to sustain the main conceptions better than might be expected. It would be too much to look for careful analysis or any play of real emotion, for that would be to take the whole enterprise more seriously than did the authors themselves, in all probability. We are led to understand that no direct interchange of ideas and no discussion took place between them. This leaves one wondering a little. It would be interesting to know what various authors felt about a successor's treatment of the puppets they each took a turn in directing—what Miss Helen Mathers, for instance, who was the one to open the ball and to lead off with Fenella, may have thought of the subsequent evolution of that heroine and her ultimate fate in the hands of her colleagues.

The undoing of a married couple is almost as frequent a theme with our modern storytellers as the chances and changes of courtship ending with a peal of wedding-bells. Mrs. Spender's romance does deal a little with pre-nuptial amenities, but the first few months in the married life of her hero and heroine provide the staple material of 'A Waking.' The "doll's-house" story is told over again in a new form, and with considerable power and effect, at any rate so far as essentials are concerned. The high-minded Zina who revolts against her married lot is perhaps a trifle overstrung, inconsistent, and

even censorious; but she is undoubtedly after the manner of the nineteenth century in its closing moods, and will be perfectly understood by most readers of contemporary fiction. The author is not utterly relentless in her logic. Zina does not shoot or poison anybody, or drown herself, or abandon any children. The moral of 'A Waking' is fairly strong and wholesome, whilst its narrative is morbidly interesting.

Mr. Leal appears to be a little fresh to the novelist's craft. His utterance is stiff, halting, and yet commonplace—not calculated to delight the readers of his somewhat unattractive novel, 'Wynter's Masterpiece.' The masterpiece was a work of genius of a literary nature, and was stolen just when it should have obtained for its author name and fame and the "hand"—as the author might himself say—of a "superlatively beautiful" and also "radiant" girl who plays the part of heroine. It is not easy to be interested in what happens, and a good deal does happen in these pages. Mr. Leal's way of presenting his men and women, and indeed anything else, is not too happy. He does not appear to have gained anything from wholesome imitation of the styles of others; perhaps he has never made any such his study. There is a lack as well of the saving sense of humour, yet better things may follow 'Wynter's Masterpiece.' More improbable events have happened.

Mr. Haggard's new book is a sort of historical romance. The history, such as it is, consists of some fragments of fact and something more of tradition with regard to affairs in Zululand at the early part of the present century. Mr. Haggard has attempted to set out the true character of Chaka, the founder of the military organization of the Zulus, a "colossal genius and most evil man—a Napoleon and a Tiberius in one," who in his march to power is said to have slaughtered a million human beings. The note of exaggeration is thus finely touched in the preface, and it is obvious that the circumstances provide the author with thoroughly suitable opportunities for those details of bloodshed which appear to fascinate him. For a time he succeeds in filling the reader with disgust, but the amount of killing is so great that one's feeling of disgust is soon numbed, and the narrative becomes merely tiresome. To add to the tiresomeness, the story is put into the mouth of an aged native, whose style is at once stilted and spuriously naive. Mr. Haggard admits that he has suppressed some of the details of the horrors perpetrated by Zulu tyrants, but, as he says,

"still much remains, and those who think it wrong that massacre and fighting should be written of—except by special correspondents—or that the sufferings of mankind beneath one of the world's most cruel tyrannies should form the groundwork of romance, may be invited to leave this work unread."

Those who cordially assent to the proposition stated as the second alternative will agree that the invitation should be accepted.

Some out of this short collection of stories have already appeared, others are new. All have merit, though there is not, perhaps, enough in any of them to stir the reader to fervent admiration. Miss Black, however, possesses a pleasing manner as well as a good deal of thought and feeling.



'Captain Lackland' is much the longest, and is in most ways the best in the collection, for the speech and manners of the time in which it is placed are well given and the people in it are gracefully and prettily drawn. One or two others there are, of the grey or minor sort, not without artistic feeling.

Mrs. Craigie's story of 'The Sinner's Comedy' (in which one is somewhat at a loss to know who is the conspicuous sinner, and what is his or her comedy) is a natural sequel to her earlier sketch of 'Some Emotions and a Moral.' The sequence is not one of subject so much as of artistic method and manipulation. The two stories reveal the true genius of romance; the second shows in some ways a distinct advance upon the first, but it leaves one with the impression that at any rate a third and more carefully constructed novel is necessary before one can confidently say that the author is capable of the highest work in fiction. In 'Some Emotions and a Moral' the heroine, or one of the heroines, is a vain and shallow woman, who is quite ready for a grand passion as a mere variety in her list of commonplace experiences. In 'The Sinner's Comedy' the heroine is deep and strong by nature, as bold and as pure as the heroine of a tragedy ever was, in combination. In treating both themes Mrs. Craigie has been satirical, and at times remorselessly cynical, against her own sex, against society, and against humanity. There is a very original bishop amongst her characters, who has fallen in love (though only as a dean) with a worse than deserted wife. For one wild moment he has thought of translating her beyond the reach of her drunken husband, away from the trouble and work which are killing her. "If you had succumbed," a friend says to him, years afterwards, "she would have recovered." "Don't say so," says Bishop Sacheverell, putting out his hand; "I think I know it." And Mrs. Craigie winds up her story by observing that, "if the gods have no sense of humour, they must weep a great deal."

Mr. Chilton takes the year 1925 as the central epoch of his story. He has had a "purpose" in writing it, to show that woman is being unsexed by too much labour and exposure; and in order to point his moral he anticipates history by a third of a century, and tells of a great rising of the Brotherhood of Labour in London, and the subsequent movement for the "extinction of women's labour in factories." There is pith in this narrative, and romance in the chapters which tell the life-story of the hero and heroines. It might be easy to trace Mr. Chilton's indebtedness to such novelists as Charles Kingsley and Mrs. Gaskell; but he has given evidence of considerable ability on his own account, and there is much that is worth reading in 'Woman Unsexed.'

Mr. Lach-Szyrma tells a tale of mystery and fancy—a brief love-story commingled with the strange and eventful visit to this world of one Ezariel, the denizen of another planet, who comes to Eridion (that is the earth) for much the same reason that impels the average Briton to take a Cook's ticket to the Pyramids. He is benevolent—partly, as he explains to a curious young lady, because the Atonement does not apply to his planet, and he is afraid of doing harm—and he carries drops of magic liquid in tiny

phials in a silver case. Enough has been said to show the discriminating reader that 'Under Other Conditions' is a tale of varied, if incongruous interests.

Truly, of making short stories there is no end; and, to judge by the reception which an avid public has given to many a recent volume of romances in small compass, there is no reason to suppose that the supply has exceeded the demand. Mr. Fletcher's nine stories, of which 'The Mystery of a Studio' is the first, though not the best, should have no difficulty in securing a favourable verdict. If not particularly novel in subject or in manner, these tales are sufficiently lively and blood-curdling to satisfy an honest craving for excitement.

Sentiment, degenerating on occasion into downright gush, is the prevailing feature in 'Rex,' a tale in which the absence of a hero is compensated for by the presence of two heroines. As for Rex Sutherland himself, he is, if the truth be told, rather a knock-kneed ne'er-do-weel, and fails to excite interest either by his irregularities or his return to the paths of virtue and orthodoxy. The mere fact that the chief heroine addresses him as "Rex, old laddie," at the crucial moment of his fortunes, is typical of the author's attitude. Nor are matters mended when she goes on to relate how

"Reine's face was pressed against the shabby coat, and the young heiress, faultlessly attired, was contented to rest in the arms of the poor penniless scapegrace, who had never felt his own shortcomings so keenly as at that moment."

This is truly an awful example of the results of trying to blend pathos with millinery.

'Unsettled for Life; or, What shall I Be?' is the title of Mr. Jones's little history of a milksoy, not to put too fine a point upon it. The story is obviously intended to have a moral; but the chief lesson which it appears to convey is, "choose your own profession instead of letting your father do it for you." At any rate, this was what John Evans ought to have done, but did not do. He was lectured by everybody about him from his youth up—by his aunt, his father, and all his friends and acquaintances. His historian does not record that he ever rebelled under this treatment, nor that he followed many of the multitudinous counsels so lavishly bestowed upon him. He merely carried out one portion of his natural destiny, and became a melancholy failure, for which end he was evidently even better fitted than for the career of a civil engineer. Prebendary Jones's style is good, but his matter is uninteresting, and any sparkles of humour which rise to the surface are almost drowned by the amount of moralizing through which his readers have to make their way. He must forgive them if they do him a gross injustice by carrying away the impression from his book that he has a decided tendency to encourage most improvident early marriages.

Ten stories from a practised pen, united in one volume, partially explain the title 'Brought Together.' But the phrase refers also to the union of friends and lovers after separation which is the key-note of all or most of the stories, in other respects differing widely from each other. It is difficult to select individual tales for notice. Perhaps 'A Fantasy in Fancy Dress' is the most tragic,

'Little Count Tista' the most pathetic, and 'A Barrow of Primroses' the completest as a romance that turns out happily. 'Dorothy, Wife of —,' and 'Nurse Croaker's Bargain' are a little unreal in their plot; 'The White Cross' and 'Barbara of the Butter Walk' are fullest of local colour. There is no more to be said, except that the merit of the collection is sufficient to detract nothing from the author's reputation. We do not like "frightened of" for "afraid of" or "frightened at"; and "He'd never had dared" must be a slip of the pen.

#### OUR LIBRARY TABLE.

THE diary of Mr. Dallas while United States Minister to Russia between 1837 and 1839, and to the Court of St. James between 1856 and 1861, edited by Miss Dallas, his daughter, reaches us from Mr. J. B. Lippincott, of Philadelphia. The work is unfortunately but a diary, and does not constitute memoirs. It is marked by a feeble literary style, contains a good many errors in names, and is not of high interest. But many may find it readable—English people rather than American. Few great principles are touched, and the gossip about people is, perhaps, of a nature to interest the Old World rather than the New. The picture of the author that we obtain from his intimate diaries is, on the whole, a pleasant one. He appears as what is called "a nice old gentleman," in spite of such little Americanisms of the past as his anger with the *Times* for having made him shake hands "with the Minister of Hayti, although a man of colour." Some of Mr. Dallas's observations show that he had not mastered the ins and outs of political life in the countries at the Courts of which he represented the United States. Mr. Gladstone's attitude towards the Ministry in 1859 is explained by the author as prompted by his desire for a peerage. At the beginning of 1858 Mr. Dallas thinks that the French if they landed 20,000 men might conquer England, and this on the ground that

"my impression was that a promise not to interfere with the personal and property rights of the great body of the people would keep them quiet; that the oligarchy had succeeded in finally extinguishing patriotism. To be sure, if they had a large or adequate standing army stationed at home, it would fight bravely, for it would be paid for fighting; but, *en masse*, the people would not stir an inch as volunteers to save a system which has driven the cold iron of contempt into their very souls, and grinds them to dust with taxes."

The following estimate of Lord Clarendon is amusing, though hardly fair:—

"His hesitating and drawing are oppressive beyond measure. He never would do on the Treasury Bench in the Commons. He is safer in the dull drawing-room of legislation among oligarchs, always polite to each other, and seldom zealous enough in debate to quit the tame colloquial path."

On the other hand, those who remember Pélissier, Duc de Malakoff, will be pleased by the excellent description, "Something of the brute about him, but unaffected."

A VERY pleasing little volume of table-talk is *From the Easy Chair* (Osgood, McIlvaine & Co.), some twenty-seven short sketches, memories, and portraits, which Mr. George William Curtis has reprinted from *Harper's Magazine*. "I shall from time to time report and consider all matters of what kind so ever that shall occur to me," quotes Mr. Curtis by way of preface, and admirably has he conceived the part of a modern *Tatler*. Now his discourse is of 'Easter Bonnets' and 'Street Music,' and now of Emerson ("easily king of us all"), and Edward Everett, and Sarah Shaw Russell; again, he turns him to speak words of good sense and good satire on party politics, and to rebuke the vulgarity of America's Mrs. Grundy and the haughtiness of New York's shopmen. But always his urbanity and humour and good-humour are unailing; and now and



then—as in his account of a night at the opera during the terrible year 1864—his pages have a touch of real dignity and a hinted pathos. His portraits are capital. Except in the late Mr. Fields's 'Yesterdays with Authors' we have read no better account of the appearance in America of Dickens and Thackeray, both of whom Mr. Curtis heartily revered; and nothing could be more charming than the picture of Robert Browning and his wife at Florence in the early days when our essayist knew them and spent in their company a memorable holiday at Vallombrosa. Messrs. Osgood, McIlvaine & Co. have done well by Mr. Curtis in respect to type, paper, and binding, and the little volume is as pretty a one as we have seen for long. But there are eyesores against which a publisher with a house in Albemarle Street should have learnt enough of the tastes of the Britisher to guard. As it is, we cannot read without a feeling of regret that an author who undeniably writes in English should be content to spell in American.

MR. BARRY PAIN'S *Stories and Interludes* (Henry & Co.) consists of ten short stories—one of them in six sections—and of six pieces of verse which are the "interludes." These are in no wise remarkable efforts, but their companions in prose are all more or less powerful tales told in a style that is often a separate pleasure to the reader. 'When that Sweet Child lay Dead' is a singularly pretty and pathetic sketch; and admirable, too, in their different ways are 'Jadis,' 'Two Poets,' and the series entitled "White Nights," which, by the way, contains in the 'Song of Hate' an incomparably better attempt at poetry than are any of the "interludes." But far the best things in the book are the "Doris" sketches, which are not less than beautiful. Mr. Pain's pathos and fantastic power are here at their high-water mark; and his humour, present only in mufti as it were, and not officially, but peeping over the shoulder of his tragic muse, completes an irresistible combination. 'Stories and Interludes,' in short, marks a great advance upon 'In a Canadian Canoe'; and, while it may prove caviare to the general who delighted in that achievement of the "new humour," it may not improbably win the approval even of the eminent critic whose "noble rage" did so much to advertise its predecessor.

MR. CHARLES DUDLEY WARNER'S *As We were Saying* (Osgood, McIlvaine & Co.) is a pretty little volume, nicely printed and cleverly illustrated. Probably if one had never read anything of the author's before one would enjoy these papers more. In them is to be seen Mr. Warner's method turned on to a number of miscellaneous topics, and one knows beforehand the sort of things he will say and the sort of way in which he will say them. He says them neatly, but not without betraying a sense of responsibility due to his reputation as a humourist.

THERE is something pleasant about the wholesome rollicking fun of *Green as Grass* (Chatto & Windus); but "F. M. Allen" has done better work in the same style. The comic history of Strongbow worked up with the most modern details would be better if it were shorter. The story called 'The Barber and the Banshee' is of a more convenient length. The writer's method of comicality is too uniform, and is in danger of becoming mechanical.

MESSRS. BELL have done wisely in adding to Bohn's libraries a neat reprint (revised by the author) of Mr. Egerton Castle's interesting and learned treatise on *Schools and Masters of Fence*. In the new edition the bibliography has been enlarged.—The pretty edition Messrs. Longman are publishing of Mr. Lang's writings has been enriched by the addition of the sprightly *Letters on Literature*.—*Kilmeny* is the most recent instalment of the handy and cheap edition of Mr. Black's novels that Messrs.

Sampson Low & Co. are publishing.—We have to thank Messrs. Innes & Co. for well-printed and convenient reprints of some of Mrs. Macquoid's pleasant tales, *Beside the River*, *A Faithful Lover*, and *Too Soon*. The only thing wanting is slightly better paper.

THE *Adelaide Procter Birthday Book*, compiled by F. G. (Bell & Sons), is a pleasing little volume.

THAT valuable work *Crockford's Clerical Directory* (Cox) threatens to grow to the dimensions of the 'London Directory.' Needless to say it remains quite the most useful work of its kind to the journalist, from the variety and completeness of its information.—The *Sportsman's Time-Table and Guide to Scotland*, Mr. Lyall's well-known volume, has again appeared.—Mr. Stanford has sent us the useful *Handbook of Jamaica*, which Mr. Musson and Mr. Roxburgh edit.—The *Year-Book of the Scientific and Learned Societies* (Griffin & Co.) is improving under more intelligent editorship than it at first enjoyed. It has become a really serviceable volume.

WE have on our table *Old England: Sketches of English History*, by E. A. W. (Hunt & Co.),—*The Central Figures of Irish History from 400 A.D. to 1603 A.D.*, by W. F. Collier, LL.D. (Marcus Ward),—*A History of the Lordship of Kings' Clipsestone* (Mansfield, Linney),—*Graduated Passages from Greek and Latin Authors for First-Sight Translation*, Part I., by H. Bendall and C. E. Laurence (Cambridge, University Press),—*The Influence and Development of English Guilds*, by F. A. Hibbert (Cambridge, University Press),—*Four Lectures on Henrik Ibsen*, by P. H. Wicksteed (Sonnenschein),—*Surveying and Levelling for Students*, by J. E. A. D'Cruz (Madras, Addison & Co.),—*How to read Character in Features, Forms, and Faces*, by H. Frith (Ward & Lock),—*Ethical Songs, with Music* (Fisher Unwin),—*Statistics of the Colony of New Zealand for the Year 1890* (Wellington, G. Didsbury),—*Cyclone Memoirs: Part IV., Arabian Sea*, by W. L. Dallas (Calcutta),—*Aid to Computations*, by J. E. A. D'Cruz (Madras, Thompson & Co.),—*Notes on Building Construction: Part IV., Calculations for Building Structures, Course for Honours* (Longmans),—*The Theosophical Glossary*, by H. P. Blavatsky (Theosophical Publishing Society),—*The Heir of Liscarragh*, by V. O'D. Power (Art and Book Company),—*Honoured by the World*, by E. Foster (Digby & Long),—*Confessions of a Medium* (Griffith & Farran),—*Dicky Dibbs, and other Stories*, by M. E. Johnson (Digby & Long),—*The Slender Clue, a Detective Story*, by L. L. Lynch (Ward & Lock),—*The Red Maskers, a Parisian Intrigue of 18—*, by G. B. Harvey (Digby & Long),—*"Much Land to be Possessed," and other Sketches*, by Mrs. O'Reilly (T. Vickers-Wood),—*Poems*, by T. J. Powys (Kegan Paul),—*Lyrical Versicles*, by R. T. N. (Bristol, Arrowsmith),—*Splay-Foot Splashes in Divers Places*, by Goosestep (Leadenhall Press),—*The Stage in the Greek Theatre according to the Extant Dramas*, by E. Capps (New Haven, U.S.),—*Don Juan, a Play in Four Acts*, by R. Mansfield (New York, Bouton),—*Thoughts and Reflexions of the late David Tertius Gabriel concerning Social, Metaphysical, and Religious Subjects* (Fisher Unwin),—*The Sermon Year-Book, and Selected Sermons for 1891* (Hodder & Stoughton),—*Social and Present-Day Questions*, by Archdeacon Farrar (Hodder & Stoughton),—*The Divine Humanity, and other Sermons*, by the late Rev. J. T. Stannard, edited by the Rev. J. Hunter (Glasgow, MacLehose),—*Psychologie der Suggestion*, by Dr. Hans Schmidkunz (Stuttgart, Enke),—*Vie de Mirabeau*, by A. Mézières (Hachette),—*Souvenirs du Sundgau*, by Madame O. Gevin-Cassal (Paris, Lecène & Co.),—*Alcibiade e la Mutilazione delle Erme*, by Giovanni Oberziner (Genoa, Donarth),—*Le Journalisme*, by E. Dubief (Hachette),—*Molière's Les Fourberies de Scapin*, edited by G. H. Clarke

(Williams & Norgate),—*Les Écrivains Français: Stendahl*, by A. Rod (Hachette),—and *Führer durch die öffentlichen Sammlungen klassischer Alterthümer in Rom*, Vol. I., by W. Helbig; Vol. II., by W. Helbig and E. Reisch (Leipzig, Baedeker).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Farrar's (F. W.) *The Voice from Sinai*, 12mo. 5 cl.  
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## Philology.

Ciceronis *De Oratore*, with Introduction and Notes by A. S. Wilkins, Liber 3, 8vo. 6/ cl.  
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## FOREIGN.

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## A COMPLAINT.

108, Lexham Gardens, W.

A PUBLISHER, whose name is not familiar to me, advertises in a literary journal of this month's date his intention "to issue a series of memoirs" under the title of "The Memoir Library." A friend tells me that a well-known West-Country bookseller has distributed a like advertisement among his customers. Descriptions of the first three volumes of this new series are supplied in these announcements, and I thence learn with surprise that the third volume of "The Memoir Library" is to be an edition of Lord Herbert of Cherbury's autobiography, "with notes and a continuation of the life" by myself.

More than six years ago I edited somewhat elaborately Lord Herbert's life for Mr. Nimmo. I understand that the publisher of "The Memoir Library" has purchased a small number of remainder copies, with the intention of bestowing on them a new binding and a new title-page bearing his own imprint and this year's date. I have no pecuniary interest in the work, and cannot reasonably object to any method of disposing of the unsold copies, provided only that when they are offered for sale to the public they are accurately described as what they are. I believe myself justified in protesting against an endeavour to represent a work of mine that is six years old as a new publication. I am told that the number of copies involved in the transaction is small, but I decline to regard that circumstance as a sufficient justification of the procedure.

Had I any desire to invite the attention of the public anew to my edition of Lord Herbert's life, I should deem it essential to introduce a few changes and corrections—the results of my recent researches. But I have other personal grounds of objection to the course pursued by the publisher of "The Memoir Library." It is disagreeable to be summarily deprived of a privilege, which men of letters commonly exercise, of selecting for themselves the publisher with whom to associate their name. Nor can I view with equanimity my connexion with a "series" of whose character I know nothing, and whose publisher has not deemed it desirable to acquaint me with his intention of pressing me into his service as one of his contributors.

SIDNEY LEE.

## COACHING AND CRAMMING.

12, Portland Place, Addison Road, W., May, 1892.

MR. WREN is quite welcome to his joke. Years ago Lord Sherbrooke, in a letter quoted in the *Spectator*, said, "I have been a crammer [misprinted *examiner*] myself, of which title I am by no means ashamed." *Agraphia*, I may say incidentally, is no coinage of Mr. Wren's. The word was used at least twenty years ago, to describe a complaint "in which the patient speaks, but blunders sadly in writing." An article entitled 'The Duel between the Public Schools and Private Coaches,' in the *Nineteenth Century* for June, 1891, betrays marked symptoms of the malady.

In my former note I did not think it necessary to point out to the readers of the *Athenæum* that the word "cramming," as applied to imparting knowledge, has been used all along, since the days of the *Microcosm*, in two fairly distinct senses—a narrow one, in close touch, as it were, with the physical origin of the metaphor when referring to professional examinations, and a wider and vaguer one, in reference to the honour examinations of the universities and general culture. The introduction of competitive examinations for the public services, and the multiplication of schools and triposes at the universities, have left the term precisely as it was before. The malign ingenuity of headmasters since the early sixties is not responsible for any shade of meaning that the word now bears.

To make this perfectly clear, I will select a few more quotations from my collection. The following passage occurs in the *Quarterly Review* for August, 1834 (p. 140):—

"In short, we would put the plain question whether what is technically called at the universities the 'cramming' system, the results of which are sometimes, both at school and at college, so apparently flattering to the instructor and so complacently admired by the parent, answers in the end one real purpose of education? whether Jack, though, by some good fortune, or as the reward of such incessant toil, he may have obtained school and university honours, is not as dull a boy as ever, perhaps conceited in his dulness? Even his habits of application, not being voluntary, are by no means settled and confirmed; no one of the faculties which are to be of use in public life has been quickened or rendered more acute; he has not acquired one taste which will give a polished tone to his mind, he has neither a scholarlike, nor a literary, nor a scientific turn."

From the same review for June, 1827 (p. 256), I take this:—

"Of the *grinders* at Edinburgh, it is but justice to say that they are an industrious class of men, and well qualified to discharge more important functions, if, confining themselves as now to particular faculties, they were regularly attached to the university as teachers. The operation which they perform with so much dexterity is called in England *cramming*, and we take leave to say that the southern metaphor is the more correct of the two—inasmuch as an instrument is not at least made permanently obtuse by being edged for the nonce, whereas it is well ascertained that you permanently weaken the digestive powers of an animal, in the exact proportion in which you overfeed him for the cattle-show."

In one of Beverley's once-notorious 'Letters' there is a plainer and more nauseous application of the metaphor to candidates for Holy Orders, but the following is inoffensive enough for quotation (Letter to Duke of Gloucester, third edition, 1833):—

"The scholars of Cambridge are, generally speaking, most superficially instructed, and if you take them out of the beat of those matters which they have prepared for examination, which is popularly called *cram*, they are the most ignorant of mortals. From [Eton] they go to Cambridge, and there they bring into play the smatterings of Greek and Latin which they had acquired at school, read a few more Greek tragedies or comedies, make some elegant epigrams, and being fully initiated into the fashionable 'cram' of the University, obtain the prizes."

"Cram" is also mentioned in the same way in 'Alma Mater,' a novel in two volumes, published in 1827, but professing to be a picture

of Cambridge life about 1818. This is probably the only novel in existence in which the "plot" works up to complete sets of Senate House and Trinity fellowship examination papers, and the happy-ever-after period is occupied in "pupillizing."

'Gradus ad Cantabrigiam' (1824) deals very vaguely with the word.

My last quotation shall be from R. L. Edgeworth's (Maria Edgeworth's father) 'Essays on Professional Education.' It was published in 1809:—

"The *grinders* or *crammers*, or by whatever other name these scientific *setters* up may be called, must do their part, and after the purpose has been effected, and the degree obtained, the young physician may then be allowed to sort the mass of heterogeneous knowledge which was stowed into his memory for the occasion; he may throw aside for ever what is useless and retain only what is valuable."—C. iv., "On Medical Education."

When I say that "coaching" is an Oxford term, "cramming" a Cambridge one, Mr. Wren says, "This is not so." I must separate my two assertions and restate them. I say that "coaching" is an Oxford term. "This is not so," says Mr. Wren. I say that it is highly probable that "cramming" is a Cambridge term. "This is not so," says Mr. Wren. Beyond the bare negative he attempts no proof, unless a quotation from the amusing 'Cambridge Sketches by a Don,' that appeared in the *Pall Mall*, and which were subsequently (1865) republished in book form, is to be considered so. Mr. Leslie Stephen is, from his wide reading, the very man to tell us whether an instance of the word "coaching" can be found in use at Cambridge earlier than the one quoted by me from *Fraser*. As the early volumes of *Fraser* are not in every library, having become the prey of the curiosity-hunter, and as they are consequently little read, though no doubt carefully looked after and dusted, I should have added that the writer from whom I quoted acknowledges his debt to the Oxford 'Pluck Papers.' What, then, is wanted is an example of its use before 1836. Until that is forthcoming I shall hold with Mr. Hildyard (1844) that the word is an Oxford one.

Mr. Wren's treatment of "cramming" is still less satisfactory. He quotes a pronouncement of Mr. Churton Collins's, which bids fair to become a *locus classicus*. It has already appeared in an article of Mr. Wren's in the *Fortnightly* (August, 1891), and in an article of Mr. Wren's in the *United Service Magazine* (March, 1892), but in neither paper is there a hint given as to when or where Mr. Collins made the remark.

In the entire absence of dated quotations and references, the 'Slang Dictionary' (Camden Hotten's, I suppose) is of no help to us. The definitions quoted from the slang dictionaries are utterly misleading. *Cram* = lie is a word of different origin altogether. Misleading also is the citation in Richardson's 'Dictionary' (1836), "Watts, 'Of Books and Reading,' part i. c. 4." The right reference is to that "common object of" the cottage bookcase Dr. Isaac Watts's 'Improvement of the Mind,' part (or vol.) i. c. 4, "Of Books and Reading." But the extract from Dr. Watts is quite beside the mark. We are not concerned here with mental gluttony any more than with the digestion of an alderman or the crop of a barn-door fowl. My point is that the word "cramming" applied to preparation for examinations occurs first (I speak under correction) in the *Microcosm*, l.c. The paper was written by Robert Smith (Sydney Smith's brother), who was subsequently a Fellow of King's. In his time King's College men were exempted from the University mathematical examinations. My guess was that the word "cram" in this sense originated with the classical scholars of King's College, Cambridge.

J. P. OWEN.



## THE BOOKSELLERS' PROVIDENT INSTITUTION.

44, Oakley Road, N., May 21, 1892.

MESSRS. APTED AND HUCKVALE, in their reply to Mr. Shaylor's letter, say the latter confirms the view expressed in their previous communication. Clearly they object to relief being granted "at the discretion of the directors," and "only when in necessitous circumstances."

At whose discretion should it be but those who are chosen from among the members by the members themselves? Surely Messrs. Apted and Huckvale do not suggest it should be at the discretion of the applicant; and I presume they would not contend that all applicants, whatever their needs, should be placed upon the same footing, and a single member, or widow without encumbrance, be granted the same amount as a widow left with a large young family; or cases in which there is, perhaps, great affliction or exceptional circumstances.

Every case which now comes before the relief committee is most carefully and sympathetically considered on its merits, and relief granted to the fullest extent possible. The relief committee are responsible to the board of directors, and the latter to the members. To suppose that for so small a subscription any member may claim at a certain date an annuity (as some appear to think they ought to be able to do) is out of the question, unless the subscriptions are very greatly increased.

Messrs. Apted and Huckvale appear to be under the impression that it is to the interest of the Institution that new members should join. This is quite a mistake; and, while the directors welcome all eligible candidates, it must always be borne in mind that every one who joins may come upon the funds for very large sums. The report for 1891 illustrates this. Four deaths occurred during the previous year, in which the recipients had received respectively 739*l.*, 610*l.*, 513*l.*, and 280*l.*; a total of 2,142*l.*—a good return for subscriptions amounting to 84*l.* in all. Manifestly all members cannot receive such sums, but only those who are "in necessitous circumstances."

Many while young miss the golden opportunity of joining this incomparable Institution, and now swell the number of those who, knowing little of its working and nothing of the unspeakable boon and blessing it has been, and is, to many who have no other means of subsistence whatever, have no good word to say for the Institution. The loss may be theirs.

HENRY LAMB.

4, Stationers' Hall Court, May 23, 1892.

It would appear from the letter of Messrs. Apted and Huckvale in your last issue that they rely more upon the letter of the rules than the spirit in which they have always been administered.

It is, I suppose, the "power to grant" vested in the directors which they object to; but this power the directors understand to be merely a technical phrase, which they have always interpreted to mean that they shall grant relief provided the case comes within the rules. Should the directors decide unfavourably to the member, he can, under rules 54 and 55, which provide for the settlement of disputes between members and those acting on behalf of the Institution, appeal to three well-known gentlemen, whose names are printed in the rules and who are not members of the Institution, to act as arbitrators on his behalf.

I still maintain that members have rights, and can claim relief, and also enforce that claim should the directors act contrary to the spirit of the rules or to the facts of the case.

To all who know the workings of the Institution it may be justly described as both "Provident" and "Benevolent." J. SHAYLOR.

## SALE.

THE sale comprising portions of the libraries of R. M. Thomas, W. J. Fox, M.P., L. F. de Beaumonte, and other private collectors, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, contained several rare and interesting books. The following prices were realized: Arnold's *Cromwell*, Strayed Reveller, Empedocles, and Poems, first editions, 10*l.* 12*s.* 6*d.* Mr. Bridges's Poems, first editions, 6*l.* 18*s.* Paracelsus, Strafford, Sordello, Christmas Eve, Men and Women, Ring and the Book, Dramatis Personæ, Red Cotton Nightcap Country, and other Poems, all first editions, 14*l.* 8*s.* Mr. Lang's Ballads of Old France, and other Poems, first editions, 28*l.* 19*s.* Mr. Morris's Poems, first edition, 19*l.* 12*s.* 6*d.* Mr. Swinburne's Cleopatra, first edition, 5*l.* 7*s.* 6*d.*, and his Siena, 4*l.* 4*s.* Lord Tennyson's Poems, first edition, 6*l.* 6*s.*, and that of 1833, 15*l.* 15*s.*; In Memoriam, first edition, 5*l.* Scott's Waverley, first edition, 5*l.* 2*s.* 6*d.* Shelley's Refutation of Deism, 33*l.* Molière, Le Sicilien, Le Mariage forcé, Le Misantrope, and Dépit amoureux, first editions, 92*l.* 5*s.* Racing Calendar from 1773 to 1890, 16*l.* Arabian Nights, by Burton, 22*l.* 10*s.* Description de l'Égypte, 20*l.* Browning's Works, first editions, in 29 vols., 33*l.* Goldsmith's Vicar of Wakefield, first edition, 94*l.* Walton's Angler, first edition (cut in headline), 210*l.*; fifth edition, 17*l.* 10*s.* Lovelace's Lucasta, 44*l.* Lamb's Tales from Shakespeare, 16*l.* 10*s.* Lilly's Warning for Faire Women, 37*l.* Gray's Elegy, first edition, 59*l.*; another copy in a volume of tracts, 26*l.* Hutchinson's Cumberland, 15*l.* Holinshed's Chronicles, first edition, 86*l.* De Bry, Peregrinationes, 50*l.* Delange, Faïences, 20*l.* Hunter's South Yorkshire, 10*l.* 15*s.* Browning's Bells and Pomegranates, 13*l.* 15*s.* Lord Tennyson's Works and Tennysonianiana, 83*l.* Ruskin's Modern Painters and Stones of Venice, 28*l.* Dickens's Works, 44 vols., original editions, 165*l.* Byron's Poems on Several Occasions, presentation copy from the author, first edition, 68*l.* Du Guesclin, 1490 edition, 45*l.* Lace Patterns, 34*l.* Heures de Rome, printed in 1499 on vellum, 17*l.* Officium S. Crucis, MS. on vellum, written by J. Tarranus, 17*l.* Heures du Chrestien, 17*l.* Horæ, 1518 edition, 11*l.*; and 1502 edition, 9*l.* Missale Romanum, 1605, bound by Clovis Eve, 25*l.* Military Costumes, Episodes and Incidents, 107*l.* Blake's Marriage of Heaven and Hell, 50*l.* La Fontaine, Fables, first edition, 25*l.* Ballooning, illustrated, 96*l.* Thackeray's Flore et Zephire, 56*l.* Fraser's Chiefs of Grant, 20*l.* 10*s.*; and his Frasers of Philorth, 14*l.* Cruikshank's Drawing of the Rival Fountains, 21*l.* Bewick's Quadrupeds, first edition, 8*l.* 10*s.*; British Birds, first edition on largest paper, uncut, 40*l.*; Select Fables, largest paper, 12*l.* 10*s.* The sale produced 4,071*l.* 12*s.* 6*d.*

## THE POETS' NIGHTINGALES.

MR. F. S. ELLIS's quotation in the *Athenæum* for May 14th of Shelley's lines,

There the voluptuous nightingales  
Are awake thro' all the broad noon-day,

reminds me of the beautiful postscript to a letter addressed by Coleridge to Allsop from Highgate on May 10th, 1825. It is printed in 'Letters,' &c. (p. 235), but I transcribe from the original, and find that the only word underlined by Coleridge was the last:—

"Years have passed since I heard the Nightingales sing as they did this evening in Mr. Robart's Garden grounds; so many, and in such full song, particularly, that giddy voluminous Whirl of notes which you never hear but when the Birds feel the temperature of the air voluptuous."

In 'The Nightingale,' "written in April, 1798," Coleridge tells us that in the Alfoxden woods Miss Wordsworth had watched

Many a nightingale perch giddily  
On blossmy twig still swinging from the breeze,  
And to that motion tune his wanton song,  
Like tipsy joy that reels with tossing head

Long years after the poem was written, Coleridge made a curious use of one of its phrases:

*My Friend, and my Friend's Sister! we have learnt  
A different lore: we may not thus profane  
Nature's sweet voices, always full of love  
And joyance!*

The friend and sister, of course, were William and Dorothy Wordsworth, and the profane person Milton, who had (once—*les absents ont toujours tort*) called the nightingale a "melancholy" bird. In 1825, when writing 'Aids to Reflection,' Coleridge addressed to Edward Irving a long foot-note on the subject of infant baptism, winding up with these words:—

"But you, honored IRVING, are as little disposed, as myself, to favor such doctrine!"

*Friend pure of heart and fervent! we have learnt  
A different lore! We may not thus profane  
The Idea and Name of Him whose absolute Will  
Is Reason—Truth Supreme!—Essential Order!"*

The "profane" persons of this stanza were Doctors Mant and D'Oyley, a fact which is not to be learnt from the later editions of the 'Aids,' but is made clear enough in the original one (1825, p. 373). J. D. C.

## Literary Gossip.

DR. BOYD has now completed the second and concluding volume of his 'Twenty-five Years of St. Andrews,' which may, therefore, soon be expected from Messrs. Longman. A. K. H. B. takes up his tale from October, 1878, and brings it down to the spring of the present year. Principals Tulloch and Shairp, Bishop Wordsworth, and Mr. Andrew Lang are among the central figures of vol. ii., as Dean Stanley, Kingsley, and Mr. Froude were of vol. i.

THE scene of 'Elder Conklin,' Mr. Frank Harris's new story in the June *Fortnightly*, is laid in a Western State. The Elder, a sort of Père Goriot in his love for a daughter, is a Presbyterian who is an unconscious pagan. Essentially a man of action, he deals with facts decisively, and thus the incidents are strong.

MR. FROUDE has accepted the position of Honorary Life Fellow of the Royal Historical Society, recently offered to him by the President, Sir M. E. Grant Duff, on behalf of the Council of the Society.

MR. FITZPATRICK writes:—

"In acknowledging my discoveries about Samuel Turner you mention that Mr. Lecky had previously printed a letter of Lord Camden to the Home Office in which his lordship disclosed Turner's true name. Kindly allow me to say that two years previous to the publication of Mr. Lecky's final volumes, in which Lord Camden's letter appears, my book had been ready for the printer, but was put aside in order that, as the preface states, I might discharge the onerous task of editing, for Mr. Murray, the O'Connell memoir and letters. I had a correspondence with Mr. Lecky about Turner long before the seventh volume of his *magnum opus* appeared, and at p. 48 of 'Secret Service under Pitt' I quote from that correspondence. No one but myself ever attempted to identify the mysterious betrayer who plays so important a part in Mr. Froude's 'English in Ireland' (iii. 277 *et seq.*), and whose mask seemed to that acute thinker impenetrable. My spies are not all Irish—instance Cockayne, the London attorney, whom Pitt paid to accompany the Rev. Wm. Jackson to Ireland, and on whose unsupported testimony the unfortunate parson was sentenced to death."

MR. EDWARD DELILLE, whose next article in the *Fortnightly Review* will be on Guy de Maupassant, will shortly publish in book form his essays on modern French authors.



At the anniversary dinner of the News-vendors' Benevolent Institution on Saturday last the secretary announced subscriptions amounting to nearly 1,000*l.*, including 50*l.* from Sir Algernon Borthwick, the chairman; 50*l.* from Mr. Horace Cox; a like sum from Messrs. W. H. Smith; *Daily Telegraph*, 25*l.*; and on Mr. A. H. Hance's list 82*l.* 14*s.*, of which 20 guineas were given by the *Daily Chronicle* and 20 guineas by *Lloyd's*. In the course of his address Sir Algernon expressed his regret that the funds last year were not quite so good as in previous years, and in consequence certain deserving persons who had been looking forward to receiving pensions had to be disappointed. He thought the Institution ought to receive more support from the general public, who were greatly indebted to the news-vendors; and with this opinion we quite coincide.

MESSRS. GREVEL are going to issue a translation of the 'Memoirs of Baron Ompteda, Colonel of the King's German Legion.' Ompteda served at Vittoria and the sieges of San Sebastian and Bayonne, and afterwards at Waterloo.

BARRY CORNWALL's nephew, Mr. Bryan C. Waller, author of 'The Twilight Land,' is about to publish a poem, of which the subject is 'Perseus with the Hesperides.'

THE death is announced at an advanced age of Mr. Stephen Austin, of Hertford, the well-known printer, whose press at Hertford became famous in the days when John Company still trained his future administrators at Haileybury. It was owing to the support of the Company, which showed a very different feeling towards Oriental learning from its successors at the India Office, that he was enabled to embark in the enterprise of Oriental printing in a small country town. Gradually, owing to his good taste, his fame became European, and the works he issued procured him medals at home and abroad.

THE Dowager Countess Russell, the widow of the statesman, has compiled a volume for family worship, which Mr. Hare, of Essex Street, will bring out.

MR. PURCELL's life of Manning, which we mentioned several weeks ago, will be issued by Messrs. Macmillan about the new year.

A CORRESPONDENT calls attention to the check Sir Evelyn Baring and his friends have received in their efforts to promote the study of English in Egypt. Having given prizes in the schools, the number of students learning English rapidly increased, and approached the number of those learning French. The Alliance française, for propagating the French language throughout the world, observing this, have induced the Egyptian authorities to withdraw permission for prizes being given for either English or French. Apparently this puts both languages on an equality, but in reality French will be restored to its old state of preference, as its students will have the advantage in the greater premiums of public employment. There is no society here to support Sir Evelyn Baring, or any one elsewhere, in endeavours to extend the language of the English-speaking races. Perhaps the Society of Authors may find it worth their while to consider the relation of language to copyright. There is, it is true, a reading public

for English of one hundred and twenty millions, but there is a large trade in Paris for French text-books through the assiduous patronage of French teaching in various countries. French novels are also largely purchased, including translations of English.

ON Friday in last week, May 20th, the first five millions of volumes issued to readers from the Mitchell Library, Glasgow, was completed at 8.21 p.m. This stage in the history of the library would have been reached many months earlier but for the suspension of issue during the reconstruction of the present premises. Counting from November 5th, 1877, when the first volume was issued in the rooms formerly occupied at No. 60, Ingram Street, 3,992 working days have been spent in dealing with this large amount of reading, the average number of volumes consulted daily over the whole period being 1,253.

FRAU SOPHIE HASENCLEVER, who died a few days ago at Düsseldorf, was a daughter of W. von Schadow. She made some mark by her own poems, and specimens of her 'Rheinische Lieder' are to be found in most collections of modern German poetry. Her best work, perhaps, was her version of the sonnets of Michael Angelo. She translated also the 'Divina Commedia' of Dante. She was a devoted and scholarly adherent of the German Old Catholic movement, and entertained, like Dr. von Döllinger, a singular veneration for the Florentine poet.

ANOTHER German poetess, Frau Helene von Hülsen, born Countess von Häsel, died in the same week. She was born in 1829, and in 1849 married the Theater-intendant von Hülsen, of Berlin. She published the first edition of her lyrical poems under a pseudonym in 1867, and during the ten following years issued several volumes of novels and stories, which obtained considerable popularity, since which time she has published much in her own name.

MISS HANNAH LYNCH's novel of modern Greek life, which we reviewed last week, has already been translated by Mr. Demetrius Bikelas, and will be published in Athens next July.

MR. PAUL LEICESTER FORD, of Brooklyn, N.Y., has completed his compilation of the writings of Jefferson, which will at once be put to press by Messrs. G. P. Putnam's Sons.

THE Parliamentary Papers this week include a Return showing the Number of Mines at Work, together with the Number of Persons Employed, &c. (1*d.*); and the Annual Statement of Navigation and Shipping of the United Kingdom for 1891 (3*s.* 1*d.*).

## SCIENCE

### GEOGRAPHICAL NOTES.

MR. A. C. MACDONALD, the treasurer of the Antarctic fund of the Australian Association for the Advancement of Science, reports that 14,044*l.* have now been raised, including a contribution of 5,000*l.* from Sir Thomas Elder, and a similar amount from Baron Oscar Dixon. Only 1,000*l.* are, therefore, required to make up the 15,000*l.* which Baron Nordenskjöld considers sufficient to equip an efficient scientific expedition. This amount, it is confidently hoped,

will be furnished by the Governments of Western Australia, New Zealand, Victoria, and Queensland. The expedition, as at present arranged, will arrive in September, 1893, at its last coaling port and starting-point in the southern hemisphere.

Capt. Bower, of the Indian Staff Corps, and Dr. Thorold have just made an adventurous journey of over 2,000 miles across the loftiest and bleakest portion of the Tibetan plateau, from Leh, the capital of Ladak, to Tarchendo, the great tea and trading mart in Western China. The greater part of this region lies at the enormous altitude of over 15,000 feet above sea level, while the extreme western part is close on 18,000 feet. It was traversed eighteen years ago by an Indian native surveyor, the Pundit Nain Singh, C.I.E., whose description of the country will, no doubt, be found to apply equally to the part covered by Capt. Bower's route, which lies about a hundred miles northward of Nain Singh's survey. Wide, open grassy valleys, bounded by low grass-covered hills, through which occasional openings gave a view of extensive plains stretching away as far as the eye could reach, and crowned by occasional snow-capped mountains of vast height—such was the nature of the landscape through which the Pundit toiled for some weary weeks. The country is not quite deserted, for there are several nomad tribes, who either keep large herds of cattle or else derive sustenance from the thousands of antelope and gigantic wild sheep (*Ovis ammon*) and other wild game found in astonishing abundance. Capt. Bower, however, seems to have fallen in with absolutely no one till within a few marches from Lhasa, the sacred capital of Tibet, when he was met by officials sent to arrest his further progress. But with characteristic determination he refused to turn back, and kept his face steadily towards the Chinese frontier, eventually reaching Tarchendo on February 10th and Shanghai on March 29th. The journey is altogether a remarkable exploit, and even eclipses in length the recent exploration of M. Bonvalot and Prince Henry of Orleans, with which, lying over much of the same region, it not unnaturally provokes comparison.

'Japanese Characteristics,' by Prof. C. G. Knott, in the *Scottish Geographical Magazine*, should be read by those whose opinions of Japan and things Japanese are based upon an experience extending over a few weeks only. "The more we mix with this most interesting of Oriental peoples," so says the author, "the more difficult we find it to hit off their characteristics"; and notwithstanding an eight years' residence in the country he confesses that "into the inner heart of this sunny people the foreign eye has never penetrated."

### ASTRONOMICAL NOTES.

THE planet Venus, which has presented such a magnificent appearance lately in the evening sky, will attain her greatest brilliancy on Thursday next, the 2nd prox., being at the time about 4° due south of Pollux. She will continue in the constellation Gemini throughout the month of June, setting earlier each night and at the end of it about 9 o'clock in the evening, not long after sunset. Mars rises now a little before midnight in the constellation Capricornus. Jupiter is in Pisces, and does not rise until nearly 2 o'clock in the morning; by the end of June he will rise about half-past 12. Saturn will remain during June in the constellation Leo, somewhat more than 10° to the south of  $\beta$  Leonis and about 2° north of  $\beta$  Virginis; at the end of the month he will set a little before midnight.

A paper by Dr. Max Wolf in No. 3092 of the *Astronomische Nachrichten* shows that he has at different times registered on his photographic plates several unknown planets, in addition to those which have since been observed and had their orbits determined.



A valuable paper by Dr. and Mrs. Huggins, on that remarkable star, the Nova in Auriga, was read before the Royal Society on the 19th inst., and a copy has been kindly sent us. It is now known that the first record of the appearance of this star was its registration as a 5th magnitude one on a photographic plate taken at Cambridge, U.S., on the 10th of December last. After attention was called to it by Dr. Anderson, of Edinburgh, at the beginning of February, it was closely and continuously scrutinized. Throughout February and the early days of March its light declined very slowly, but with frequent and considerable fluctuations, from the 4.5th to the 6th magnitude. After March 7th the oscillations in the intensity of the light—produced probably by commotions attendant on the causes of its outburst—calmed down, and the magnitude rapidly and steadily diminished to the 11th by March 24th, and to the 14.5th by the end of April. Dr. and Mrs. Huggins's observations of its spectrum extend from February 2nd to March 24th. The duplex nature of that spectrum is generally known, indicating the presence of two bodies, one approaching, the other receding from the earth:—

"All the bright hydrogen lines, and some other of the bright lines, were doubled by a dark line of absorption of the same gas on the blue side. The shift of the dark hydrogen lines towards the blue showed a velocity of approach of this cooler gas somewhat greater than the recession of the gas emitting the bright lines. Our estimates of the relative velocity would place it at about 550 miles a second, which is in good accordance with the result obtained by Prof. Vogel from the measurement of his photographs."

In discussing the cause of the remarkable phenomena presented by the Nova, Dr. and Mrs. Huggins consider it probable that no actual collision between two bodies took place, but a very close approach, which (as pointed out some time ago) would, with possibly some mutual interpenetration and mingling of the rarer gases near their boundaries, set up enormous disturbances of a tidal nature, amounting, perhaps, to partial deformation in the case of gaseous bodies, and producing great changes of interior pressure, sufficient to give rise to tremendous eruptions of the hotter matter from within, immensely greater, but similar in kind to solar eruptions.

"The circumstance that the receding body emitted bright lines, while the one approaching us gave a continuous spectrum with broad absorption lines similar to a white star, may perhaps be accounted for by the two bodies being in different evolutionary stages, and consequently differing in diffuseness and in temperature. Indeed in the variable star  $\beta$  Lyrae, we have probably such a binary system, of which one component gives bright lines, and the other dark lines of absorption. We must, however, assume a similar chemical nature for both bodies, and that they existed under conditions sufficiently similar for equivalent dark and bright lines to appear in their respective spectra."

#### SOCIETIES.

**ROYAL.**—May 19.—The President in the chair.—Dr. G. M. Dawson was admitted into the Society.—Prof. W. Kühne, Prof. Mascart, Prof. Mendeleeff, and Prof. H. A. Newton were elected Foreign Members.—The following papers were read: 'On Nova Aurigæ,' by Dr. and Mrs. Huggins.—'On the Changes produced by Magnetism in the Length of Iron and other Wires carrying Currents,' by Mr. S. Bidwell.—'On the Measurement of the Magnetic Properties of Iron,' by Mr. T. Gray.—'On the Development of the Stigmata in Ascidians,' by Mr. W. Garstang.—'Observations on the Post-embryonic Development of *Ciona intestinalis* and *Clavelina lepadiformis*,' by Mr. A. Willey.—and 'On the Human Sacrum,' by Prof. Paterson.

**GEOGRAPHICAL.**—May 23.—*Anniversary Meeting.*—Right Hon. Sir M. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Hon. D. McBryden, Surgeon-Col. H. F. Paterson, Major L. Edye, Capt. H. L. Gallwey, Lieut. G. Cameron, Lieut. C. Villiers, Rev. T. Hammond, Rev. S. A. Steintal, Dr. T. M. Simonis, Messrs. R. McCall Elliot, J. A. Grant, A. J. Grayston, E. W. Mellor, F. Paddock, and L. Wedgwood.—The fol-

lowing gentlemen were elected as Council and officers for 1892-93: *President*, Sir M. E. Grant Duff; *Vice-Presidents*, Sir R. Alcock, Sir J. Hooker, Sir J. Kirk, Major-General Sir H. C. Rawlinson, General R. Strachey, and C. R. Markham; *Treasurer*, E. L. S. Cocks; *Trustees*, Right Hon. Lord Aberdare and Right Hon. Sir J. Lubbock; *Hon. Secretaries*, D. W. Freshfield and H. Seeböhm; *Foreign Secretary*, General Sir C. P. B. Walker; *Councillors*, W. T. Blanford, Hon. G. C. Brodrick, Hon. G. Curzon, Lieut.-Col. J. C. Dalton, Major L. Darwin, F. Galton, Sir G. D. T. Goldie, Major-General Sir F. J. Goldsmid, Sir A. Hodgson, Sir W. Mackinnon, E. D. Morgan, J. Murray, C. E. Peek, E. G. Ravenstein, Sir R. W. Rawson, P. L. Sclater, S. W. Silver, Col. H. C. B. Tanner, General J. T. Walker, Capt. W. J. L. Wharton, and Col. Sir C. W. Wilson.—The Royal Medals for the Encouragement of Geographical Science and Discovery were presented: The Founder's Medal to Mr. A. R. Wallace, in recognition of the high geographical value of his great works, 'The Geographical Distribution of Animals,' 'Island Life,' and 'The Malay Archipelago,' and his further claim for distinction as co-discoverer with Darwin of the theory of natural selection. The Patron's Medal to Mr. E. Whymper, for the results of his journey in 1879-80, recorded in his work 'Travels among the Great Andes of the Equator,' London, 1892, 2 vols., besides a volume on the aneroid barometer. In the course of his explorations Mr. Whymper twice ascended Chimborazo, spending sixteen nights at elevations over 16,000 ft., and ascertaining its true elevation, hitherto exaggerated. He also ascended to the tops of Cotacachi, 16,301 ft.; Antisana, 19,335 ft.; Pichíncha, 15,918 ft.; Sincholagua, 16,365 ft.; and Cotopaxi, 19,613 ft. He has largely corrected and added to our geographical and physical knowledge of the mountain systems of Ecuador. By means of three mercurial barometers, carried to the mountain tops by the late J. A. Carrel, seventy altitudes were ascertained. Eight aneroids were also used, and by a series of experiments and comparisons the defects of the instrument were illustrated, together with the inadequacy of the tests hitherto applied to them. Mr. Whymper also made a series of careful observations on the action of low pressures on the human frame. The Murchison Grant for 1892 to Mr. R. Swan, surveyor and geologist, who accompanied Mr. Bent in his expedition to Mashonaland, making a careful route-map of the country traversed down to the East Coast at Beira. His observations have materially altered the cartography of the region. The Back Grant to the Rev. J. Sibree, for his many years' work on the geography and bibliography of Madagascar. The Cuthbert Peek Grant to Mr. C. W. Campbell, for his important journeys in Korea. The Gill Memorial to Mr. G. H. Garrett, for important geographical work done during the past fifteen years in Sierra Leone.—The scholarships and prizes given by the Royal Geographical Society to students in training colleges for 1892 were also presented.—The annual address on the progress of geography during the year was delivered by the President.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—May 18.—Mr. J. W. Grover in the chair.—The progress of the arrangements for holding the congress at Cardiff was detailed.—Mr. Loftus Brock exhibited a series of articles which had been found in recent years in various parts of London, in proof of the existence of a settlement on the site of the city in prehistoric times. The articles consisted of bones split for the extraction of the marrow, bone spear-heads hacked into shape by flint implements, and pottery not worked on a wheel.—The Chairman produced an old Bible covered with embroidery in silver and colours, most probably the work of the nuns of Little Gidding.—Mr. Wells reported the discovery of prehistoric remains which has been made in cutting a watercourse on the Wray Park Estate, Maidenhead. On land which had once been a bog, at a depth of seven or eight feet, the antlers of red deer used as a pick have been met with, together with a portion of a human skull, flint implements, and a stone axe, which, after having been cut and polished, had been repolished at a later period. Many hazel nuts were also found and cockle shells, the latter being the refuse of food.—The Chairman spoke of a ford which appears to have existed at Maidenhead in Roman times, and probably for a period long anterior.—Mr. Earle Way exhibited a small collection of Egyptian antiquities, the principal of which was a cone of a foundation deposit with an inscription.—A paper on the merchants' marks of England was then read by Mr. R. Davis. This was an exhaustive treatise in which the rise of the use of merchants' marks was traced from early times to our own. Old Acts of Parliament were cited in which merchants, 1420, were to mark barrels with a sign, and others required goldsmiths to have their marks, while an action *temp. Elizabeth* was referred to for the forging of a merchant's mark. Old docu-

ments were produced in which certain witnesses had affixed their marks, the latter being distinctive and not a common sign. Thumb marks from the actual thumb of the witness were also noticed. Arms and marks were sometimes used by the same individual when qualified to bear arms, and the instance of Mr. Canynge and some others were mentioned; while the shield of John Terry, 1524, in St. John's Church, Maddermarket, Norwich, bears his arms, those of the Mercers' Company, and his merchant's mark. Many of these marks are based upon a cross, apparently in token of good faith. The paper was illustrated by drawings of over five hundred examples from monumental brasses, documents, stained glass, and seals.

**NUMISMATIC.**—May 19.—Dr. J. Evans, President, in the chair.—Messrs. F. B. Baker, A. Balmerino, and R. A. Neil were elected Members.—Lord Grantley exhibited a series of bracteates, or rather "Schwartzpfennige," attributed to Strasburg, the earliest of which (episcopal coins of the thirteenth century) bore the figure of an angel holding a cross, and the latest a fleur de lys. The point which Lord Grantley wished to establish was the evolution of the lys type from the angel type by a gradual process of degradation by which the angel became no longer recognizable as such, being little by little transformed through several stages of development into a fleur de lys, which thus became the distinctive symbol of the money of Strasburg.—Mr. F. P. Weber exhibited a sixteenth century token, believed by him to have been a "Memento mori," bearing the legend "As soone as wee to bee begonne we did beginne to be undone." On the one side was a rose and on the other side a skull, above which a little winged genius was represented in a sorrowful attitude. The whole type was surrounded by a serpent with its tail in its mouth, the emblem of eternity. In illustration of the above type Mr. Weber exhibited an Italian medal by Giovanni Boldu, dated 1466, bearing on the obverse a youthful head of the Roman Emperor Caracalla, and on the reverse a skull and cross-bones with the words "Io son fine." On one side of the skull was the figure of Death in the form of a winged Cupid-like boy holding a torch, and on the other side was a mourning youth. Mr. Weber also exhibited a steel plaque bearing the portrait of the medalist Christian Wermuth (1661-1723), engraver to the mint of Gotha.—Dr. H. Weber read a paper on some rare Greek coins in his collection, and exhibited the original specimens described.

**ZOOLOGICAL.**—May 17.—Prof. W. H. Flower, President, in the chair.—Mr. W. T. Blanford exhibited and made remarks on the skin of a wild camel obtained by Major C. S. Cumberland in Eastern Turkestan.—In a paper 'On the Geographical Distribution of the Land Mollusca of the Philippine Islands' the Rev. A. H. Cooke showed that the distribution of the different subgenera of *Cochlostyla* affords an interesting clue to the early relations of the various islands of the Philippine group. Regarded from this point of view, the central islands, Samar, Leyte, Bohol, Cebu, Negros, and Panay, with Luzon, were closely related, while Mindoro and Mindanao were remarkably isolated even from their nearest neighbours. An examination of the intervening seas accounted for these phenomena, the depths between the central islands being inconsiderable, while Mindoro and Mindanao are surrounded by very deep water. The Mollusca of the two ridges between the Philippines and Borneo, formed by Busuanga, Palawan, and Balabac, and by the Sulu Archipelago, were partly Philippine, partly Indo-Malay. Two remarkable groups of *Helix*, peculiar to Mindoro, Busuanga, and Palawan, showed relations with Celebes and possibly with New Guinea. The Mollusca of the Batan, Tular, and Talantse Islands were also discussed. Regarded as a whole, the land Mollusca of the Philippines were stated to contain: (1) Indo-Malay, (2) Polynesian, (3) indigenous elements, the first decidedly predominating.—Communications were read: from Graf Hans von Berlepsch and M. Jean Stolzmann, on a collection of birds made by M. Jean Kalinowski in the vicinity of Lima and Ica, in Western Peru; the species of which examples were obtained in the localities were eighty in number; in an appendix an account of previous authorities on the same subject was added.—by Mr. G. A. Boulenger, on *Lucio-perca marina*, a rare species of fish, originally described by Pallas from the Black Sea and the Caspian, and little known of late years,—from Mr. O. Thomas, on the antelopes of the genus *Cephalophus*, of which eighteen species were recognized as valid; a new species was described as *Cephalophus jentinki*, from Liberia,—from Mr. H. H. Druce, giving an account of the butterflies of the family *Lycænidæ*, of the South Pacific islands; of thirty-one species mentioned, seven were described as new to science,—and Prof. Bell called attention to the remarkable amount of variation presented by



*Pontaster tenuispinis*, numerous examples of which he had been able to examine and compare; he came to the conclusion that several North Atlantic species, which had been described as distinct, should be regarded as belonging to it.

**METEOROLOGICAL.**—May 18.—Dr. C. T. Williams, President, in the chair.—Mr. B. E. C. Chambers, Mr. R. Law, Dr. W. A. Sturge, and Dr. E. S. Thompson were elected Fellows; M. A. d'Abbadie, Dr. W. H. von Bezold, Dr. R. Billwiller, M. N. Ekholm, and Prof. P. Tacchini were elected Honorary Members.—The following papers were read: 'Raindrops,' by Mr. E. J. Lowe; 'Results of a Comparison of Richard's Anemo-Anemograph with the Standard Beckley Anemograph at the Kew Observatory,' by Mr. G. M. Whipple; and 'Levels of the River Vaal at Kimberley, South Africa, with Remarks on the Rainfall of the Watershed,' by Mr. W. B. Tripp. Measurements of the heights of the river Vaal have for several years past been made at the Kimberley waterworks. These gaugings having been placed at the disposal of the Society, the author has compared them with the rainfall of the watershed. There is a marked period of floods and fluctuations at a comparatively high level from about the end of October to the latter part of April, and a period of quiescence, during which the river steadily falls with very slight fluctuations from about April 19th to October 31st. The highest flood, 525 ft., occurred in 1880, the next highest being 503 ft. on January 24th, 1891.

**PHILOLOGICAL.**—May 13.—*Anniversary Meeting.*—Mr. H. Bradley, President, in the chair.—Mr. G. A. Schrupf read a paper 'On the Place and Importance of Armenian in Comparative Philology.' He divided his subject into three parts:—(1) an account of the dialects, i.e., the ancient literary or Grabar, the two modern literary, Eastern and Western, and the numerous popular dialects of Tiflis, Van, Karabagh, Agoulis, Achalziki, New Nakhitchewan, Zeythoun, Polish Armenian, &c.; (2) the grammatical structure of the language; and (3) the claims of Armenian to rank among the Indo-European languages, and even to constitute an independent group of dialects distinct from Eranic and Indic, and more akin to the European members of the family. Mr. Schrupf illustrated his paper by a printed version of the Parable of the Sower in the three literary dialects, transliterated into English characters. After the lecture he exhibited numerous specimens of the Armenian periodical press, political and literary, which, through their variety and beautiful get-up, revealed to the audience the intellectual capacities of the Armenian people.—Mr. Minas Tcheraz, Professor of Armenian at King's College, remarked that Mr. Schrupf was probably the only European scholar who studied not only the old literary language, but also the modern and even the popular dialects.—The officers elected were: *President*, Prof. A. S. Napier; *Vice-Presidents*, Dr. W. H. Stokes, Rev. Dr. R. Morris, Dr. H. Sweet, Dr. J. A. H. Murray, Rev. Prof. W. W. Skeat, Rev. A. H. Sayce, and Mr. H. Bradley; *Ordinary Members of Council*, Mr. E. L. Brandreth, Prof. Terrien de Lacouperie, Mr. Talfourd Ely, Mr. F. T. Elworthy, Dr. C. A. M. Fennell, Mr. H. Hicks Gibbs, Mr. I. Gollancz, Mr. A. S. Harvey, Mr. T. Henderson, Prof. Ker, Mr. R. Martineau, Rev. J. B. Mayor, Mr. W. R. Morfill, Mr. J. P. Hicks, Dr. J. Peile, Mr. T. G. Pinches, Prof. Postgate, Prof. Rieu, Mr. G. A. Schrupf, and Dr. R. F. Weymouth; *Treasurer*, Mr. B. Dawson; *Hon. Sec.*, Dr. F. J. Furnivall.

**SOCIETY OF ARTS.**—May 19.—Sir C. E. Bernard in the chair.—A paper by Mr. J. A. Baines, Chief Census Commissioner for India, 'On the Administration of the Imperial Census of 1891 in India,' was read by Mr. S. Digby. Mr. Baines pointed out that in India the system of leaving the schedule with each household could be made applicable to none but the comparatively small European element in the population and to native gentlemen high in rank or official position. In the city of Bombay alone had it been in force for the last three enumerations. In the United Kingdom he supposed not more than five or six householders in a hundred were now unable to fill in their schedule, but in India the proportion must be reversed. In fact, he doubted if, taking the number who could read and write and discounting those not capable of comprehending the rules for filling up the return, they would find two in a hundred who could be trusted with this duty, and the literate amongst their neighbours would not *ex hypothesi* be numerous enough to undertake it for them. The cardinal point in the whole operation was that the enumerators, of whom there were 950,000, at a certain varying interval went round their blocks (each of which in rural tracts and small towns consisted of sixty houses or about three hundred persons), and filled up all their schedules for the ordinary residents of the dwellings and for such guests as were not likely to leave before

census night. A second visit was paid on census night, when the registers were amended and brought up to date. Schedules were printed in at least seventeen languages, between 80,000,000 and 90,000,000 forms being issued. They weighed about 290 tons, and would cover, if spread out, an area of 1,300 acres, while if put end to end they would stretch over 15,000 miles, or more than from India to England and back. The census cost per thousand people 10½ rupees, or in English money 14s. 8d. The provincial reports, each containing from 250 to 400 printed pages of closely tested tabular matter, were prepared in from thirteen to fifteen months, whilst within a month from the census correct figures for over 286,000,000 people were made available to the public.—Sir W. C. Plowden, M.P. (a former Census Commissioner), Sir G. Birdwood, Mr. M. M. Bhowanagare, and others took part in the discussion.

May 23.—Mr. F. Cobb in the chair.—Dr. P. Frankland delivered the fourth and concluding lecture of his course of Cantor Lectures 'On Recent Bacteriological and Chemical Researches in connexion with the Fermentation Industries.'

May 24.—Hon. J. Munroe in the chair.—A paper 'On the Extension of Colonial Trade' was read before the Foreign and Colonial Section by Col. H. Vincent, and was followed by a discussion.

May 25.—Capt. Abney in the chair.—A paper 'On Researches in Photochromy' was read by Mr. F. E. Ives. The paper was illustrated by numerous experiments and by an exhibition of Mr. Ives's method of reproducing, on the screen and by transparencies, photographs and pictures in natural colours.

**ANTHROPOLOGICAL INSTITUTE.**—May 10.—Dr. E. B. Tylor, President, in the chair.—The election of the Duke of Devonshire and Dr. H. C. March was announced.—Mrs. Bishop (Miss Isabella Bird) read a paper on the Ainos of Japan, amongst whom she had spent some time in a village near Volcano Bay. It is doubtful whether the Ainos were the aboriginal inhabitants of Japan. They say themselves that they conquered and exterminated an earlier race who dwelt in caves. The men are strongly built and muscular, and their stature varies from about 5 ft. 4 in. to 5 ft. 6 in. The extreme hairiness ascribed to the Ainos applies only to the mountain tribes, and to the men only amongst them, the women, and the men of the coast tribes, not being more hairy than many people of other races. The houses are rectangular and built of wood; they are all constructed on the same plan, and have a large window at the east end opposite the door, and two smaller ones in the south side, below which is the shelf on which the boys of the family sleep; the girls occupy a similar shelf on the north side of the room, and during the night the sleeping places are screened off by mats. The women are remarkable for their modesty, and the men are exceedingly gentle, obliging, and hospitable. They are a religious people, and offer copious libations of *saki* on the slightest provocation. The race is dying out, and will, no doubt, be quite extinct in the course of a few generations.

**HISTORICAL.**—May 19.—Sir M. E. Grant Duff, President, in the chair.—Prof. M. Burrows read a paper 'On the Publication of the Gascon Rolls by the British and French Governments considered as a New Element in English History,' in the course of which he traced the history of the several attempts to publish the contents of these valuable enrolments, from Carte's catalogue to the edition undertaken by the late M. Michel and continued on a still larger scale by M. Bémont. The historical import of the Gascon Rolls was also fully explained in the paper, and Prof. Burrows was able to speak from experience of their value for genealogical purposes.—Mr. Hubert Hall described the Gascon Rolls as a series of colonial despatches, and pointed out the sources of information which existed for the social history of the English colony in the shape of original petitions, correspondence, and other State papers.—Mr. H. E. Malden made a suggestion as to the influence which a native "Parliament" may have exerted upon the younger De Montfort during his reform of the English administration.

**INSTITUTION OF CIVIL ENGINEERS.**—May 24.—Mr. Berkley, President, in the chair.—It was announced that the Council had recently transferred Mr. O. G. Smart to the class of Member, and had admitted ten gentlemen as Students of the Institution.—The last ballot for the session resulted in the election of two Members and twenty-five Associate Members.—The paper read was 'On the Measurement of High Temperatures,' by Prof. W. C. Roberts-Austen.—The ordinary meetings were then adjourned until the second Tuesday in November.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Surveyors' Institution, 3.—Annual General Meeting. Institute of British Architects, 8.  
TUES. Royal Institution, 3.—Some Aspects of Greek Poetry, Prof. R. C. Jebb.  
— Civil Engineers, 8.—Annual General Meeting.  
— Society of Arts, 8.—Lustre Ware, Mr. W. De Morgan.  
— Scottish Geographical Society (London Branch), 8½.—A Journey through Ladakh (Lesser Tibet), Mrs. Bishop (I. L. Bird).  
WED. Archaeological Institute, 4.—Roman Villa lately discovered at Lincoln, Rev. Precentor Venables; 'Mural Paintings at Little Horwood Church, Bucks,' Mr. C. E. Keyser.  
— Entomological, 7.  
— British Archaeological Association, 8.—'The Greybeards,' Mr. J. H. Macmillan.  
THURS. Royal Institution, 3.—'Faust,' Mr. R. G. Moulton.  
— Royal, 4.—Election of Fellows.  
— Linnean, 8.—'The Disappearance of Desert Plants in Egypt, Mr. E. A. Floyer; 'Insect Colours,' Mr. F. H. P. Certe; Lantern Demonstration.  
— Antiquaries, 8½.—'Quern and Sword found near Lynn,' Mr. E. M. Beloe; 'Further Note on a Roman Inscribed Bronze Tablet found at Colchester,' Mr. F. J. Haverfield; 'Notaries' Marks in the 'Common Paper' of the Scriveners' Company, Dr. E. Freshfield; 'An Historic Buff Coat' (illustrated by a number of examples), Mr. A. Hartshorne.  
FRI. Geologists' Association, 8.—'The Fathers of British Geology,' Mr. F. W. Rudler.  
— Philological, 8.—'On Gawain and the Greene Knight,' &c., Rev. Prof. Skeat.  
— Royal Institution, 9.—'Metallic Carbonyls,' Mr. L. Mond.  
SAT. Royal Institution, 3.—'Some Modern Discoveries in Agricultural and Forest Botany,' Prof. H. Marshall Ward.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. PRITF, E.W.S., Secretary.

#### THE NEW GALLERY.

(Second and Concluding Notice.)

As hitherto, the most important works are hung in the West and North Rooms. As we criticized them in our first article, we shall conclude with a few remarks on the remaining contributions to the exhibition, beginning with the figure subjects. Consequently we commence with No. 4, *A Little Mendicant*, by Mr. C. E. Hallé, a smoothly and pleasantly painted half-length of a gentle-looking child holding out one hand for alms. We like it much better than the remaining contributions of the painter—much better than *A War-Cloud* (66), which is his greatest mistake, or *The March of the Seasons* (73), a procession of pretty youths, painted with considerable delicacy and grace, but in a thin manner.

The *Countess Brownlow* (38), a life-size bust in profile, by Mr. E. Clifford, is one of the best portraits here, painted in a characteristic Florentine fashion, with firm draughtsmanship.—A thorough contrast in every respect to No. 38 is furnished by the fervid flesh-painting, heavy forms, florid complexion, and general animation of the rather vulgar face of a red-haired peasant girl in a cornfield, which Mrs. Swynnerton names *Mid-Summer* (47). Coarse and rather ugly as it is, this study from the life is vigorous—perhaps too vigorous. Mrs. Swynnerton, who never lacks the courage to carry her technical views into practice, has contributed a life-size, whole-length nudity, standing fronting us, with her hands raised, and looking up into a sky glorified with light and spanned by an iris, the title of which, *Mater Triumphalis* (187), we do not profess entirely to understand, though we must not fail to say that, although it is very heavily painted and the style, the morbidezza of the figure, and its flesh tints and contours are far from being as refined as they might be, this realistic study is a rare thing in its way. It is accomplished, or rather it is learnedly and firmly drawn, and handled with knowledge such as is rarely attained by lady artists. Few men, in fact, know how to paint a life-size, full-length nudity. The more credit is, therefore, due to Mrs. Swynnerton; but if she must paint such subjects (and this is not the first frankly realistic study of hers we have seen), and copy the model with so much fidelity, there can be no reason for adopting Flemish types of form, a heavy morbidezza, and flesh-colouring which, to say the least of it, is florid. The managers of this exhibition were discreet in putting as wide a space as possible between this naturalistic nudity and the wonderful contribution of M. F. Khnopff, No. 78, to which the painter has, perhaps wisely, not vouchsafed to give a name, although



he found for it a motto in Miss Rossetti's poem, which says

I lock my door upon myself.

What the picture means we cannot guess, nor probably is any visitor to the Gallery wiser. Why the door, if there is one, is locked; how it was locked upon the owner, when this was done, and where; what the ghastly head (it resembles that of a gaunt young woman who has been guillotined) has to do with the tiger lilies, and what the wondrously beautiful Hypnos has to do with the door, the lilies, or the lady's cloak; why the wing is blue, and wherefore the peony, if it be a peony, are riddles upon riddles, which M. Khnopff has not revealed, and which need have troubled none of us if the coloration of the picture had been less superbly lovely, original, and powerful, and if every separate part of the work had not been beautifully painted and ably drawn.

Mr. W. B. Richmond's *Archdeacon Wilson* (48), the type of the chief of a large school, is a capital study of character, and in its execution much more searching than the artist is wont to make his portraits. Mrs. Marsden Smedley (55), by the same artist, wearing a wide black felt hat and a green mantle over a white dress, is, though a little flat, a graceful and characteristic study of an admirable subject, and almost as thorough as the portrait of the archdeacon. Mrs. Worsley Taylor (87) is not nearly so good a picture. The hands and arms are disproportionate, and cannot be the lady's. Mrs. Harry Taylor (390) is a favourable specimen of style and arrangement.—Sir A. Clay's *Col. Kay* (81) is masculine, but rather heavily painted.—The *Lady Skelmersdale* (92), in white, with a violin in her lap and a somewhat cynical smile on her lips, is a dexterous and spirited portrait, characteristically painted by Mr. Shannon; the same may be said of his Mrs. Chapman (178). There is much that is unpleasing, harsh, and hard about Miss Wordsworth (99), but Mrs. G. Hitchcock (258), a stately and animated whole-length figure, is admirably ladylike. All these portraits are a little mannered, but they are not less brilliantly handled and attractive in their facile way.—The late *Lady T. Hay* (107), by Mr. H. A. Olivier, a fine and serious exercise in greenish-grey and black, is excellent in every respect except the composition, which is somewhat awkward. The marks of age and vivacity are capably rendered.—The colour of Mr. H. S. Tuke's *Portrait Study* (120), a lady in a rich green dress, is excellent, and the portrait possesses much artistic merit.—Mr. J. Charles's *At the Ferry* (125) may be called a figure with architecture; it is sunny, clear, and bright, and neatly and firmly treated, but it is more like an unfinished sketch than a picture.—We do not see in what respects Mr. Boughton's *Black-eyed Susan* (132) conforms to its title, except that the damsel in the nicely painted white petticoat, standing by a stile overlooking a dirty river and faded dingy meadows beneath a gloomy sky, wears a blue jacket which may be more or less nautical. The design seems to be as inane as the background. There is pleasantness, mixed with superfluous paint, in the face and ruddy complexion of the damsel. *An East Wind* (188) chills us, and would be better if it were not so painty.—Mr. P. Burne Jones appears in various capacities this year. He is at his best in *Bedtime* (139), an effective study of moonlight entering the window of a dark room where a mother and child are standing and gazing at a firmament of the blackest azure, athwart which films, so to say, of cold light are passing. The pathos of the figures is true and simple, the sentiment of the whole picture is appropriate; indeed, it would have been worth Mr. Jones's while to carry the execution further. *The Harvest Moon* (26), the full moon shining in a greenish twilight sky during

the calmest of weather, can be praised for good colour, and the silhouettes of a mill and houses on a ridge are impressive. For the sound and firm *Portrait of E. L. J. Ridsdale, Esq.* (33), we care less. "O who will o'er the Downs so free?" (157) two little children in white standing on a sunlit ridge and looking over a breeze-swept down, is harmonious and fresh, but the figures are awkwardly posed and not at all composed. *The Farm on the Hill* (233) is a good and sincere study (painted with poetic sympathy) of sober twilight and buildings massed against the sky. *The Village Church* (295) has similar qualities and is delightful.—The *Gretchen* (140) of the Hon. J. Collier is a rather loosely painted study of a modern English young lady in white night attire and with dishevelled red hair let down in braids. It is treated with more skill and freedom than care or refinement. His *Portrait of Mrs. Giffard* (154) is respectable as art, but not attractive.—*Che sara sara* (165), by Mr. W. E. F. Britten, consists of life-size, whole-length figures of Cupid and a tall round-shouldered lady, whose face would be better if it were beautiful, moving in a darkling wood through which she seems to be urged by his irresistible will. A painter's feeling for the grace of long curves of the limbs and drapery of the captive lady distinguishes this work, and the colour of her robes is charming. The boy-god is too pallid for Cupid or the beauty of youth.

Mr. Herkomer's *Sir G. G. Stokes* (181) is strong, vigorously painted, and full of spirit; while his *Rev. J. E. B. Mayor* (185) is decidedly animated, and so well put together as to form a unity, but the less important parts are loose and weak.—Mr. H. Macallum's *Searching for Octopus in the Bay of Amalfi* (192) is like a drop-scene, coarse and painty. It is difficult to say why such a work as this gained a place on the line, possessing as it does no merit but brightness, and that without purity and delicacy.—The *Wool-winders* (191) of Mrs. Alma Tadema is a pleasant and graceful picture, but not to be compared with her capital contribution to the Academy.—Mr. G. P. Jacob-Hood's *Castaway* (254), beguiled by sirens and floating in a boat on a moonlit ocean, presents a curious jumble of prose and poetry, partiality for fine colour and choice tones, and absence of refinement, grace, and care. Unlike Mr. Macallum's drop-scene, at a distance it looks really charming, fresh, and delicate, but it is a pity to go near it.—In the Balcony is Mr. John Charlton's elegant white horse, ridden by a lady who shades her eyes, and, looking seaward from the edge of a cliff, says, "Will he come?" (377).—Mr. A. Armitage's pretty *Study of Roses* (2) in a china jar is bright and soft.

This exhibition contains some capital landscapes and seascapes besides those which we have already commended. We shall take them in numerical order. No. 1 is Mr. Laidlay's *The Fisher's Home*, a lurid sunset effect over the sea, well-painted cliffs, and a good sky. It is so roughly handled as to forfeit half its finer qualities.—Mr. C. P. Knight often charms us by the fine drawing and the sincerity of his pictures. His *Arran, from the Kyles of Bute* (5), exhibits his best qualities, and is as good as it is broad and sound. *At the Head of Windermere* (31), in calm weather, delights us with a reposeful feeling and a noble sense of expansiveness.—*Sunset, Brighton Beach* (9), in nacreous twilight, can be praised for a fine sky, a silvery sea, and a spacious atmosphere. It is by Mr. E. Hayes.—The *Twilight* (51) of Mr. F. Hall depicts with tenderness and homogeneity full and glowing moonlight. The cows crossing a stubble-field amid herbage thickly laced with filmy gossamers are capably painted—a delightful picture, the technical qualities of which remind us of Mr. Adrian Stokes.—Prof. Costa's *Where the Carrara Mountains stretch down to the Sea*

(17) is notable for its fine and harmonious painting, solemnity, wealth of tone and colour, and the reposeful sentiment he is so fond of as seldom to dispense with it. The sandy foreground broken by tufts of rushes, the scanty trees, lazily breaking sea, and the distant mountains half lost in sunlit mists are all excellently treated. *Autumn Evening on the Alban Hills* (72), by the same, seems to be misnamed, for it represents a swift river, an ancient stone bridge, dense autumnal foliage, and an autumnal sky decked with rosy light. We commend to the visitor the grave and restful sentiment of *Dawn in the Country of St. Francis* (207), and the still choicer *Sunrise and Moonset on the Shore of the Tyrrhenian Sea* (240), which are more complex and difficult subjects than the artist usually chooses, and combine his best qualities.—Mr. A. S. May has imparted a touch of solemnity to *Winchelsea, Mist Rising* (25), which is commendable. Besides, the colouring is good and the effect broad.—No. 30, *In the Autumn Sunshine*, is Mr. E. Parton's fine view, delicately drawn and toned, of a woodland path, where, at the foot of a nearly bare birch, an old man sits on a felled trunk. Brightness and softness combined with refined drawing render this an admirable work of art. *The Night Ferry* (167), by this artist, we have already admired for its tender and subtle treatment of misty twilight upon trees and water.

Very firm, brilliant, and solid indeed is Mr. Haynes-Williams's *Room in the Palace of Fontainebleau in which Pope Pius VII. was imprisoned by Napoleon I.* (61), a stately and sumptuous interior, the luminous and limpid light and shade of which is rendered with rare skill, simplicity, and breadth.—Mr. E. S. Calvert's *Riverside Pastoral* (71) is pleasing and delicate, and would be more acceptable if Corot had never painted in a similar way.—Mr. A. Hague's *Old Giffyn Mill* (75) would have charmed us more if we had never seen a Constable.—Mr. E. Stott's *In Opulent June* (86) is very nice, broad, and refined. See likewise his equally good *Gleaners* (177).—Mr. J. W. North will do well to paint no more wintry daylight effects with soft warm tones and tints, such as No. 136, which bears the motto

When Winter's wasteful spite was almost spent.

Charming as they are, these illustrations of a theme which has been worn threadbare, and is now painted in a manner which does not become more searching and finished as it is repeated again and again, do not grow upon us. 'Druid-combe' (602) at the Academy is open to the same criticism.—Mr. W. Padgett's *Moonrise o'er the Marshes* (148) delineates with plenty of rich colour a flat covered with russet herbage, and distinguished by a weird group of oaks, over which a golden full moon is rising in the sky still flushed with rosy daylight. Its sadness should be compared with Mr. C. W. Wyllie's neighbouring picture of golden twilight deepening on a river of multitudinous tints of blue enamel, gold, and silver, which we have admired under the name of 'An Old Suburb' (153). Mr. Padgett's *Evening Glow, Sussex* (195), is a most telling, warm, and broad study of a fine effect. Note likewise his beautiful *Flood Time* (257), with shining pools, a grey sky saturated with light, requiring fine sense of colour and tone for its representation.—The charm of Miss A. Alma Tadema's delicate skyscape (199) is worthy of Allingham's soaring line which forms its motto—

Air! Air! Blue air and white!

—Near this is the noble *Approaching Night, Camp de César, Pas de Calais* (203), of Mr. H. W. B. Davis. Here the magic effect of the full moon shining behind distant clouds in a pure summer atmosphere is charmingly rendered. Great solemnity is imparted to the scene by the lofty mass of the Camp de César, which lies entirely in shadow cast by the moon. This is one of the finest landscapes of the year, and perhaps the most dignified.—*The Village Green* (215) of Mr. E. J. Poynter



is, as is always the case with his works, a little sad and low in colour, perfectly drawn, and exquisitely true in modelling and perspective of both kinds. The old farm buildings on our right and the undulating pathway in front are simply perfect specimens of draughtsmanship.—Mr. T. Ellis's *In Mediterranean Waters* (222) is distinguished by its excellent wave drawing and modelling and also by its general solidity.—*At Milking Time* (262) is a fine piece of Mr. D. Murray's we have not noticed before—a glowing study of lurid crimson light on masses of clouds seen between the gigantic branches of some trees that rise near outbuildings where cows have assembled. These elements are painted with great force and skill.—Mr. W. Logsdail painted *In the Shadow of the Campanile, St. Mark's, Venice* (263), with singular force, purity, and brilliancy.—*Dawn* (279) is, perhaps, Mr. A. East's best picture in his Corot-like mood.—In addition to the above we must call attention to the following: Mr. A. Kinsley's landscape (321); Mr. E. A. Rowe's fully coloured and truthful *Tintagel* (324); Miss E. Bowyer's *Shirley Poppies* (326); Mr. W. Ball's *Cromer* (335); Miss M. Drage's *Urbina* (344); Mr. W. Padgett's *Mountain Peak* (348); Mr. E. Benson's *Twilight from the Hill of Asolo* (359); Mr. A. Hughes's *Village on the Cliff* (361) and his *Storm Brewing* (373); some portraits finely drawn in pencil by the Marchioness of Granby (385 to 389, inclusive); Mr. E. J. Poynter's *Mrs. H. Taylor* (391), a chalk drawing of great accomplishment; and Mr. W. B. Gardner's *Palace of Fontainebleau* (379), *Port Dauphine* (380), *Old Wall* (383), and *Horseshoe Staircase* (384), all in the same palace.

Of the sculptures some are excellent, others are decidedly inferior; for instance, the foolish *C. Graham, Esq.* (423), of Mr. A. Toft. The best things are Mr. A. Drury's *St. Agnes* (414), a head; Mr. C. Dressler's *Girl tying up her Sandal* (415), a life-size, whole-length nudity, of somewhat heavy, but most skilfully modelled contours; Miss A. Chaplin's *Study of Foxhound and Pups* (435); and Mr. G. Simonds's *Fountain* (445), where a graceful mermaid enthroned on three conch-shells pipes to three large sea-lions who have been attracted to the place by the music. This is a spirited example, carefully studied, well finished, and sound.

#### THE SALON OF THE CHAMP DE MARS.

(First Notice.)

It is altogether unnecessary to recall at this time of day the stormy circumstances which gave birth to the Société Nationale des Beaux-Arts and the Salon of the Champ de Mars. These internal divisions of the French School possess only a slight interest for the French themselves, and considered from a stranger's point of view, their inanity is cruelly evident. We shall be content with the assurance that the dissentients have succeeded in inducing the public to follow them to the Champ de Mars, where, surrounded by the cheerful reminiscences of the International Exhibition, its sky-blue domes and brilliant bunting, they have established themselves in the spring sunshine. As for the critic, there is nothing for him to do but rub the rust from his old limbs and hobble about his business.

As this collection is less crowded than that of the Champs Élysées, and also because the pictures are more brightly arranged—perhaps, also, because novelty is always attractive—the Salon of the Champ de Mars always enjoys a great success on varnishing day. But on closer examination one perceives that here, too, a great deal too much mediocre work is permitted, that MM. les Sociétaires decidedly abuse their right by exhibiting a dozen or even fifteen canvases; for even the most gifted and the most fruitful of artists cannot produce so many masterpieces year after year, and to exhibit to the public such a number of pictures—dashed off in so

many strokes without due consideration—argues an indifference to good opinion which is almost impertinent. Some of the landscape painters among these *sociétaires* send as many as ten landscapes, so closely resembling one another that close attention is necessary to distinguish any, even slight, difference between them.

In portrait painting M. Carolus-Duran—to name one of the offenders—abuses his dexterity in draping and massing brilliant materials to cover several great canvases, where the spectator, attracted from afar by the glancing surface and glittering effect of the whole, is disappointed to find only an empty seeming, a dress without a body in it, or a body without a soul. M. Carolus-Duran possesses very great talents, but he knows it too well—he is too conscious of it altogether. Hardly has he stretched the canvas and posed his model before he begins to admire it. Heinrich Heine said of the portraits of his day that they all wore an expression “so mercenary, so interested, so morose,” that he could only account for it by suggesting that the model pondered during the sitting on the money that he would have to disburse, while the painter regretted the time that he was forced to waste over such a sordid job! The portraits of M. Carolus-Duran express only one sentiment: joy at being painted by such a fashionable artist. After a time this becomes monotonous.

But the Salon of the Champ de Mars counts other attractions. It is here that Puvis de Chavannes exhibits his great panel of *L'Hiver* (No. 822), which is destined to make a pendant to ‘*L'Été*’ at the Hôtel de Ville. We hasten to admire this splendid composition, for once fixed in its place, in a hall too narrow and too dark, it will be seen no more. It seems to me that, of all contemporary painters, M. Puvis de Chavannes possesses the truest and most elevated feeling for monumental painting. Instead of merely enlarging, to suit the dimensions of the space which he has to decorate, an ordinary wall-picture, and making use of the usual effects of modelling and foreshortening on the heroic scale which our artists have learnt from the Italians of the Renaissance, and which has so long held possession of their imaginations under the title of “grand art,” Puvis de Chavannes is chiefly occupied in catching the far-away charm of the old romances, or the peaceful majesty of nature, which he proposes to reproduce on the level surface of the wall. The very faults which the orthodox critic and the copyist tax him with so severely and contemptuously are in this case his most eloquent means of expression. They say that his palette is poor, and that his eye never pierces to reality through the crowd of incomplete images and unfinished forms by aid of which he repeats his flat and monotonous groups; also that he never avails himself of any firework displays of colouring, of any curious subtleties or tricks of effect, of any redundancy or reliefs of form. But as he is endowed with the meditative and generalizing spirit, carried even into reverie in his composition, he seems to have been preordained to formulate in his art-language these great plastic subjects, expressed in simple lines, in broad tones, in the deep colours of faded tapestry, harmonious in form, and communicating to the eye a slow rhythm full of welcome repose, instinct with thought and far-reaching musing. ‘*L'Hiver*,’ which is soon to take its place on the walls of the Hôtel de Ville, is in the best sense of the word a great classical landscape, a broad composition into which the simplifying genius of the artist has gathered and condensed all the characters of the wintry season: a wide sky lighted by the last rays of the setting sun; in the background on the horizon a line of sea and some undulating hills, and woods with rusty branches which toss in the mist; in the foreground some scattered trees, whose moss-grown trunks are about to fall under the blows of the woodcutters. One has already fallen,

another is half severed at its base; three woodmen are hauling at a rope attached to the upper branches, while an overseer directs the work, and with uplifted hand regulates the time of the blows. The snow, trampled under the feet of the workmen, is flecked here and there by a greenish tint; in the shelter of a ruined arcade some poor people are warming themselves at the woodcutters' fire and sharing their food; behind, some hunters are returning from the chase; a peasant is loading faggots; an old woman is rising stiffly from her seat. In this silence of sleeping nature human activity alone testifies to life. The masses of architecture are powerfully balanced and put together; their silhouettes stand out in sober, sculptural simplicity. In this vast panel (where nothing is individualized, and where the persons and costumes are held in a sort of indetermination of time and place, so that the most general images and the most comprehensive symbols may alone be presented to the mind of the spectator) a profound impression of nature is conveyed—just such an impression as one receives on hearing a touchingly religious and pathetic *andante* movement.

When Madame de Staël wrote in her ‘*Littérature*,’ “La poésie mélancolique est la poésie la plus d'accord avec la philosophie; ce que l'homme a fait de plus grand, il le doit au sentiment douloureux de sa destinée,” and revealed to the French people “l'imagination de Nord,” the artists did not listen. They were busily occupied in copying, under the instructions of David, the Roman bas-reliefs, and in draping impassive helmeted heroes. The Latins had for a second time subjugated Gaul, and notwithstanding the insurrection of Romanticism and the revival of Northern art were at hand, French art, in its principles and in its pedagogic methods, remained for many years longer completely classical. But see what happens at the latter end of the same century! The opinion of Madame de Staël is taken up on all sides, with certain variations, and now the artists whom Romanticism has freed from bondage—profiting by the teaching of those great landscape painters who have renovated modern art, and enlightened by the frequently negative experiences of a narrow and gross realism—return to Nature with sharpened eyesight and tenderer hearts. Is it possible that this is a new growth of that “*esprit de Nord*” which, though often stifled under the Latin influence, has never been altogether eliminated from French art since the glorious and almost forgotten times when France designed and built cathedrals, and gave to the world the most beautiful form of Christian architecture? The question is worth considering. To mark the influences which in turn preponderate, the alloy unequally distributed, at one time the violent conflicts and at the next the reconciliations of opposing principles—this will constitute the programme (difficult perhaps, but none the less attractive) of a true history of the art of our country. This history has still to be written: it is quite impossible to give a sketch of it in such a letter as this, but one may anticipate its general scope and suggest its table of contents.

Among the artists upon whom these new tendencies have taken hold I would cite, in the first place, M. Cazin. He exhibits at the Champ de Mars eight landscapes, seven of which—*Première Étoile* (222), *Novembre: Maisons pauvres* (223), *Église de Campagne* (225), *Brume* (226), *Ferme isolée* (227), *Nuit grise* (228), and *Lever de Lune* (229)—are endowed with an exquisite, melancholy charm; besides these he has two decorative panels, forming part of a project for decorating the apartment of the Rector of the new Sorbonne. In the extreme simplicity of his landscapes he expresses, with a softly penetrating intensity, both the seductive amenity and the mournful charm, the harmony, at once, calm and plaintive, of that region of sand dunes and waste places and



scanty vegetation which one finds in the north of France between Calais and Boulogne. Cazin, who passes a great part of the year in this district, does not go further to seek inspiration; he does not wander about in search of picturesque nooks or romantic points of view. He knows that, for those who have eyes to see, a corner of a field, a country path losing itself in the sand, a fishing hut under a waste of sky, suffice to express in their own way some of the mystery and harmony of creation. He recognizes with Jean François Millet that "il n'y a production qu'où il y a expression," and that it is not so much "les choses représentées qui font la beauté d'une œuvre d'art que le besoin qu'on a de les représenter"; and in his smallest pictures we feel a moral note which finds its echo in the heart, and gives sure and indisputable witness that the soul of a man has been breathed into them. The charm of this style of painting lies especially in the absolute faithfulness of its reproduction, in its feeling of values—so very delicate that it actually recalls a little of the spirit of Corot—and, above all, in its reposeful simplicity. The drawing, which attracts us by means of its fluttering, almost timid air, seeming humbly and almost hesitatingly to follow the indications of Nature, and to submit to her influence rather than impose itself upon us; the harmonious, restrained tones of subdued greens, pale yellows, tender blues and greys; the modesty of method, where nothing stands out detached, but everything combines to make a perfect whole—all these form a rare treat to the eyes, offended and wearied by the surrounding garishness.

M. Carrière, whose works have already forced themselves on public attention, and raised a good deal of discussion, is not a newcomer. For several years he has exhibited his pictures of interiors, of a vague and altogether arbitrary technique, but true in feeling and of a pathetic tenderness to which one cannot be indifferent. The State has just recognized his brilliant renown by buying the picture which he exhibits this year at the Champ de Mars, *Maternité* (209). Through a fog, at first glance almost opaque, the spectator discovers a room in which one would say the chimney had been smoking for months; a mother presses a sleeping baby to her breast in a passionate embrace as if she were bent on shielding the child from a menacing future. At the same time she draws towards her a young girl, whose cheek she kisses. The touching grace, the tender truthfulness of the mother's attitude, the thin rays of struggling light which creep into the poor chamber, and the cleverly managed atmosphere of sordid care, which yet seems to environ the figures with silence and pity, catch and hold the attention. On examination we are reassured as to the quality of the drawing and composition. We quickly perceive that M. Carrière has not taken advantage of the pervading shadows or the convenient smoke to shirk any difficulties, and we allow ourselves to be soothed by the slow, perhaps almost morbid, harmony of the shimmering greys—here and there russet and greenish—on which fall, sometimes like a tear, touches of pink, to tone down the flesh tints, whose fragility rather than their freshness the artist chooses to point out. If your taste requires of a picture that it should be brilliantly coloured, M. Carrière will have nothing to show you. He has never revelled in festivals of light, he never rejoices in the beauty of things that lie open to "l'innocente clarté du jour"; but if you are interested in pictures of humble life, in the obscure destiny of those who work, and love, and suffer in the shade, he is your man. His originality as a painter rests on the fact that at the moment when the open-air school triumphantly asserted itself, he resolved never to paint except in his room, in twilight hours, and giving the preference to foggy days and the proximity of a smoky chimney: his merit consists in having, within these limited

restrictions, realized an ideal singularly touching of gloomy tenderness, which makes him seem to me, I hardly know how, a spiritual son of Prud'hon's, quite as melancholy as he, but insensible to the compassionate smiles of Venus and the Graces.

ANDRÉ MICHEL.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following pictures, from the collection of the late Earl of Egremont: D. Bouts, Moses before the Burning Bush, and Gideon and the Angel, 252l. A. Cuyp, A Landscape, with a lady mounted on a bay horse, 110l. C. Jonson (van Ceulen), Portrait of a Dutch Naval Officer, in black dress, and Portrait of a Lady, wife of the preceding, 630l. J. M. Nattier, A Lady of the Court of Louis XV., 1,123l. H. Rigaud, Guillaume, Cardinal Dubois, Archevesque, Duc de Cambray, 252l.; Portrait of the Artist, holding a sketch-book, 105l. Rubens, Portrait of Elizabeth Brandt, the painter's first wife, 378l. F. Snyders, Interior of a Store-room, with a monkey and parrot stealing fruit, 183l. G. B. Tiepolo, The Procession of the Trojan Horse, 110l. J. Weenix, The Gardens of a Palace, with a dead hare suspended from a tree, 346l. T. Gainsborough, Portrait of Charles Frederick Abel, seated at a table composing music, 1,470l.; Portrait of Signor Raphael Franco, seated at a table, 882l.; A Youth, in a blue dress, holding his hat, with feather, 1,302l. T. C. Hofland, Tourlerville and the Port of Cherbourg, 110l. Hogarth, Kitty Fisher, in red silk dress, with lace sleeves, playing a guitar, 199l. W. Müller, A View of Clifton, from the Avon, peasants with animals in the foreground, 110l. Sir J. Reynolds, Portrait of the Painter in Academic Robe, 294l.; Portrait of Mrs. Blake, 1,050l.; The Laughing Girl, 194l.; Jacomina, daughter of Col. Bellenden, 105l.; The Marquis of Granby, 100l. G. Romney, Miss Frances Harford, daughter of Frederick, Lord Baltimore, 1,260l.

At the Le Clanché sale in the Rue de Sèze the Duc d'Aumale bought a picture of the story of Esther and Ahasuerus for 82,000 francs.

At the sale of the Daupias Collection in Paris the following large prices were obtained. Bastien Lepage, *Au Temps des Vendanges*, 16,000 francs. Baudry, *Gioventù, primavera della Vita*, 15,200 fr. Bonnat, *Un Café turc*, 13,200 fr. Bouguereau, *La Guerre*, 10,000 fr. Corot, *Entrée en Forêt*, 101,000 fr.; and *Le Lac*, 85,000 fr. Daubigny, *Les Bords de l'Oise*, 25,000 fr. Decamps, *Le Renard pris au Piège*, 10,000 fr. Delacroix, *Épisode de la Guerre de Grèce*, 10,200 fr. Detaille, *En Reconnaissance*, 28,000 fr. Diaz, *Le Repos de la Nymphé*, 18,500 fr. Fromentin, *Combat dans une Gorge de Montagnes*, 26,000 fr. Isabey, *L'Hôtellerie*, 12,600 fr. Millet, *Au Puits*, pastel, 25,000 fr. Munkacsy, *Intérieur d'un Salon*, 10,000 fr. Troyon, *L'Approche de l'Orage*, 100,000 fr. Van Marcke, *Vaches et Chèvres*, 27,000 fr. Fragonard, *Le Printemps (les Amours dans les Fleurs)*, 22,000 fr.; *Le Réveil de la Nature*, 20,000 fr.; *Le Sacrifice de la Rose*, 6,000 fr.; *Portrait de Diderot*, 16,000 fr. Greuze, *Rêverie*, 34,000 fr. Gros, *Portrait de Femme*, 10,100 fr. Sir T. Lawrence, *Portrait de deux Dames*, 25,500 fr. Lépicié, *Une Halle, et Une Douane*, 19,500 fr. Nattier, *Portrait de la Marquise de Poyance*, 24,100 fr. Pater, *Les Loisirs champêtres*, 14,300 fr. Prud'hon, *Portrait de Madame Antony et de ses Enfants*, 25,500 fr. Sir J. Reynolds, *Madame Adélaïde, Princesse d'Orléans*, 33,500 fr. Hubert-Robert, *Le Jet d'Eau*, 19,800 fr. Watteau, *Le Bal*, 20,000 fr.

#### Fine-Art Gossip.

THE committee who have in hand the "restoration" of Rochester Cathedral have, after much discussion, resolved to follow the advice of Mr. Pearson, and "restore" the later turrets of the west front into imitation Norman work.

The matter is in itself a comparatively small one, but it has been strongly contested, because upon it turns the whole question whether the old church is to be made into a new model of what Mr. Pearson thinks it was originally intended to be, or its old history is to be kept in it and continued, where need is, by modern work which makes no pretence to be of any date but our own. Mr. Leveson Gower and Mr. St. John Hope, whose presence on the committee gave confidence that the church would be well treated, have withdrawn from it rather than be parties to the doings of the majority. We hope that the public, who are being asked for subscriptions, will take the hint.

THE study on Corot which appeared in Mr. Thomson's 'Barbizon School of Painters' is to appear in separate form, revised and with additions, early in June. The publishers, Messrs. Simpkin & Marshall, announce for the autumn an *édition de luxe* of 'Othello,' with coloured illustrations from water-colour drawings by Signor Marchetti.

MR. DU MAURIER repeated on Wednesday evening at the Princes' Hall, in Piccadilly, the lecture on modern satirical drawings he had already, if we mistake not, delivered with much success at Albemarle Street. The lecture is decidedly clever and amusing, and it presents several telling passages which were highly appreciated by a large audience. Probably on future occasions Mr. Du Maurier will find it best to exhibit on the screen the drawings that illustrate his remarks as he goes on, instead of reserving most of them for the close. There is no doubt of Mr. Du Maurier's success as a lecturer. Both manner and matter are good.

THE Rev. Greville Chester died on Monday last, in his sixty-first year. He was the author of 'Transatlantic Sketches,' published in 1869, and various tales and volumes of verse, but he was better known as an Egyptologist. He spent several winters in Egypt, and took an active interest in the ancient monuments of that country. He compiled the Catalogue of the Egyptian Antiquities in the Ashmolean Museum.

A COLLECTION of masters of the Netherlands and of allied schools of the fifteenth and early sixteenth centuries is now to be seen at the gallery of the Burlington Fine-Arts Club by those lucky enough to obtain tickets.

OUR Correspondent at Naples writes:—

"During some excavations made in the older part of Naples there have been found a pavement of antique marble and two square pieces of sculpture which seem to have been altars; also the half of a column and a fragment of a marble inscription. These pieces will, perhaps, throw light on the ancient topography of Naples. They will be removed to a place of safety after a note has been taken of their exact position. In consequence the Director of the National Museum instituted further excavations, which have brought to light a richly sculptured pedestal with an inscription on its front saying that the statue (now missing) had been erected by the pro-consul of Campania and prefect of the city. The ornaments on the pedestal are birds and branches of leaves. There was found besides a pedestal without inscription, a mural fountain with the figure of Power in bas-relief and two struggling *puttini* (Loves), and a fragment of a large epitaph, which lay upside down in the earth."

MESSRS. CASSELL'S Exhibition of Works in Black and White (see *Athen.* No. 3368), which is to remain open in Cutlers' Hall until the 10th prox., comprises more than 450 examples, among which the most interesting are specimens of the skill of Mr. MacWhirter from Sicily; Mr. W. L. Wyllie, 'Bugsby's Hole'; Mr. C. W. Wyllie, 'Sta. Maura'; Mr. A. East; Mr. J. Fulleylove; Mr. J. Clark, 'Kittens at Play'; Sir J. Linton, 'Henry VIII.' a series; and more works by the same painters and numerous less distinguished persons.

THE death of M. Lenfant de Metz, the French painter of children, is announced as having occurred on the 15th inst. He is said to have produced "25,000 tableaux."



MESSRS. McQUEEN & SONS, 33, Haymarket, have formed a collection of equestrian pictures by Madame F. S. Sindici, which are exhibited in the gallery of the Art Union of London, 112, Strand.

THE excavations of the American School at the temple of Hera, near Argos, have resulted in finding amongst the very first strata numerous fragments of statues, amongst which is a remarkably fine head. Already in 1885 Prof. Loewy, now of the University of Rome, had discovered amidst the ruined walls of the Heræum a small fragment of a vase of the Mycenaean age, which denoted the presence there of more ancient objects. The American School has gone beneath the level of the second temple, and has found at a greater depth the remains of one dating from archaic times, where lay a quantity of pottery, vases, and bronzes belonging to the epoch of Mycenæ.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Faust'; 'Orfeo'; 'L'Amico Fritz,' Opera in Three Acts. Written by P. Suardon, Music by Pietro Mascagni.

THE reappearance of M. Van Dyck and the production of 'L'Amico Fritz' have been the principal events of note at the Opera. The Belgian tenor preserves his thoroughly German conception of the character of Faust, and his embodiment is at any rate consistent and virile. Points of divergence from the customary reading of the part are most noticeable in the first and fourth acts, but we are inclined to think that on the whole M. Van Dyck takes the correct view. He has been called to task for his extensive use of the falsetto, but, at any rate, he is to be commended for not shouting an *ut de poitrine* at the end of "Salve dimora," to give the air its familiar Italian title. M. Plançon remains a very fine Mephistopheles, and Madame Eames is slightly more impassioned as Marguerite. M. Ceste as Valentine and Mlle. Passama as Siebel were, however, scarcely acceptable. As a postponement of 'L'Amico Fritz' was rendered necessary owing to the temporary illness of Madame Calvé, 'Orfeo' was given on Saturday, Mlle. Giulia Ravogli repeating her fine impersonation of the titular part, in which she first made her reputation in London.

On Monday Mascagni's latest opera was actually produced, and the performance was calculated to place the merits of the work in a strong light before those who attended it. Let us hasten to say that in our opinion 'L'Amico Fritz' is a distinct advance upon 'Cavalleria Rusticana,' and that it affords a happy proof of the composer's versatility. Nothing in more striking contrast to the gloomy story of a Sicilian vendetta could be imagined than Erckmann-Chatrian's tender and idyllic romance, and a composer capable of illustrating both appropriately and effectively must be held to possess rare gifts. This Mascagni has done, and there are consequently but few points of resemblance between the two scores. In the 'Cavalleria,' to speak metaphorically, the colouring is laid on thickly, and the methods employed are those of modern Italian composers, more especially Verdi. In 'L'Amico Fritz,' on the other hand, we find subtle turns of expression, fancifulness, and charming delicacy of treatment. Two peculiarities may

be noted in the music, namely, the composer's fondness for frequent changes of rhythm and his curious avoidance of the leading note of the scale. These are unquestionably mannerisms, and the results are occasionally effective and occasionally tiresome. Occasionally the composer indulges in other eccentricities, the object of which it is difficult to discern. For example, the prelude opens with a discordant chromatic progression in thirds and sixths, recalling M. Bruneau's 'Le Rêve,' and more suggestive of a tragic subject than a happy little story of village life.

The first act, the scene of which is the dining-room in the house of Fritz Kobus, is in a musical sense the weakest of the three. The opening is gentle and lyrical, but the constant changes of rhythm give a fragmentary air to the music, and the first section of note is a charming little song for Suzel as she offers Fritz her violets. The violin of Beppe, the gipsy boy, is then heard without, the wild air he plays being distinctly of the Czechish type. As the character is not essential to the story, it was probably introduced for purely musical purposes, and Mascagni turns it to good account, for Beppe's song, in which he praises the benevolence of Fritz, is singularly wild and expressive. After this there is nothing fresh of importance until the *finale*, which consists of a somewhat commonplace march-like movement, said to be based upon a popular Alsatian song. It is, however, appropriate as an accompaniment to the procession of children outside, who are heard, but not seen. The second act is a succession of gems, and would alone confer distinction on the opera. The scene is Fritz's homestead, and Suzel is discovered gathering flowers while the unseen chorus sings of the folly of trifling with love. Though fragmentary, the music is deliciously fresh, and Suzel's legendary air "Bel cavalier" is most curious, one phrase being repeated four times, on each occasion a tone higher than before. We then arrive at the famous "cherry duet," which certainly deserves all the praise that has been showered upon it. If the description may be pardoned, it is impudently naïve and simple, and affords a striking illustration of the effect a composer of genius can gain with trifling means. These remarks apply to the first portion only of the duet, the continuation being most impassioned, the constant shifting of the time measurement admirably conveying the idea of the conflict in the heart of Fritz. Mascagni has now thoroughly warmed to his work, and the continuation when Fritz's friends, including the Rabbi David, arrive is full of musical interest, the orchestra maintaining a melodious and vivacious accompaniment to the dialogue. Yet the finest portion of the act has still to come. David and Suzel are left together, and the maiden recites the story of Rebecca at the well. This is set to appropriately religious music, in which, however, a large measure of Italian warmth is infused. There is no set *finale* to the act, but snatches of what has gone before are effectively interwoven in a species of musical mosaic. An orchestral *intermezzo* is now almost a necessity in an opera, and Mascagni has provided an example which differs as widely as possible from that in 'Cavalleria

Rusticana.' It is founded on the weird strain supposed to be played by Beppe in the first act, but, although unquestionably impressive, its significance cannot be gauged, for it is wholly out of keeping with the peaceful flow of the story. A piquant air for Beppe is the first noteworthy piece in the third act, after which occurs an impassioned love soliloquy for Fritz, remarkable even in this score for frequent shifting of rhythm and tonality. A brief but expressive air for Suzel, in which she expresses her grief, is followed by a duet for the pair in which there is a mutual declaration of love. Though full of passion, this duet is inferior in musical inspiration to those in the second act, and the end is quickly reached, a reminiscence of Fritz's air forming the very brief *finale*. That the composer has risked his chances of obtaining general popularity for his second opera by employing the chorus only behind the scenes, and by wholly dispensing with spectacle, is certain, but as a work of art 'L'Amico Fritz' does not suffer on that account. At any rate, Mascagni has now proved himself capable of dealing with tragic and idyllic subjects equally well, and his treatment of 'Les Rantzau' will be awaited with interest.

As already indicated, the performance of 'L'Amico Fritz' at Covent Garden deserves almost unqualified praise. Madame Calvé is an engaging Suzel, and her acceptable impersonation of a part differing so widely from that of Santuzza in 'Cavalleria Rusticana' shows her artistic versatility. A more intelligent embodiment of Fritz than that of Signor de Lucia can, however, be easily imagined. Vocally the Italian tenor is fairly commendable, but he is afflicted to a painful degree with the self-consciousness of the ordinary *primo tenore*, which, of course, is quite out of harmony with the spirit of the character. M. Dufriche as David, Mlle. Giulia Ravogli as Beppe, and Mlle. Bauermeister, Signor de Vaschetti, and Signor Corsi in the smaller parts, are competent, and the general performance, under Signor Bevignani's intelligent direction, is entirely satisfactory.

### Musical Gossip.

AMONG living French violinists M. E. Sauret holds a foremost place, and his playing at the first of three so-called recitals at St. James's Hall on Thursday afternoon last week gave very great satisfaction to a large audience. M. Sauret's solos comprised Ernst's Allegro Pathétique in F sharp minor, Op. 23; Dvorák's far more interesting Adagio and Rondo, Op. 53; and a 'Souvenir de Moscou' from his own pen, which he modestly placed at the end of the programme. He also took part with Messrs. Cathie, Emil Kreuz, and Whitehouse in an extremely meritorious rendering of Beethoven's Quartet in F, Op. 59, No. 1. Herr Heinrich Lutter displayed his very musical touch in Liszt's 'Bénédiction de Dieu dans la Solitude,' and songs were added by Miss Evangeline Florence.

Of the other concerts on the same day the most interesting was that of the Rev. E. H. Moberly's young ladies' string orchestra at the Princes' Hall. This remarkable body of players, most of whom we believe come from Salisbury and Winchester, play with welcome refinement and purity of tone and intonation, and it was a pity that the programme was so largely leavened with transcriptions, the only legitimate items being Julius Grimm's Suite in Canon Form,



Op. 10, and three movements from Tschai-kowsky's Serenade, Op. 48. The first-named work is popular in Germany, and deserves to be better known here, as it is bright and effective, the scholastic device aiding rather than hindering the expressiveness of the music. Miss Winifred Holiday, the leader of the orchestra, played some violin solos with effect, and songs were contributed by Mrs. Hutchinson and Mr. Plunket Greene.

PIANOFORTE recitals were given at the Princes' Hall on Friday last week by M. Gaston de Merindol, and on Monday by Miss Estelle Forbes Thomson. In neither instance are detailed remarks required, as both the new-comers are quite ordinary executants, and their programmes were made up of more or less hackneyed compositions. Entertainments of this nature have become tiresome, owing to the frequency with which we are called upon to listen to the same pieces.

A HIGHLY interesting and instructive historical recital was given by Mr. J. K. Bonawitz at the Princes' Hall on Saturday afternoon last week, illustrating the progress of music for key-board instruments from the fifteenth century to the middle of the nineteenth. Beginning with some organ pieces by Conrad Paumann, Arnolt Schlick, and Palestrina, the player passed on to harpsichord music, examples being introduced by Byrde, John Bull, Froberger, and Kuhman, and so on to Couperin, Scarlatti, and Rameau, the series rightly ending with items by Bach and Handel. The pianoforte was then introduced, Haydn and Mozart being properly the first composers drawn upon. Of Beethoven the 'Sonata Appassionata' was the work selected for illustration, and items by Weber, Schubert, Mendelssohn, Chopin, and Schumann were also given, the recital concluding with examples of Thalberg and Liszt as representing the virtuoso school. This lengthy programme was, on the whole, very well rendered, and the value of the recital was greatly enhanced by the explanatory and critical remarks offered by Mr. Edgar F. Jacques, who evinced complete knowledge of his subject. The recital and lecture should be repeated, but it would be advisable to divide it, as there was certainly sufficient material for two afternoons.

On Monday concerts were numerous, but unfortunately the evening performances clashed with the production of 'L'Amico Fritz' at the Opera. The leading items in the Musical Artists' Society's programme were Miss Rosalind Ellicott's Pianoforte Trio in D minor; Mr. C. E. Stephens's Quartet in F; a Sonata in D minor for pianoforte and violin by Mr. C. A. Trew; and Beethoven's Quartet in A, Op. 18, No. 5.

The programme of the Musical Guild at the Kensington Town Hall on the same evening included a new String Quartet in G, by Prof. Villiers Stanford, Op. 44, which we hope to have an early opportunity of noticing, and Brahms's Sextet in A, Op. 18.

M. SLIVINSKI did not display any new phase of his talent at his second recital in St. James's Hall on Tuesday afternoon. As before, he was hard and cold in his playing of Chopin, but there was splendid manipulative power in his performance of Schumann's 'Études Symphoniques.' A pianist who is neither very intellectual nor very sympathetic in his treatment of master works cannot give a large amount of satisfaction to connoisseurs; but M. Slivinski's executive ability is considerably above the average.

On the same afternoon Mr. and Mrs. Oudin had their second vocal recital in the Princes' Hall, the programme again consisting in the main of songs rendered in the French language. These were, for the most part, better interpreted than the examples by German, Italian, and English composers.

ATTENTION may be drawn to the farewell concert of the veteran clarinettist Mr. Henry

Lazarus at St. James's Hall on Tuesday evening next. A large number of eminent artists, vocal and instrumental, have promised their gratuitous assistance.

#### CONCERTS, &c., NEXT WEEK.

MON.	Mlle. and Madame Puzzi's Concert, 2.30, St. George's Hall.
—	Master Otto Hegner's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Isidor Cohn's Concert, 3, Princes' Hall.
—	Coveau Garden Opera, 8, 'Roméo et Juliette.'
—	Mr. Henry Cross's Concert, 8, Steinway Hall.
—	Richter Concert, 8.30, St. James's Hall.
TUES.	M. Slivinski's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Henry Phillips's Concert, 3, St. James's (Banqueting) Hall.
—	Miss Lucille Saunders's Concert, 3, Lyric Club.
—	Miss Elsie Sonntag's Pianoforte Recital, 3, Steinway Hall.
—	The Bach Choir, 5, Princes' Hall.
—	Mr. Lazarus's Farewell Concert, 8, St. James's Hall.
—	Miss Florence Christie's Concert, 8.15, Princes' Hall.
—	Madame de Broc's Concert, 8.30, Steinway Hall.
—	Coveau Garden Opera.
WED.	Mlle. Clara Eissler's Harp Recital, 3, Erard's Recital Room.
—	Mr. Benjamin Parsons's Pianoforte Recital, 3, Princes' Hall.
—	Philharmonic Concert, 8, St. James's Hall.
THURS.	M. Sauret's Violin Recital, 3, St. James's Hall.
—	Mr. Laurence Kellie's Vocal Recital, 3, Steinway Hall.
—	Royal College of Music Concert, 8, Alexandra House.
—	Magpie Minstrels Concert, 8, St. James's Hall.
—	Mrs. Roskell's Concert, 8, West Hampstead Town Hall.
—	Miss Edith Higg's Concert, 8, Princes' Hall.
—	Coveau Garden Opera.
FRI.	Coveau Garden Opera.
SAT.	Richter Concert, 3, St. James's Hall.
—	London Saturday Concert, 8, St. James's Hall.
—	Coveau Garden Opera.

#### DRAMA

##### THE WEEK.

OPÉRA COMIQUE.—'Thermidor,' Drama en Quatre Actes. Par Victorien Sardou.

CRITERION.—Afternoon Performance: 'Agatha,' a Play in Three Acts. By Isaac Henderson.

No very serious loss is involved in the banishment of 'Thermidor' from the Parisian stage. With the motives for its suppression Englishmen are no wise concerned. A passionate arraignment of the Republic in the time of the Terror, it shows all that is respectable, worthy, and of good account treating with a mixture of horror and contempt the intrigues of drunkards and assassins whose reign is all but over. That offence should be given by a work of this class is conceivable enough, but concerns us not. What does concern us is that the play bears every mark of having been written for a popular theatre, and then pitchforked into the Comédie Française. Work by M. Sardou is not likely to be without merit of a class. 'Thermidor' is, however, rough and conventional in treatment, vulgar in appeal. It is a typical melodrama of the class that a generation ago Anicet Bourgeois would have poured forth at the rate of two or three in a year. A girl wearing a crucifix is hounded by the *blanchisseuses*, and denounced as an aristocrat and a spy. She is saved by her lover, who has returned from a Belgian prison to find that, believing him dead, she has taken on her religious vows. Sheltered by comic protectors of virtue, she yields to the not very forcible wooing of her lover, and agrees to be his wife. He opportunely departs, and she, hearing a chorus without of nuns faithful to their vows marching to death, approaches the open window, is recognized and arrested. This day, the ninth Thermidor, witnesses the downfall of Robespierre. One further procession of prisoners is sent to the guillotine, and in this is the heroine, who has one bitter enemy. Too easily satisfied, her friends have relaxed their efforts. No possibility to save her now exists unless she will sign a paper declaring herself *enceinte*. This, as a woman and a nun, she refuses. Tearing up the paper amid the applause and respect of her enemies, including the *tricoteuses*, she marches to her death, her lover receiving his quietus in an attempt at rescue.

In all this there is nothing to tell of the author

of 'La Tosca.' One scene in the third act—in which an attempt to tamper with the *dossiers*, and substitute for the heroine another woman of the same name, is abandoned as being, in fact, a private assassination—is original and powerful, and forms the strength of a play adapted for the Ambigu Comique. What elevated the whole into new, if temporary, surroundings at the Maison de Molière was the central character of Labussière, in which M. Coquelin saw a part to his mind. Whether this poor mad wretch of a comedian ever played the part assigned him of reducing into paste the informations lodged against men of eminence, his former associates, in spite of the four volumes of M. Liénard and the succour afforded the ex-actor by the Empress Joséphine, said to have been one of those whom he protected, remains more than doubtful. Still enough foundation exists to justify M. Sardou in using the character. From the sketch supplied him M. Coquelin has constructed a fine picture. Scenes of tenderness which are assigned Labussière are ineffective in M. Coquelin's hands. On the other hand, the comic aspects of the character are superbly presented. Labussière is simply a valet from the comedy of Molière. He is Mascarille in disguise. Saucy, impudent, mocking, servile in turns, he manages to play upon his superiors in a monkey fashion; then, as we are convinced, putting his tongue in his cheek, assumes the airs of conscientiousness, responsibility, virtue. In a character of this description M. Coquelin is, of course, irresistible, and the whole performance is masterly. Little else in the representation calls for favourable comment. The heroine, unsympathetic in herself, is played with no element of charm. The representative of the hero walks through the piece in the early scenes, and displays melodramatic force in the later.

'Agatha,' by Mr. Henderson, is lifted above the level of the ordinary so-called "matinée" piece by a capital interpretation. Its story is scarcely sympathetic or convincing, and its dialogue lacks literary flavour. An exhibition of singular power in the last act by Miss Olga Nethersole assigned the whole, however, a certain measure of importance; and more or less finished acting by Miss Winifred Emery, Miss Mary Moore, Miss Rose Leclercq, Mr. Wyndham, Mr. Waller, and Mr. Herbert Waring secured it an eminently favourable reception. It has some elements of success, but requires to be written up in dialogue and simplified in motive.

#### Dramatic Gossip.

MR. HENRY ARTHUR JONES is writing a new play, which will be produced at the Criterion for the winter season.

'A BURIED TALENT,' by Mr. Louis N. Parker, in one act and three tableaux—first seen by Londoners at an afternoon performance at the Vaudeville, June 5th, 1890—has been revived at the Comedy. Dealing with the experiences of a musical composer of enormous genius, who will not allow his compositions to be played, it has a Teutonic sentimentality not to the taste of the English playgoer. It was acted in conscientious fashion by Mr. Brookfield and Mr. James Nelson, and was received with warm, but not very trustworthy demonstrations of applause.

'THE POET AND THE PUPPETS,' by Mr. Charles Brookfield, produced also at the Comedy, bur-



lesques with some whimsicality 'Lady Windermere's Fan,' and caricatures its author. It is more mirthful in conception and execution than such trifles often are, and being well acted by Messrs. Brookfield, Hawtrey, Eric Lewis, and Miss Lottie Venne, elicited much laughter.

'THE NOBLE ART,' a farcical play in three acts, by Eille Norwood, was given on Wednesday afternoon at Terry's Theatre, with Mr. Arthur Williams, Mr. Reeves Smith, Mr. Sydney Brough, and Miss May Whitty in the principal parts.

On Thursday evening, when Mr. George Alexander took the chair for the Royal General Theatrical Fund, the performance of 'Lady Windermere's Fan' was given in the afternoon instead of in the evening.

THE revival of 'Forget-Me-Not' at the Avenue Theatre cannot be regarded as a success. Miss Janet Achurch gives a new reading of Stéphanie de Mohrivar, but is not true to her conception. She overacts, moreover, in a manner that breeds despair as to her future, since an absolute and unqualified retrogression is necessary if she is to fulfil her promise. Miss Marion Lea showed to advantage as Alice Verney.

'PERIL' passes to-night into the regular bill at the Haymarket, and the performance of 'Hamlet' will be confined to the afternoons of Wednesday and Saturday.

TO CORRESPONDENTS.—J. T.—J. E.—W. B.—R. M. P.—C. A. D.—S. J.—received.  
A.—Many thanks. Shall inquire.

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No better illustration of the comparative treatment of Oriental subjects by English authors, in the early part and in the closing years of the present century, can, perhaps, be found than by placing the writings of Sir John Malcolm side by side with those of Mr. Curzon. On the one hand we have the bulky quartos of a comprehensive treatise or dissertation called 'History of Persia,' together with the lighter, but no less admirable "Sketches"; on the other the two more portable, though still substantial, volumes which have just been published by Messrs. Longman. Nor is the contrast simply useful in manifesting a sounder knowledge of things Oriental at the present day. It also demonstrates, in a yet wider sense, the change which has taken place in thought and temper. Malcolm, possessed of a store of natural intelligence, varied Asiatic experience, and literary as well as diplomatic ability, displays his collections of material with the gravity becoming the competent expositor of a popular "find." If the didactic stiffness of a past century be often apparent in his "historical" pages, yet they are not wanting in a vivacity akin to that of Jeffrey or contemporaneous writers of distinction. But he is ever the lecturer—standing, as it were, amid the galleries of Egyptian or Assyrian monuments, and expatiating on some new exhibit. Mr. Curzon is essentially of the age we live in, and has happily trained himself to meet the requirements of its readers. Having mastered his theme by study, taste, travel, and practical experience, he communicates his results to his fellow countrymen in a mode which can hardly fail to be approved by all who care to be enlightened on an important question of current history and politics. Affirmative without arrogance—emphatic without flippancy—if he be pronounced expert rather than erudite, and accepted rather as a fellow traveller than a teacher, he is never, or very seldom, wanting in apprehension of things around him or knowledge of facts. Moreover, had he not had in him the material for a professorial as well as what is called a public career, these volumes could never have been

written. Plainly, Mr. Curzon does not supersede Malcolm. He only relegates him to the shelf in the higher-class library, not for oblivion, but for reference as occasion may require. So also with other writers on Persia than Malcolm, but one will suffice to represent the many of a bygone school.

Seventy odd years separate the two "Persias" to which we have referred; and though the political situation at the Shah's Court may not have improved for England, considered in the category of "favoured nations," yet in the means of grappling with political difficulties by familiarity with those who create them she is far richer than of yore. She may also be congratulated on having become—notwithstanding the recent episode of a costly complication regarding a monopoly of tobacco—less bound by the baneful necessity of lavishing gold upon an avaricious and ostensibly impecunious Government in return for every concession obtained.

Mr. Curzon's work is divided into thirty chapters, one-half of which, indicated by number, are specially commended by the author to the "trained acumen" of the "student," and the other half to the "more desultory sympathies" of the "amateur." If we except the penultimate chapter, "On Commerce and Trade," which seems to us to demand systematic attention, this partition is fairly intelligible; but a perfunctory perusal of so elaborate a *résumé* as is contained in the particular pages we have excepted would surely be time thrown away. Briefly to summarize the contents of the whole book, we may state that while the learned half treats, in an historical, political, commercial, archaeological, and geographical sense, of Persian provinces or territorial divisions (Transcaspia included), of the army, the navy, revenue, resources, and manufactures, as well as the ways and means for travelling, the popular half is rather a record of travel and personal adventure and experience. But let not the readers of Mr. Curzon's contributions to the *Times* during the cold weather of 1889–1890 expect to see those bright letters literally reproduced in the present volumes. Chapters commence as they commence; passages from them, long or short—indeed, whole paragraphs—occur here and there in the pages; they may even form the staple of a quasi-peroration such as is given to "British and Russian Policy in Persia"; yet have they been judiciously and skilfully utilized and fitted into the new text, and few, indeed, of those who recall them will hold them to be unwelcome or involving a twice-told tale.

To all outward seeming the author's forte lies in the domain of politics. His bias is certainly in that direction, and well it is that it should be so, for it may be safely predicted that, if life and health be spared, he will have a prominent part to play in the affairs of his country. What are his particular views with regard to Persia, and what the measures he would adopt to give support to them, we may leave to be discovered and discussed by his political readers. He is, in any case, well disposed towards the Shah's Government and people, though not blind to their many and serious defects; and he recognizes in the long existing policy of Anglo-Persian relation-

ship "a closer bond of political interest than unites this country with any other independent sovereignty of Asia." He is, moreover, fully awake to the aggressive tendencies of Russia Indiaward, so generally admitted a reality that faith in it might almost be made an essential condition of Oriental statesmanship.

In the first place let us quote his conclusions on administrative procedure:—

"There is no fixed principle or permanence in the administrative subdivisions of Persia. Their separation or combination is regulated by the ability or reputation of their governors, and by the scope that may be conceded thereto by the confidence or fears of the sovereign. Thus, for instance, a larger number of provinces were collected under the rule of the Shah's eldest son, the Zil-es-Sultan, prior to his fall, three years ago, than have probably ever before been assigned even to a prince of the royal family. Abbas Mirza, at the height of his power, when Khorasan had been joined to Azerbaijan and placed beneath his sway, did not wield as extensive an authority as this prince. Since his disgrace the vast dominion under his rule has been resolved again into its constituent elements..... It should further be remarked that no principle, geographical, ethnographical, or political, appears to be adopted in determining the borders and size of the various divisions, which vary in extent from a province larger than the whole of England, to a small and decayed town with its immediate surroundings."

Coming to what he calls "the cardinal and differentiating feature of Iranian administration," he writes, with much happiness of expression:—

"Government, nay life itself..... may be said to consist for the most part of an interchange of presents. Under its social aspects this practice may be supposed to illustrate the generous sentiments of an amiable people; though even here it has a grimly unemotional side, as, for instance, when congratulating yourself upon being the recipient of a gift, you find that not only must you make a return of equivalent cost to the donor, but must also liberally remunerate the bearer of the gift (to whom your return is very likely the sole means of subsistence) in a ratio proportionate to its pecuniary value. Under its political aspects, the practice of gift-making, though consecrated in the adamant traditions of the East, is synonymous with the system elsewhere described by less agreeable names. This is the system on which the Government of Persia has been conducted for centuries, and the maintenance of which opposes a solid barrier to any real reform. From the Shah downwards, there is scarcely an official who is not open to gifts, scarcely a post which is not conferred in return for gifts, scarcely an income which has not been amassed by the receipt of gifts. Every individual, with hardly an exception, in the official hierarchy above mentioned has only purchased his post by a money present either to the Shah or to a minister, or to the superior governor by whom he has been appointed. If there are several candidates for a post, in all probability the one who makes the best offer will win. Upon his appointment he receives the *kitabcheh*, or official statement of the revenues of the province, with regulations for its management. Henceforward it is his business to collect the taxes, to see that the proper military quota is forthcoming, and to administer justice. But there appears in Persia to be a peculiar objection to a new assessment, no doubt arising from the universal and legitimate fear that it can only result in further exaction. Accordingly, the *kitabcheh* remains obsolete and unaltered; but in bargaining for his post, the would-be governor engages to pay to the Shah a sum in excess of that mentioned in the *kitabcheh*, the prolonged



duration of peace having increased the general productiveness of the whole country; such sum being determined by the competing bribes of the several candidates, one of whom will, perhaps, undertake to pay to the Crown 30,000 *tomans* above the official assessment (in order to cut out the existing governor, who may only be giving 20,000), and will presently find himself outbidden by a third, who offers 40,000. Every post of any importance in Persia being, in theory, tenable only for one year, and being renewable at the annual festival of the vernal equinox or No Ruz, then comes the moment at which the most minute and delicate calculation of the requisite bribe prevails."

Of the action of confidential ministers of State (it may be of the Shah himself) in the solution of fiscal difficulties a remarkable instance is given in the chapter with which Mr. Curzon opens his second volume. We are there told that in recent years the Government thought fit to substitute, for the old caravan track leading from Tehran to the sacred city of Kûm, "pursued by every traveller up to the last decade," a new road in conformity with the line chosen for the telegraph posts and wires, but that traffic and travellers were not so easily to be diverted from time-honoured ways. Suddenly a salt lake of considerable size sprang up to swamp the old caravan track and enable the authorities to carry into effect their paternal designs. To explain this apparent phenomenon many theories have been started. Perhaps the most trustworthy are the least scientific and those which ignore natural causes. "According to one account," says Mr. Curzon, "a dam on the Kara Chai... burst in 1883, so that the waters of the river poured through the gap into the depression of the *kavir*." A second "and more probable" story affirms that "the dam did not collapse of its own accord, but was intentionally cut by the Amin-es-Sultan or his agents." Those who care to learn the views of his Majesty the Shah on the subject, and to become acquainted with other details, will find the desired information in an article entitled 'A New Lake in Persia,' contained in the *Athenæum* of October 6th, 1888, p. 453. The king's written description was translated by General Schindler, and published in the *Proceedings* of the Royal Geographical Society.

Setting aside questions of Government and administration, polity and politics, Mr. Curzon possesses a ready and fluent pen for describing places, scenery, and the incidents of travels. His account of *chappar-ing*, or posting, and of the *chappar-khâna*, or post-house, is so clever and true that we give it prominence in our extracts:—

"As you emerge from the post-house, and, after a short walk, try the paces of your new mount, there is a moment of acute suspense. Within three hundred yards you know whether your next three or four hours are to be a toleration or an anguish. The pace which, after a little experience, a European adopts, is a sharp canter alternating with a walk. The Persians, when not cantering or galloping, seem to prefer a rough jog-trot shamble, which on an English saddle is excruciating....The best known characteristic of the Persian post-horse is his incurable predisposition to tumble. Most of them have bare knees in consequence, and the first law in mounting is to select an animal with some hair still adorning that portion. I could not make out that either a tight rein or a slack rein had very much to do with the oc-

currence of this phenomenon, and I ended by concluding that the Persian post-horse has a certain regulation number of falls in the year, which may be distributed either by accident or as he pleases, but the full tale of which some hidden law of necessity compels him to complete.....Some of the meanest of the animals would very much resent being mounted, a curious proof that their memories had profited by experience; and the only approach to an accident that I had was when a horse from which I had dismounted ran away as I was putting my foot into the stirrup, and as nearly as possible pitched both himself and me down the shaft of an open *kanat*. The lifting of the right arm, whether with or without a whip, had, further, such a provocative effect upon the memory of these beasts that they would frequently swerve and spin right round to the left."

In the next extract is a reference to one of many excellent illustrations:—

"Supposing the traveller to have reached the end of his journey, and to have arrived at the post-house where he purposes to pass the night, what then? The answer to the question is contained in the projecting square tower above the entrance gateway. Access thereto is gained by stairways of almost Alpine steepness, fashioned in the mud at the angles of the court inside. Clambering up these with difficulty, we reach the flat roof that runs right round the building, and find that the tower consists of a single chamber, which invariably has two, sometimes three, doors (that are never known to shut), and usually a couple of open window spaces in the walls, so that it may literally be said to stand

Four-square to all the winds that blow.

This is the *bala-khaneh*, or upper chamber, specially reserved for the comfort of foreign guests, and within this forlorn and wintry abode, which is not much less draughty than the rigging of a ship, the wayfarer must spend the night.....Of furniture it is absolutely destitute. To have the floor swept clean of vermin, to spread a felt or carpet in the corner and one's sack of straw upon it, to buy firewood and light a fire, to stuff up the open windows and nail curtains over the ramshackle doors—all these are necessary and preliminary operations, without which the dingy tenement would be simply uninhabitable, but which it is sometimes hard work to undertake in a state of extreme stiffness and exhaustion after a long day's ride upon a freezing winter's night. Even so, this aerial roost is sometimes too chill for endurance, and one is compelled to descend and seek refuge in the dank and cellar-like apartments below. In half an hour's time, however, when the work has been done, as the genial warmth begins to relax stiff joints and weary limbs, and as the *samovar* puffs out its cheery steam, a feeling of wonderful contentment ensues, and the outstretched traveller would probably not exchange his quarters for a sheeted bed in Windsor Castle. But it is upon the following morning, when, aroused at four or five A.M. in the pitchy darkness and amid biting cold, he must get up to the light of a flickering candle, dress and pack up all his effects, cook his breakfast, and finally see the whole of his baggage safely mounted in the dark upon the steeds in the yard below, that he is sometimes tempted to think momentarily of proverbs about game and candles, and to reflect that there are consolations in life at home."

One more extract to show that our accomplished traveller did not neglect the more æsthetic features of the country which he was traversing in so commendable a spirit:

"Before taking leave of the Sassanian sculptures of Naksh-i-Rustam and Naksh-i-Rejeb, let us endeavour to sum up our impressions upon the phase of art which they represent. Its defects of proportion, design, and treatment

are on the surface, and are very apparent. There are a clumsiness and a ponderous solidity about the forms and movements, except in the panels of equestrian combat, that produce a sense of fatigue; and a want of that higher imagination that at once idealizes and impresses. Yet, for all that, we may observe in the work of the Sassanian artists a decided originality of conception, and a consciousness of the dignity of art. Their style is in no sense borrowed from the Achæmenian models that stared them in the face. On the contrary, it is the offspring of its own age, and while it is unmistakably affected, and in its later periods may even have been actually assisted, by those Roman influences with which Persia, under its Parthian rulers, had come into such close contact, it yet remains a Persian, not a Roman, art, as its handling of Roman figures and costumes sufficiently betrays. There is a certain simplicity, and even nobility, in its presentment of the monarch, who is everywhere the centre of the piece; and in the modelling of flesh and form, particularly of the horses' bodies, as well as in the treatment of armour, equipments, and dress, there is a notable advance upon any previous Persian sculpture. To me this appears the more remarkable because it arose in such swift succession to a period when there is little or no evidence that art existed at all. With the overthrow of the Arsacidæ, and the restitution of the national religion, there must have been a genuine re-awakening of the national spirit. This is expressed in the vigorous bas-reliefs of the first Sassanian kings, as well as in the palaces and public works which they constructed. Then followed a decline of art until the second revival, in or about the time of Varahran IV. A further reaction was succeeded by one final effort of recovery, probably under Byzantine influence, in the days of the splendid Chosroes II. or Parviz. Into the effects of Sassanian art and sculpture upon other countries and later times, a subject which has been somewhat conjecturally treated by certain writers, I must here forbear from entering. Let me, however, recommend, in addition to M. Dieulafoy's somewhat fanciful work, a paper by Mr. A. Phené Spiers, published in the *Proceedings* of the Institute of British Architects, 1892."

Among other noteworthy portions of this highly remarkable book are the pages devoted to the Nestorians and their foes the mountain Kurds, in the chapter on the North-West and Western provinces. But the author is somewhat at fault in speaking of them as "Syrian" Christians—a term by which are locally understood the Roman Catholic "Jacobites," just as are the Nestorians of that Church by "Kaldâni." Those native Christians, Nestorian or Jacobite, who do not accept the Papal authority, are regarded by the Roman Catholics only as followers of the respective heresies of Nestorius and Jacobus. If the term "Syrian" is in any way applicable to the Chaldæan or Nestorian Christians—as, in a geographical acceptance, may be found "Assyrian"—it must be qualified by the prefix "Eastern," to distinguish them from their Western (or Jacobite) brethren. But more interesting, or at least more "profitable," than these nominal distinctions, are, as Mr. Curzon truly says, matters connected with "the history of their ecclesiastical polity."

With the limited space at our disposal it is impossible to enter into any minute analysis of the contents of the volumes before us, or to do justice to them by mere extracts. From first to last—from its lucid and straightforward introduction to its closing "word of caution" as to our future



dealings with the Shah's Government—'Persia and the Persian Question' may be honestly recommended as a trustworthy, instructive, and interesting book.

*Love's Victory: Lyrical Poems.* By John Arthur Blaikie. (Percival & Co.)

It is now a good many years since, in a little volume of verse published in conjunction with a young friend whose name has since become musical in the ear of the world, Mr. Blaikie showed how true an eye he has for the beauties of nature. Since then he has lived much in the south of France, and has visited Algeria, and but little has been heard of him as a poet. We are pleased to welcome him back. The best of these poems, 'Sunrise upon Atlas,' was written in 1874 at Blidah, the well-known town lying at the foot of the Lesser Atlas, whose perfume of orange groves, as M. Peisse poetically says in his 'Itinéraire,' "reveals her from afar":—

Behind yon easternmost blue promontory  
The faint glow deepens, and the drifting moon  
Pales into nothingness, and here full soon  
These heights shall leap to view him in his glory.

About yon peak I see the broad-wing'd eagle  
Sail slow, and now the cedar woods around,  
Gray grown, are moaning with the hollow sound  
Of Eurus rising sullen, slow, and regal.

The panther from the purple gorge awaking  
Roars sympathetic, and the torrent's leap  
Is mute one moment, as with echoes deep  
The snowy crags from bluff to bluff are shaking.

Afar there riseth, islanded and golden,  
Amid a billowy maze of seething cloud,  
Like tongues of flame that cleave a smoky  
shroud,

A many peaked cluster sun-unfolden.

So vaporous-thin, yon peaks, they pale and quiver  
Within the intenser sun's resplendent glow;  
Piercing the sky, no debt to earth they owe,  
Signs of accepted sacrifice for ever:

Flame after flame, and splendour beyond splendour,  
Beacons of sun-birth they on high are set,  
Diviner far than e'er from minaret  
They call to prayer, the prayer and praise they  
render.

These lines show, we think, that the writer has real feeling for that peculiar phase of nature's magic which might almost be called Algerian. And the same feeling is seen in the following sonnet:—

#### IN THE SOUTH.

Dreams may be sweet, more sweet awakenings be;  
But yesternight, what time the moon lay low  
Far down the Atlas, and her yellow glow  
Made spectral fair the City of the Sea,  
Palm-girdled, proud, and throned imperiously,  
Upon me came the faint and fluctuant flow  
Of far mysterious music, soft and slow,  
Breathing from off the mountains soothingly;  
Above, a myriad stars, a shimmering dome  
Hung o'er the windless night, and all unstill'd  
Lay the dark floor of ocean without foam;  
When, gathering southward, fast and still more  
fast,

The swirling sand-clouds saw I, and I heard  
The palm-trees clash before the desert blast.

If in another equally picturesque sonnet, called 'Algiers,' Mr. Blaikie means that the "Pirate City" suffers a wrong in being "France-bestridden," we differ from him. We would not for a moment deny that the question is, not what were the crimes of the ancestors of the present children of the soil, but whether these latter have been injured or benefited by French rule, and it would, we think, be the narrowest of British Chauvinists who would say that, on the

whole, the French occupation has injured them.

Of all the impeachments of the civilization of Europe that history can make, there is none so disgraceful as the chapter which records the subservience of Christendom to the tyranny of the African pirates. And yet such is the anomalous constitution of the human mind—so necessary is it that some touch of pathos, some reminiscence, or else some forecasting of sorrow and pain, should assert itself before the loveliness of any particular aspect of nature can reach its climax—that the memory of these very cruelties suffered by our ancestors seems to lend an added fascination to the witchery of Algeria. It is impossible to take a walk between the gates of the "Pirate City" and the "Valley of the Consuls," or anywhere around Blidah, without coming upon scene after scene in which nature has a beauty like nothing else in the world. For in Algeria emerald-green vegetation as rich as that of Great Britain and Ireland is to be seen, not under the grey veil of Northern skies, but beneath a sub-tropical dome whose azure seems "glazed," as the painters would say, with a glaze of liquid opals; and this green is not marred—indeed, it is only made more pronounced—by a sprinkling here and there of the dull foliage of the eucalyptus, introduced for climatological reasons from Australia. In fact, the blending of the beauties of one zone with the beauties of another is carried further still. From those tall hedgerows festooned with trailing flowers of every hue and perfume—hedgerows which seem to grow of a richer colour and breath as the evening approaches—from every rich alley of gorgeous leaves and glittering flowers, where cactus, woodbine, clematis, passion flower, and wild rose are but a few of the garlands that mingle their colours until the pedestrian's senses become mingled too—come the familiar voices of the same goldfinches, linnets, and blackbirds that we associate with the dingles of England, who join the nightingale in a fugue of joy, welcoming the sunset as an expected wonder, just as in England they welcome it. Hence it is not till sunset has come and gone—it is not till the notes of the nightingale have grown louder and louder, and those of the blackbirds and finches have grown fainter and fainter, and there come from the distance the bark of the jackal and the laugh of the hyena, answering each other beneath a moon such as never shines over our own islands—that the suggestion of a sublimated English summertime gives way, and the pedestrian at last accepts the fact that he is in a paradise of beauty as Oriental as that imagined by Coleridge, where

The moon was bright, the air was free,  
And fruits and flowers together grew  
On many a shrub and many a tree;  
And all put on a gentle hue,  
Hanging in the shadowy air  
Like a picture rich and rare.

For in Algeria fruits and flowers do glitter on the same tree. And yet, as we say, the fascination of Algerian scenery needed another element before it could become what it is to the "inner eye" of the imagination—the inner eye which lends to nature more than it borrows. That other element is a kind of ancestral reminiscence

of pain. For ages upon ages the story of Tasso's

Nido Algeri di ladri infame ed empio

has touched the history of every Christian country, and touched it in such a way as to leave a feeling of horror like a thrill of racial memory—a thrill such as it will take other ages to quell. It is the memory of the long and dreadful story of Christian slavery in Algeria which lends to the faery spell of the scenery that climacteric touch we have alluded to, in which the fingers of Pleasure seem mingled with the fingers of Pain. This very blending of the soft greenery of England with Southern glories, how must it have intensified the misery of many an English captive whose bones have long since mingled with the soil which to him was accursed! There is not a square mile of land around the Pirate City which is not suggestive of such thoughts as these.

The poem which gives the book its title is the least successful of the entire collection. And perhaps one cause of the failure of this poem is that it is an attempt to work in anapaests by a poet whose natural ear is for the stately march of iambic measures alone, not for the dancing movements of anapaests and dactyls. On the important subject of the division between poets whose instinct is to write in iambs and those whose instinct is to write in anapaests and dactyls there prevails still the greatest misconception, and we wish that some critic with more time (to say nothing of more scholarship) than we can command would, once for all, treat it exhaustively; for it is a good while since Aristotle told the Greeks in regard to tragedy that the iambic movement was fit for business rather than for dancing—fit for discourse rather than for singing. No doubt—as the Greek heroic verse, in which so much business was done, shows—this saying of Aristotle's was only partially true of a metrical system whose scansion was by quantity. But had it been said of our own versification, whose scansion is primarily by accent, it would have been absolutely and literally true. Doggerel is always a rock ahead of the English poet who is bold enough to attempt anapaestic or dactylic measures. Nor is the reason of this far to seek: the dancing movements of English poetry have to be scanned, not by rules of accent only, but by rules of quantity as well. Even in iambic verses, before a really strong line can be achieved, quantity and accent have to meet on the strong syllables, as we see in such lines as

I thought of Chatterton, the marvellous boy.

But in any English dactylic or anapaestic line written since anapaests lost the music of alliterative bars accent and quantity must meet from the first foot to the last, or the line is not a verse at all. Even this, however, is not enough, or nearly enough. In the Greek language, apart from the moulding power of the poet, there is a metrical spirit in the very words themselves. To write doggerel in Greek would have been a more difficult achievement than to avoid doggerel, even though the poet were not first rate. And as to the great poets, no one supposes that there went much of the *limæ labor* to the making of the twenty-fourth Iliad. Yet there is nothing in the world so artistic.



The ear of the poet was supreme, but it had an enormously powerful auxiliary in the metrical spirit inherent in the artistic vehicle. This accounts for the impassable gulf between Greek prose (which is generally so poor) and Greek verse (which has no peer). The very opposite became the case with the English language the moment that alliterative scansion passed away with 'Piers Plowman.' It is at once the most inherently poetical and the least inherently metrical of all the great tongues. Its sharply cornered monosyllabic pebbles are still tossed straight from the very sources of the founts of life. Yet a vast deal has to be done with these pebbles—work such as the old alliterative English poets easily achieved—before the effects can be produced which Homer with his Greek tongue achieved by instinct. In dactylic and anapaestic verse the corners of these pebbles come very close together. They must be smoothed and rounded, partly by alliteration and partly by liquids—liquids in the Latin sense of the word, that is to say, comprising *l* and *r* only, not in the Greek sense of the word (ignorantly followed by our own grammarians), including *m* and *n* also. And a thousand other things have to be attended to which the Greek artist could leave, and did leave, to the metrical spirit in his vehicle. For instance, what musicians call the "rest" in music is an extremely important feature in anapaestic and dactylic measures. This licence of the "rest" in Greek metres was held to be inadmissible in iambic verse, but allowable in heroic verse. The reason why is obvious enough, and we need not pause to discuss it. But in English dactylic and anapaestic lines, of whatsoever number of feet, the rest is not only admissible, it is demanded—demanded even more imperiously than it was in the time of Langland (who used it so admirably), because our anapaests have now lost the smoothing effect of alliterative bars. A single rest—which may be defined to be the cutting off of a syllable and interposing an additional quantity of time to take the place of that syllable—will often save an entire stanza from passing into doggerel. Wordsworth and Keats had not the slightest conception of the "rest": hence the anapaests of those two great masters of the iambic line are always doggerel. On the other hand, Coleridge, in 'The Knight's Tomb,' shows his mastery over the "rest" in dactylic and anapaestic movements. Of course in art habit becomes second nature, and after much practice in verse-writing this manipulating of a language in which, since it abandoned its natural alliterative scansion, there is much of the spirit of poetry and but little of the spirit of metre, becomes at last more instinctive than ratiocinative, and is exercised in that half-conscious and rapid evolution of the mental processes which the pianist or the harpist exhibits when at his instrument. But while in English poetry the poet, as Ben Jonson said, has to be made as well as born, this was scarcely so in Greek poetry, though Pindar's self-conscious attention to sibilants shows, to be sure, how important in poetry was considered every artistic aid.

*Locke.* By A. C. Fraser. (Blackwood & Sons.)

THIS is one more of those "doublets" which we owe to the somewhat reckless energy of enterprising publishers, each bent on having a "series" or half a dozen such of his own. An account of Locke's life and work on a scale identical with that of the present volume was put out some years ago by a writer in every way fitted for such a task. Mr. Fowler, formerly Professor of Logic at Oxford, now President of Corpus, while borrowing with unusual freedom from the same source as the present author—we, of course, refer to the standard biography of Mr. Fox Bourne—showed greater skill in the art of narration than the veteran Scotch professor, while his long and intimate acquaintance with Oxford localities, methods, and traditions gave him, for an important part of his task, a considerable advantage. So much for the biographical sections of the two works, in which, despite the claims of both authors to have conducted independent research, we see very little substantial difference, but with a decided advantage to the earlier work in ease of style, continuity of flow (unbroken by the frequent moralizings of Prof. Fraser), and fuller acquaintance with the environment of Locke. Coming to the philosophic section, we notice, to begin with, that it fills a much larger space in Mr. Fraser's book than in his predecessor's. So far, good. We cannot seriously think that philosophy or any higher form of culture is promoted by informing people of the tale, amusing as it is, that the Earl of Shaftesbury dispatched Locke to Belvoir Castle to find his son a wife, just as the patriarch Abraham had once entrusted to an old and confidential servant a similar mission, to use the comparison somewhat scoffingly made by the progeny of the marriage thus negotiated, the Shaftesbury of the 'Characteristics.' Locke as the discreet notary, the civil or servile domestic diplomatist, is hardly exercising a function calculated to enlighten us on the mode of thought that was ultimately elaborated in the 'Essay concerning the Human Understanding.' Sooner than expect light to be thrown on, or interest imported to, philosophy by this gossip, we would have all references to date, place, and personality expunged, and each system explained, in Hegelian fashion, by its place in the dialectic evolution of thought. On the whole, then, we decidedly approve Mr. Fraser's more strenuous attempt to explain Locke's real work in the world—work which Mr. Fowler lightly treats with a gay superficiality that must have been highly agreeable to the less laborious reader. We should be glad, then, if we could, to use a favourite phrase of his own, "report" Mr. Fraser's complete and unqualified success in this field. But this is more than we can honestly do.

Mr. Fraser, in his very proper and reasonable attempt to apprehend Locke's general spirit and temper, speaks of the 'Essay' as containing the philosophy which is presupposed in the practical writings. But this seems somewhat forced. The tracts on toleration and government seem dictated far more by a purely practical utilitarian spirit than by any theory of the limits of human knowledge or the modes of attain-

ing it. Locke pleads for toleration partly as the genuine fruit of Christianity, at least of simple and primitive Christianity, partly on the ground of the almost entire separation between religious and secular interests. Putting out of consideration certain moral rules, which are primarily needed for "civil" existence, but have also been specially upheld by religion—not, however, by one sect of Protestants more than by others—the main business and interest of religion is, Locke thinks, to secure our happiness in a future existence; this, however, in no way touches our ordinary civic life, and therefore the magistrate should leave every man "to go to heaven his own way," as Frederick the Great put it. The problem of government, the powers and relations of ruler and subject, are treated with a similar business-like benevolence. It is absurd to represent Locke's opposition to the comical theories of Filmer or to the rigid juristical view of Hobbes as part of his crusade against "innate ideas." Filmer and Hobbes as little based themselves on "innate ideas" as Locke did; both started, or thought they started, from facts. Locke accepted Hobbes's supposed fact of a social contract, and ridiculed Filmer's belief in a divine investiture of Adam with supremacy over the human race, "with remainder to his heirs in tail male," as the lawyers say. But he allowed neither belief nor disbelief to turn him from the main point, that government existed from the first and at all subsequent time for human happiness only, and could have no legitimacy except what it derived from the consent of the people. Mr. Fraser, by the way, does not notice that Locke rather illogically denied that despotism could be legitimate at all. That the spirit of individualism and liberty is strong in Locke we concede to Mr. Fraser. But this is the common temper showing both in the 'Essay' and in the practical treatises rather than the foundation the former supplies to the latter. Locke is an individualist, and therefore declines to sacrifice man's happiness to any historical or juristical considerations; he is an individualist, and therefore admits no attainable knowledge except what justifies itself in each man's consciousness. But the fact is that we, to whom not only his works but the long train of their consequences are familiar, understand him better than he understood himself.

The famous 'Essay' is rather to be described as anti-theological—of course we do not mean anti-religious. That strife of Calvinist and Remonstrant, which, as Macaulay remarked, Bacon, though it must have deafened him, severely ignored—this strife Locke set himself to show should never have been begun, for it can never be settled by human intellects. We can only discourse through our "ideas," and these ideas, however elaborate and recondite they may seem, especially when cloaked in the mystifying vesture of human speech, must have been wrought from very simple and palpable originals. Such is Locke's fundamental thought. Being essentially negative and limitative, it can only end in negative conclusions; and this is why Locke contributed little, if anything, to the theory of the nature and attainment of positive knowledge, while his negative conclusions are so



sweeping—disallowing as they do scientific no less than theological knowledge—that they have been found embarrassing even by those who in matters transcendental were well disposed to agnosticism. A view similar to this is to be found in Mr. Fraser's volume, and, indeed, no intelligent critic could avoid saying something of the kind about the 'Essay.' But there is a want of vigour and precision in Mr. Fraser's statements, and when he incidentally, and quite unnecessarily, speaks of "divine ideas" that "constitute reality," he shows a tendency to dabble in an idealism that he has, it would seem, no hearty belief in. These defects—indefiniteness of expression and instability of attitude—seem to mar his whole exposition. We would thank him, however, for the reminder of Dugald Stewart's deliciously naïve remark, that the fourth book of the 'Essay' would have been equally intelligible if it had been published separately. What a confession! Three elaborate books precede this, the crown of the work, and contribute nothing to the understanding of it! To Mr. Fraser this seems only "curious": we must be allowed to say that his remark is at this time of day equally "curious." At the end of the chapter on the "innate ideas" controversy he makes a vague reference to the work of Kant, which will hardly prove instructive to the readers he must mainly have in view; he further gives a *via media* of his own to the effect that "innate knowledge and experienced knowledge are not contradictory, but are really two different ways of regarding all knowledge." What this may mean even an experienced reader may be puzzled to discover. But that we may observe some proportion between our criticism and the work criticized we must close here with a word of genuine, if not unqualified praise for the analysis of books ii. and iv. of the 'Essay,' and a recognition of the debt—far greater than can be cancelled by any defects of the present *opusculum*—that all students of philosophy owe to the editor of Berkeley's works.

*The Autobiography of an English Gamekeeper* (John Wilkins, of Stanstead, Essex). Edited by Arthur H. Byng and Stephen M. Stephens. Illustrated. (Fisher Unwin.)

JOHN WILKINS, of Stanstead, writes a plain, unvarnished tale, which deserves to be read by all lovers of country sport and all admirers of pluck and patience. It is well that such a book should be written, for the information of many people who do not realize the unpretending courage with which gamekeepers meet the chances of a dangerous life, and that without any of the public applause which animates and rewards the soldier, and, on occasions few and far between, his civilian brother, the policeman. Another thing which is noteworthy is the general kindness which for the most part softens the relations between keeper and poacher, except in bad cases of harsh temper on the one side and criminal instincts on the other. These generally seem to flourish among the town gangs, and in cases where there is no previous acquaintance to soften asperities. But we will let our author give his own experiences of a "bloody fray," a rather typical one, though

fortunately the worst in which he was personally involved. It must be premised that he was out with two "mates" to thwart the projects of an ex-keeper, who had turned poacher, and was merrily engaged in night poaching for hares with lurchers and gate-nets. Three men had been secured, the leader among them, when three or four fresh antagonists appeared on the further side of the hedge.

"Well, I stepped back into the field for a run up the hedge, which was from eight to nine feet high. [Wilkins includes the bank, of course.] I called out to Joslin to let go his two men and follow me. This he did, shouting to me valiantly and lustily to 'Go on.' I went pelting up the bank, he close at my heels, and caught a blow on my left temple which knocked me backwards into his arms. He caught me round the waist, and being a very strong man held me over his head with great ease as a shield against the two poachers above, who then used their sticks on my body right and left. Ducky [one of the gang of poachers] bolted, as I thought he would, and on seeing this Joslin threw me down on my face, and next morning you could see the prints of my hands, fingers, and teeth on the ground where I had fallen. Away goes Joslin about twelve or fifteen yards behind Ducky.....When Joslin threw me on the ground, the two poachers kept me there with their knobbed sticks, thump, thump, like two blacksmiths at the anvil."

He struggled to his feet twice, and defended himself with his broken gunstock,

"but at last a heavy blow on the head knocked me into the ditch, insensible.....The men then came back to where I lay groaning in the ditch, and I indistinctly heard one of them say: 'Here's a chap in the ditch, kill the devil, drag him out and settle him.' 'Where is he?' said the other, 'I don't see him.'.....Then I held my breath, as they poked their gate-net stick into the ditch, and I felt it scrape over my legs and punch into my calves. 'I felt him then; bring him out,' said one, and the other forthwith got down into the ditch and began to pull me out. I was too badly battered to care much what they did with me now, and I was perfectly resigned to my fate, when suddenly I heard a shout. 'Stop, Tom, stop, I say; hold hard, let him be: leave him alone, I tell you.' It was Jones who spoke, and he came tearing across the field with a vengeance, to prevent them from killing me. 'I won't have it, Tom,' said he authoritatively, 'I'll fetch you down if you offer to touch him.' Thus he saved my life, or rather he was the instrument.....for I cried in silence to the Lord.....I knew it was no use appealing to them."

During this grim fight the third keeper had had his hands full, guarding his prisoners: Joslin had "bolted." The ex-keeper rescued Wilkins, who had been his friend.

"No doubt Jones thought of my kindness to him when he stopped the poachers from killing me, though he might have thought of it a little sooner."

It is strange, but quite credible, that all the assailants, after doing their various "terms," made friendly calls of inquiry on the keeper.

We gather from many anecdotes that our friend had the tact to use the *suaviter in modo* in all circumstances short of actual conflict, and his pithy advice to his rougher brethren deserves their attention. But this gloomy side of rustic life is by no means the most prominent part of the book, which, on the whole, is redolent of wholesome country air and autumn woods. Curious

and many are the wrinkles as to pheasant and rabbit—astute the observation of all wild creatures of the field. We trust that farmers may perpend his *apologia* for the rabbit: it is quite true that for one rabbit in a wheat field you will find nine upon the meadow; and

"the farmer hunts, so that he should not be too selfish and hard upon the keeper by complaining of the rabbits.....On the contrary, he must help keep a few rabbits to feed the foxes on, for while the vixen is taking an old doe rabbit to her cubs she is not hunting for a hen pheasant on the nest or robbing the farmer's hen-roost."

It is by useful employment, be it noted, that our friend secures the morals both of bird and beast. His hints on pheasant-feeding are imbued with this spirit. Some of the best portions of his book are concerned with the training of dogs, and he is emphatic in his caution to the educator of the puppy, "Leave the whip at home." On the whole, the sagacious and simple narrative of sixty years' experience leaves one with an excellent impression of the wisdom, kindness, and honesty of a typical "keeper."

#### NOVELS OF THE WEEK.

*Westover's Ward.* By Algernon Ridgeway. 3 vols. (Bentley & Son.)

*Jim Peterkin's Daughter: an Antipodean Novel.* By W. B. Churchward. 3 vols. (Sonnenschein & Co.)

*Mount Desolation.* By W. Carlton Dawe. (Cassell & Co.)

*Timothy's Quest.* By Kate Douglas Wiggin. (Gay & Bird.)

*In Part to Blame.* By Haine Whyte. (Bristol, Arrowsmith; London, Simpkin, Marshall & Co.)

*Moumoute.* Par J. Ricard. (Paris, Calmann Lévy.)

*La Bocca del Lupo.* Di Remigio Zena. (Milan, Trèves.)

MEADE WESTOVER is one of two heroes in Mr. Ridgeway's story. A couple of Virginians, travelling in Colorado, are thrown in with the runaway girl-wife of a half-breed Mexican. Westover takes a tender interest in her, and it is only in this sense that the beautiful Angela becomes his "ward," and afterwards his wife. The story is romantic and pathetic, racy of the American soil, bristling with Far-West dialect, and a good sample of a sufficiently familiar type of Transatlantic fiction. It is if anything too ambitiously written, and so much of the fine writing is put into Westover's mouth that this quixotic youth is in danger of being set down as a prig. Mr. Ridgeway's cleverness is not to be gainsaid, but it will be apt to pall on such as do not thoroughly appreciate it. Angela is described as a lovely blue-eyed, golden-haired animal, rather inane than vicious; "her faculties were clogged with the detritus caused by the sluggish mental activities of her ancestors." Perhaps she was more of the vegetable than the animal, and "if beef breeds the passions, beans and potatoes breed unintelligent persistence." 'Westover's Ward' contains any amount of philosophy in the same style. For the benefit of the unphilosophical, it also contains incident, excitement, and brightness.



Mr. Churchward's story of a Maori half-bred girl and her Maori mother, with its background of a racial war in New Zealand, and its characters borrowed from a British regiment at the antipodes, is full of the possibilities of good situations. It is written somewhat pragmatically, without pretence at style, and is one of a fairly large class of novels which require the assistance of imagination in the reader to make them thoroughly interesting. Mr. Churchward introduces a great deal of military detail, and more or less faithful pictures of Maori life and character. His half-Maori heroine, Jemima, is more natural than his mad deserter, Captain Fraser; and perhaps the Maori mother is more natural than her daughter. When Mrs. Peterkin relapses into plain Matu-huere her actions are human enough, after her savage kind, and unquestionably exciting. New Zealand has not been overdone in recent fiction, and the setting of Mr. Churchward's story has an element of decided freshness.

'Mount Desolation' is a readable romance. The scenes and scenery are characteristically Australian, and the descriptive powers of the author merit praise, while the characters are fairly well drawn. Of course we have the inevitable bushranger, with whom readers can sympathize, inasmuch as he "stuck up" a bank from praiseworthy motives—his first and only exploit on the road. If Mr. Dawe writes again we should advise him to use plain and less sensational figures of speech. Some of them are attempts at the sublime, between which and the ridiculous the proximity is proverbial. As this is not his first effort at authorship it is surprising that he has not avoided this very obvious fault.

'Timothy's Quest' is a pretty little story, which, without being in the least "goody," will probably, owing to its extreme simplicity, be accepted as a "Sunday book" where there is a demand for such commodities. Timothy is a nice little boy, a shadowy representative of the David Copperfield genus. His devotion to the baby, "Lady Gay," another foundling like himself; his running away with her from Minerva Court, for fear they should be separated and sent to different "Homes"; and the subsequent good fortune of the forlorn pair, are very prettily told. The Yankee dialect of the principal actors is a decided stumbling-block in the way of the average English reader, and Timothy's personal history is left in a very unfinished state; but, excepting for these two drawbacks, the little book is likely to be read with satisfaction on both sides of the Atlantic.

'In Part to Blame' is a frank sensation-story of an old-fashioned kind, in three parts and with a profusion of mottoes and poetical quotations, with an arch-villain whom the author defines as a bold bad man, with a "wife and no wife" and a fugitive bridegroom, with a murder, a detection, a false scent, and deathbed revelations. It is passable reading for the lovers of sensation, but does not vary much from the manner and methods of many previous stories on similar lines.

There are two or three novelists in France who come very near to greatness without ever having reached it. M. Ricard is one of them. Even now it is still possible that he may one day content us; but he certainly

has not done so up to the present time. 'Moumoute' is a most able, but confused picture of a thoroughly French world.

'La Bocca del Lupo' is the first novel of the Marchese Gaspare Invrea, who writes under the pseudonym of Remigio Zena, and who has made himself noted in the political world by his deeds at Massaua. The title prepares us for a string of miseries, and certainly miseries are strung pretty closely in the pages of the book, which relates the sad history of the lives of various lower middle-class families in the Pece Greca, a district of Genoa of which the name alone is imaginary. The novel is written in a manner that might easily lead the reader to suppose that one of the dwellers in the *Rione* tells the tale. The language is rough and sometimes even low, the style trite and coarse, only now and again, when speaking of the one agreeable character in the book, a change appears, and the effect is as pleasant as a breath of fresh air in a close room. Still perhaps this very defect, which seems intentional, renders the book vivid: the reader sees the ugly faces, the shabby, dirty dresses, hears the harsh, loud voices and the bad language, feels the hustling and jostling of the rough crowd, pushing and trampling on everything and everybody that stands between them and their miserable bit of bread, their fine dresses for the *festa*. Want brings many low, and in the Pece Greca want goes hand in hand with laziness. The few charities are not carefully distributed; the greater the hypocrite the surer the help. The whole picture is most depressing. It would perchance appeal more to our sympathies were it a little less repelling, if the author had not been so careful to keep himself at the level of his *dramatis personæ*, a fact he has certainly accomplished in a most masterly manner, so that even the humour which now and again enlivens his pages is of a vulgar kind, and does not call forth our best laughter. It is a book modelled on Zola, like too much of current Italian fiction.

#### GENEALOGICAL LITERATURE.

*The Chetwynds of Ingestre.* By H. E. Chetwynd-Stapylton. (Longmans.)—The author of this book produced some years ago a history of the Stapleton family, which we reviewed at the time, and to which the present work offers a close resemblance. Both families are of unusual antiquity, though neither of them can be said to have risen to eminence or to have supplied the necessary material for a history of general interest. In some cases there are family papers, correspondence, or household accounts which illustrate the social life of the past, even where the family history is of an uneventful character; but the Chetwynds, we learn, "have no letters or papers, and very few wills of an early date." At the same time a race which has flourished, in an unbroken male line, from the year 1180, and which, even when it first comes into notice, is a typical knightly house, undoubtedly deserves the honour of a chronicler, and has found it, appropriately enough, in one of its own sons. The author enjoyed in the present instance the advantage of finding ready to his hand not merely the bulk of his facts, but the most difficult portion of his narrative. Mr. Eyton, as he says, had "probably collected nearly all that is to be known of the Shropshire family," while for the later period Walter Chetwynd, the seventeenth century antiquary, had put together all the evidence he could find bearing on the history of the

family. The valuable publications of the Salt Archaeological Society, together with the Salt collection in the Stafford Library, have been carefully consulted, and the rapidly accumulating sources of information in the reports of the Historical MSS. Commission duly employed. If Mr. Foster's great work on the Oxford matriculation register has been made use of, the fact should have been noted. From the Adam de Chetwynd who was lord of Chetwynd in Shropshire (1180) to the present day the family pedigree is well established, and the holder of the baronetcy may be the actual heir-male of this ancient house, though the extinction of elder lines is not proved to our satisfaction. The Viscounts Chetwynd are a younger branch which parted from the parent stem in the days of Henry VIII. Chetwynd itself left the family about the middle of the fourteenth century with an heiress, but their acquisition of Ingestre by a cadet through marriage in the days of Henry III. saved the name from that extinction which came to so many families. Ingestre in turn passed away with an heiress to the Talbotts in 1767. Among the Chetwynds who served their country may be noted Sir Philip, who, according to the author, was "created Viscount Tartas in Gascony." We should like to know more of this creation, especially as the alleged grantee is afterwards styled a knight merely, and mayor of Bayonne. Great industry has been shown by the author in collecting his materials, but he is wanting, as before, in critical exactness. His preface opens with an allusion to "the Princess Godiva, widow of Leofric, King of Mercia"; and he makes the first Chetwynd marry a daughter of "John Lord Lovel of Tichmarsh and Minster Lovel," an obvious anachronism, for which Lodge's 'Irish Peerage' is the authority. His book, however, is most creditable to an amateur historian, and has many interesting illustrations from his own sketches. It has also the merit of possessing a copious index.

*London-Dutch Church: Certificates of Membership, &c.* Edited by J. H. Hessels. (Nutt.)—The records of the Dutch and Flemish refugees who formed so important an accession to our commercial classes in the sixteenth century have received considerable attention of late years. In this handsome volume Mr. Hessels has edited for the consistory of the old Austin Friars' Church their register of attestations, or certificates of membership, confessions of guilt, publication of banns, betrothals, marriages, and so forth, representing a welcome discovery of further documents connected with the congregation. We are glad to learn that this volume by no means exhausts these documents, and that others will be published in due course. The labour of deciphering these records and editing them with the scholarly care that distinguishes the book throughout has been, we can well believe, extreme, and Mr. Hessels has taken, as he says, "almost excessive pains." The peculiarity of the evidence supplied by these certificates of membership consists in the fact of its bearing on the scattered churches of the Dutch reformers not only in England, but throughout Europe. This alone would require an editor with wide knowledge of his subject; but the difficulty is complicated by the names of the ministers, which even when deciphered can only be identified by elaborate research. The task, however, has been accomplished with considerable success, and the book consequently represents a substantial addition to our knowledge of the *personnel* of the reformed churches. As is well pointed out, the value of these certificates of membership is illustrated by the very first, which in its mention of "the Brethren at Kouentri" (1570) is probably the only record of a congregation at Coventry. The certificate is in favour of "Jacobus de Kueninck," coming from Geneva, whom they had selected for their minister. The character of the certificates is itself of interest,



and their importance to their bearers is shown by the fact that one Cornelis Dregghe in 1599 thought it worth his while to obtain this testimony to his being "a devout member of the Church, of orthodox belief, and honest edifying life," even though saddled with the rider that he had "failed to satisfy his creditors," and thus "set a bad example in our community and been the cause of scandal." One would have imagined that the praise was scarcely worth the blame. The confessions of guilt at the end of the volume begin in 1568, and are exceedingly curious. Immorality, "persistent and frequent drunkenness," keeping open a bookseller's shop during Divine service, a weakness for "the abominable errors of the Anabaptists," relapses into Popery, marriage by a "mass-priest," escorting, as a soldier, a Popish procession, are among the offences enumerated, while the difficulty and uncertainty of communication at the time led, in the case of separated couples, to doubtful matrimonial status. There are traces also of attempts on the part of the Consistory to dissuade the brethren from appealing to magistrates in quarrels among themselves. Fifty-six pages of index, mostly tricolour, are a monument of patient labour. Specially interesting to the student will be the first portion—namely, the lists of churches and communities arranged according to nationalities or denominations. Dutch, English, French, and German churches jostle one another in these pages, and the mass of information to be extracted from these references to them is very great. The remaining three portions of the index refer respectively to the places mentioned, to the ministers and elders issuing the certificates, and to the persons in whose favour they were issued. The only criticism we venture to offer is that cross-references, on which the value of an index so greatly depends, might sometimes have been introduced, as "Cunningham" for "Kunningen" and "Farington" for "Pharington." But it is really ungracious to offer any criticism of work so conscientious, and likely, we fear, to find few capable of appreciating its merits.

*Leyland Register, 1653 to 1710.* By W. S. White.—*Wills at Chester, 1721 to 1740.* By J. P. Earwaker. (Lancashire and Cheshire Record Society.)—We wish that there were among us more county record societies capable of producing such excellent publications as these in steady succession. Mr. White, in a brief introduction, presents us with the leading facts on the church and parish of Leyland, together with a list of its vicars from 1220 to 1891. The registers, unfortunately, only commence in 1653; but reference to the bishop's transcripts at Chester has enabled the editor to add the annual transcript for seven earlier years, ranging from 1622 to 1641. Mr. White, to the advantage of his readers, has fallen a victim to what has been termed the deadly snare of annotation, and his careful notes will doubtless obtain the appreciation they deserve. His warning that the bearer of some well-known county surname might not have been "related, except in a very remote degree, to the family in possession of the lordship," should, however, have been carried further; for in Lancashire, as elsewhere, a surname was often derived from local origin rather than from descent in blood. The Commonwealth entries with which the registers begin are, as usual, of interest from their peculiar character.—In the 'Inventory of Wills at Chester' Mr. Earwaker continues his remarkable collection, the five volumes that have previously appeared comprising the dates and testators' names of some 90,000 wills. We are not surprised to learn that his volumes are the most frequently consulted of any that have been issued by the society, nor that their success has led to similar work being initiated in other districts. One of the advantages appertaining to these county record societies is that their various publications help to illustrate one another, and so to render the work of identification and anno-

tation easier and more trustworthy as each fresh volume appears.

#### BOOKS FOR THE YOUNG.

*Stories of the Saints for Children.*—*The Black-Letter Saints.* By Mrs. Molesworth. (Longmans & Co.)

*For Lust of Gold.* By Aaron Watson. (Scott.)

*The Wonders of the Secret Cavern.* By S. J. Adair Fitz-Gerald. (Sutton, Drowley & Co.)

*Tiddledywink Tales.* By John Kendrick Bangs. (Griffith, Farran & Co.)

*In the Fire, and other Fancies.* By Effie Johnson. (Mathews & Lane.)

*Falconer of Falconhurst.* By Evelyn Everett Green. (Oliphant, Anderson & Ferrier.)

*A Pair of Pickles.* (Same author and publishers.)

*The Squire's Nieces.* By E. M. and A. Huntingdon. (Sampson Low & Co.)

THERE are juvenile books without number dealing with the stories of the Bible or the elements of English history, but a good book for children on the origins of the Christian Church or the lives of early Christian heroes is still a want, which Mrs. Molesworth, who has won the hearts of many children by her delightful tales of fiction, makes a praiseworthy attempt to supply. The selection of lives—the black-letter saints of the Prayer Book—is unfortunate, for it is based on no intelligible grounds, historical or theological. Mrs. Molesworth herself confesses that some "marvellously interesting historical accounts, unconfused by legend or exaggeration," are thereby omitted; while of more than one black-letter saint it has vaguely to be recorded that it is hard to find a saint "more generally revered or one of whom so little is known." These saints have been thus revered of old on account of miracles supposed to have been wrought, or graces obtained, through their intercession. If Mrs. Molesworth does not propose these saints as objects of religious cultus, why pretend to tell the story of persons of whom there is no story to tell? We are told that the representation of St. George slaying the dragon gave rise to curious stories to explain it, but that "the real meaning of it is an allegory." There is no ground for such a suggestion, and there is little historical ground for the narrative which Mrs. Molesworth substitutes for the well-known legend, which is worthy of the 'Arabian Nights.' The Roman Breviary itself is more prudently silent. Mrs. Molesworth's whole treatment of the miraculous and legendary elements is hesitating, and therefore unsuited for children, though it is needless to say that where she has a story worth telling she tells it well.

'For Lust of Gold' is, though not so called on the title-page, and lacking a preface, in fact a book for boys. It is a romance which may be read by grown-up people, but is chiefly intended, we imagine, for boys and girls of any age. Mr. Aaron Watson lays his scene in the England of Sir Walter Raleigh and in Central America, and sends his heroes to fight the Spaniards and to seek for the Golden City—the El Dorado which figures so largely in the travels and the romance of the latter part of the sixteenth century and beginning of the seventeenth. The book is a thoroughly healthy and a perfectly pleasant one, and has that sort of interest which often attracts the young, although grown-up people with much to do may not always be able to see its charm.

Children nowadays are very critical, and a nonsense story, if it is to be popular, must be really good. 'The Wonders of the Secret Cavern' contains many morals, but we think that it is chiefly meant to amuse. Here is the comic song of the Bogglewoggle:—

Peddlypinchysquinks winching on the Bray,  
Met Wirtlewumpseywams flinking by the Spay,  
Gauching Gribble brought as he was Kobberwhy,  
Shagger splank cam plobs! Shafferstant seepny!  
Shafferstant! Shafferstant! Murgle diggle shoggle,  
Krinkieguy? Siggleguy! pleachy Bogglewoggle!

Is this funny?

'Tiddledywink Tales,' which evidently hail from the other side of the Atlantic, cannot boast of such marvellous comic songs, though there are points about the 'Lay of the Black Tiddledywink' which we refrain from quoting. But the conversations are mostly carried on in broken English, the effect of which is curious and not pleasing.

'In the Fire, and other Fancies,' is of a higher order, and has, indeed, nothing in common with 'The Wonders of the Secret Cavern' and 'Tiddledywink Tales' except that they are all fairy tales, of a kind. Miss Johnson's little volume is full of graceful imaginings and pretty fancies; it possesses, moreover, a marvellous frontispiece by Mr. Walter Crane.

It is always a pleasure to come across a book by Miss Evelyn Everett Green. 'A Pair of Pickles' and 'Falconer of Falconhurst' are both excellent reading. The former chronicles the doings of two charming little scaramouches. The latter, which has already appeared in serial form, is really a novel, and deals with love, and despair, and treasure trove.

We learn from the title-page that 'The Squire's Nieces' is not the author's first attempt at fiction. It is a dull account of the trivial sayings and doings of some young folks during a summer holiday. There is no harm in it, certainly, but it might just as well not have been written.

#### OUR LIBRARY TABLE.

*The Life of Francis Duncan,* by the Rev. H. B. Blogg (Kegan Paul & Co.), is a specimen of the brief biography dear to Dean Burgon. Even so, the 160 little pages might well have been curtailed by the omission of a somewhat vapid lecture on the text "Is life worth living?" and of numerous extracts from Hansard. As a whole the record is rather tame, for though the author has doubtless done his best with the materials at his disposal, Col. Duncan hardly shone as a letter-writer. He served his country with distinction in various quarters of the globe, but his military experiences were commonplace, except when he was dispatched to Assouan at the time of the Nile expedition. There he was successful in assisting some 2,600 refugees from Khartoum, who had been sent down the river and across the desert by Gordon, to reach their homes. Again, the parliamentary career of the member for the Holborn division of Finsbury, though full of promise, was early cut short by death; while, of his other undertakings, the Oxford Military College has scarcely fulfilled its decidedly ambitious programme, and the St. John Ambulance Association, admirable institution though it is, by no means lends itself to picturesque description. Still one lays down this small book with the feeling that Francis Duncan was a fine fellow, inspired with enterprise and public spirit, whose only fault was an unwise though magnanimous hunger for work and reputation, which eventually wore down his strength. The Bishop of Chester's preface is well intentioned, but lacking in the personal reminiscences that might have been expected from a friend of twenty years' standing.

In *The Making of Italy* (Kegan Paul & Co.) the O'Clery adopts the Roman Catholic point of view, and makes the maintenance of the temporal power the chief question in the series of events which led to the formation of the present kingdom of Italy. This, we think, is a mistaken idea; still the O'Clery's book is worth reading, if only because it is written throughout from the point of view of one hostile to the unification of Italy, while most of the historians whose books are of easy access are of the opposite way of thinking. The O'Clery's tone is moderate, although he makes no secret of his sympathies, and points out with glee such facts as that the victory of Solferino was entirely won by the French, the Italians, although having double his numbers,



making no impression on Benedek's position, and that when they were beaten at Custoza they were some 140,000 men against 60,000 Austrians. Some of his spelling of proper names is unusual. For instance, General de Ladmirault figures as "de l'Admirault," and Lamoricière is always "La Moricière."

We have received the first volume of the new German translation of Prof. Max Müller's *Science of Language*. The last edition of his 'Lectures on the Science of Language,' the fifteenth, is almost a new work. The form of lectures has been given up, and many additions have been made to bring the work up to the present level of philological knowledge. The German publisher, M. Engelmann, of Leipzig, has therefore suppressed the old translation by Prof. Böttger, and Dr. R. Fick and Dr. Wischmann have made a completely new, and certainly much improved, German version, published under the title of 'Die Wissenschaft der Sprache.'

In the fifth volume of the new series of the *Records of the Past* (Bagster), edited by Prof. Sayce, Mr. Tomkins discourses on the identification of places in Syria and Palestine conquered by Thothmes III.; the editor gives a number of tentative versions of the letters of the governor of Jerusalem to the King of Egypt, and yet another rendering of the oft-translated cylinder-text of Cyrus; Prof. Maspero contributes a translation of the important stele of Smendes, the founder of the twenty-first dynasty, from Tanis; and M. Virey puts forth a new version of the text on a stele found at Kuban, which relates to the gold mines of Akita, in Nubia. The contribution which should be of most interest to scholars is that by the editor on the tablets sent from Jerusalem to Egypt in the sixteenth century B.C.; but if the text is correctly rendered in English, we fear that many people will be much disappointed at the unimportant nature of their contents.

EVERY popular writer falls, sooner or later, a victim to the compiler of extracts. Indeed, he or she can hardly be said to have attained a sure position till this has happened. The works of few authors of the day are better suited for such picking and choosing than those of Mrs. Lynn Linton. She is eminently a sayer of clever things, possessing power of epigram and a clear apprehension of what it is that she desires to express. *Freeshooting* (Chatto & Windus), therefore, is considerably above the average of compilations of the kind, and gives a good idea of a writer of unusual powers.

A NEW edition, in one volume, of *Urith*, by Mr. Baring-Gould, has reached us from Messrs. Methuen; also one of *A Modern Ulysses*, by Mr. Joseph Hatton, from Messrs. Hutchinson & Co.; while Messrs. Griffith & Farran have reprinted in similar fashion *A Harvest of Weeds*, by Clara Lomore.—Four more volumes of the cheap reissue of the "Golden Treasury Series" have reached us from Messrs. Macmillan: *A Book of Worthies*, by Miss Yonge; Messrs. Davies and Vaughan's well-known version of the *Republic of Plato*; Mr. Palgrave's pretty edition of *Keats's Poems*; and Mr. Green's pleasant selections from the *Essays of Joseph Addison*.—A cheap edition has also come to hand of Mr. Henley's popular *Lyna Heroica* (Nutt).—The eighth volume of the *Bijou Byron* (Griffith & Farran) contains 'Marino Faliero' and 'Sardanapalus.'

We have received the Reports of the Free Libraries at Birmingham, Bootle, Brighton, Ealing, Leicester, Liverpool, London (St. Martin-in-the-Fields), Preston, Streatham, and Wigan. Wigan nearly got into an action for libel. Leicester is valiantly engaged in plastering advertisements over the sporting intelligence in the newspapers in the reading-room. St. Martin-in-the-Fields and Streatham have made a prosperous start. The other reports indicate steady progress.

We have on our table *Ireland and St. Patrick*, by W. B. Morris (Burns & Oates).—*The Great French Writers: Madame de Sévigné*, by Gaston Boissier, translated by M. B. Anderson (Chicago, McClurg & Co.).—*The New World and the New Book*, by T. W. Higginson (Boston, U.S., Lee & Shepard).—*Easy Greek Passages for Unseen Translation*, by A. M. M. Stedman (Methuen & Co.).—*A Primary French Translation Book*, by W. S. Lyon and G. de H. Larpent (Percival & Co.).—*Pitt Press Series: Livy, Book IX.*, with Introduction and Notes by H. M. Stephenson (Cambridge, University Press).—*Clarendon Press Series: The Crito of Plato*, with Introduction and Notes by St. George Stock, Part I. (Oxford, Clarendon Press).—*A Treatise on the Geometry of the Circle*, by W. J. McClelland (Macmillan & Co.).—*Practical Arithmetical Exercises for Senior Pupils, with Answers* (Blackwood & Sons).—*The Practical Engineer's Pocket-Book of Tables, Formula, Rules, and Data*, by D. Kinnear Clark (Crosby Lockwood & Son).—*Pris*, by the Author of 'Miss Toosey's Mission' (Innes & Co.).—*Pamela's Bequest: a Story*, by Mrs. H. Sandford (Innes & Co.).—*Told in the Common Room* (Skeffington & Son).—*Unto Death*, by "Fleur de Lys" (A. W. Hall).—*Tales from the Russian*, by Pushkin, Gregorovitch, and Lermontoff (Railway and General Automatic Library).—*The Ghost Mystery at Knotty Ash, Liverpool! or, the Mysterious Midnight Funeral*, by S. Tomkyns, jun. (Tarstow, Denver & Co.).—*The Professor, and other Poems*, by the Author of 'Moods' (Kegan Paul & Co.).—*The Epigram Club Collection* (Banks & Son).—*Daisy Dimple: a Poem*, by an Undergrad. (Cambridge, Spalding).—*Ashes and Incense: Poems*, by Waitman Barbe (Philadelphia, Lippincott & Co.).—*A Primer on Browning*, by F. Mary Wilson (Macmillan & Co.).—*Practical Play-Writing and the Cost of Production*, by A. C. Calmoun (Bristol, Arrowsmith).—*Things to Come: being Essays towards a Fuller Apprehension of the Christian Idea* (Stock).—*and The Combat with Suffering*, by Major Gambier Parry (Murray). Also the following New Editions: *Moffatt's Civil Service Examples in Arithmetic*, by J. Hall and E. J. Henchie (Moffatt & Paige).—*Elementary Inorganic Chemistry, Theoretical and Practical*, by A. H. Sexton (Blackie & Son).—*The Impeachment of the House of Brunswick*, by Charles Bradlaugh (A. & H. Bradlaugh - Bonner).—*Handbook to the Geology of Derbyshire*, by the Rev. J. M. Mello (Bemrose & Sons).—*Principles of Agriculture*, edited by R. P. Wright (Blackie & Son).—*Twixt Old Times and New*, by Baron de Malortie (Ward & Downey).—*Among the Zulus: the Adventures of Hans Sterk*, by Lieut.-Col. A. W. Drayson (Griffith & Farran).—*A Short History of German Literature*, by J. K. Hosmer (Sampson Low).—*Practical and Conversational Lessons in Spanish*, by J. W. Ralfe (Philip & Son).—*The Fall of Man, and other Sermons*, by Archdeacon Farrar (Macmillan & Co.).—*Forreston*, by Newton Tempest (Digby & Long).—*The Joyous Gard*, by Ælian Prince (E. W. Allen).—*Louki Laras*, by D. Bikélas, translated by the Marquis de Queux de Saint-Hilaire (Paris, Firmin-Didot & Co.).—*The Riviera*, by the Rev. Hugh Macmillan (Virtue & Co.).—*and The Campaign of Fredericksburgh, November-December, 1862*, by Brevet Major G. F. R. Henderson (Gale & Polden).

## LIST OF NEW BOOKS.

## ENGLISH.

- Theology.*  
Briggs's (C. A.) The Bible, the Church, and the Reason, 6/6.  
Cheyne's (Rev. T. K.) Aids to the Devout Study of Criticism, cr. 8vo. 7/6 cl.  
Death's (J.) The 119th Psalm, some of its Hidden Treasure, cr. 8vo. 3/6 cl.  
Fraser's (Rev. D.) Sound Doctrine, 2/ cl.  
Fripp's (E. I.) Composition of the Book of Genesis, 4/ cl.  
Lindsay's (J.) The Progressiveness of Modern Christian Thought, cr. 8vo. 6/ cl.  
Russell's (Dowager Countess) Family Worship, cr. 8vo. 3/6 cl.  
Sharpe's (J.) Psalm 110, Three Lectures, with Notes, 2/6 cl.  
Wendt's (H. H.) The Teaching of Jesus, trans. by Rev. J. Wilson, Vol. 1, 8vo. 10/6 cl.

## Law.

- Thomas's (F. W.) The Mutual Influence of Muhammadans and Hindus in Law, 8vo. 2/6 cl.

## Fine Art.

- Sandby (Thomas and Paul), R.A.s, some Account of their Lives and Work, by W. Sandby, cr. 8vo. 7/6 cl.  
Wilcocks's (H. C.) The Practical Handbook of Drawing, 3/6

## Poetry and the Drama.

- Finch's (C.) The Vision of a Beginner, and other Poems, 3/6.  
Marvell's (Andrew) Poems and Satires, edited by G. A. Aitken, 2 vols. 5/ each, net.  
Smith's (H. J.) Dramatic Works and Minor Poems, 2 vols. 8vo. 12/ cl.

## History and Biography.

- Duffy's (Sir C. G.) Conversations with Carlyle, cr. 8vo. 6/ cl.  
Hughes's (Rev. T.) Loyola and the Educational Systems of the Jesuits, cr. 8vo. 5/ cl. (Great Educators.)  
Keene (Charles Samuel), Life and Letters of, by G. S. Layard, roy. 8vo. 24/ cl.

## Geography and Travel.

- Gilmour's (Rev. J.) Among the Mongols, cr. 8vo. 3/6 cl.

## Philology.

- Maistre's (X. de) La jeune Sibérienne, a Juxtalinear Translation with Notes by F. E. Darque, 8vo. 2/

## Science.

- Brooksmith's (J. and E. J.) Key to Arithmetic for Beginners, cr. 8vo. 6/6 cl.  
Horobin's (J. C.) Theoretical Mechanics, Division 1, 2/6 cl.  
Luff's (A. P.) A Manual of Chemistry, Inorganic and Organic, 12mo. 7/6 cl.  
Stevenson (W. E.) and Jones's (H. L.) Medical Electricity, cr. 8vo. 9/ cl.

## General Literature.

- Besant's (W.) Verbenia Camellia Stephanotis, &c., 2/6 cl.  
Birrell's (A.) Res Judicate, Papers and Essays, 12mo. 5/ cl.  
Black's (W.) The Magic Ink, and other Tales, cr. 8vo. 6/ cl.  
Church's (Rev. A. J.) Pictures from Roman Life and Story, cr. 8vo. 5/ cl.  
Coke's (Mrs. T.) The Gentlewoman at Home, cr. 8vo. 6/ cl.  
Collins's (M.) Who is the Heir? cr. 8vo. 2/ bds.  
Forrester's (Mrs.) Of the World, 2 vols. cr. 8vo. 21/ cl.  
Gale's (N. R.) A Country Muse, 12mo. 3/6 cl.  
Gould's (S. Baring) Urith, a Tale of Dartmoor, cr. 8vo. 3/6 cl.  
Harte's (B.) A First Family of Tassajara, cr. 8vo. 2/6 cl.  
John Remington, Martyr, by Pansy, cr. 8vo. 2/6 cl.  
Macquoid's (K. S.) Beside the River, cr. 8vo. 5/ cl.  
Maginnis's (A. J.) The Atlantic Ferry, its Ships, Men, and Working, cr. 8vo. 7/6 cl.  
Meredith's (G.) The Tragic Comedians, cheaper edition, 3/6.  
Merrick's (L.) The Man who was Good, a Novel, 2 vols. 21/ cl.  
New Creed (A.) Human and Humane, cr. 8vo. 2/6 cl.  
Niven's (R.) The British Angler's Lexicon, cr. 8vo. 6/ cl.  
Obnet's (G.) A Weird Gift, 12mo. 2/ bds.  
Parkin's (G. R.) Imperial Federation, cr. 8vo. 4/6 cl.  
Pryce's (R.) The Quiet Mrs. Fleming, cr. 8vo. 2/ bds.  
Savage's (R. H.) The Little Lady of Lagunitas, cr. 8vo. 2/ bds.  
Sloan's (J. McG.) Quintin Doornise, a Study in Human Nature, cr. 8vo. 5/ cl.

## FOREIGN.

## Theology.

- Baentsch (B.) Das Bundesbuch, Ex. XX. 22-XXIII. 33, 2m. 80.  
Copin-Albancelli (P.) La Franc-Maçonnerie et la Question religieuse, 3fr. 50.

## Fine Art.

- Geoffroy (S.) Répertoire des Sceaux des Villes Françaises, 4fr.  
Rochet (C.) La Figure humaine, 2fr. 50.

## Drama.

- Weiss (J. J.) Autour de la Comédie Française, 3fr. 50.

## Philosophy.

- Fischer (K.) Philosophische Schriften, Vols. 2 and 3, 5m. 40.  
*History and Biography.*  
Broglie (Duc de) La Paix d'Aix-la-Chapelle, 7fr. 50.  
Maury (F.) La Vie et les Œuvres de Bernardin de Saint Pierre, 7fr. 50.  
Spuller (E.) Lamennais, 3fr. 50.  
Thomas (Gl.) Les grands Cavaliers du premier Empire, 7fr. 50.

## Geography and Travel.

- Burdeau (A.) L'Algérie en 1891, 3fr. 50.  
Mismar (C.) Souvenirs du Monde Musulman, 3fr. 50.

## Philology.

- Brutus: Texte Latin avec Commentaire par J. Martha, 6fr.  
Corpus Inscriptionum Latinarum, Vol. 2, Suppl. 1, 54m.  
Livre VII. de l'Atcharva-Véda, traduit par V. Henry, 6fr.  
Muller (H. C.) Historische Grammatik der hellenischen Sprache, Vol. 2, 4m.  
Strassmaier (J. N.) Babylonische Texte, Vols. 6 B and 10, 24m.

## Science.

- Atlas der pathologischen Histologie d. Nervensystems, red. v. V. Babes u. P. Blocq, Part 1, 14m.  
Hertwig (R.) Lehrbuch der Zoologie, 10m.  
Vigreux (L.) Les Appareils de Détente des Machines à Vapeur, 8fr.

## General Literature.

- Chennevières (De) Cœurs vivants, 3fr. 50.  
Joly (H.) Le Socialisme chrétien, 3fr. 50.  
Liegeard (S.) Rêves et Combats, 3fr. 50.  
Tany (P.) La Fin du Bonheur, 3fr. 50.  
Tineau (L. de) Mon Oncle Alcide, 3fr. 50.

## A JOURNAL OF VICTOR HUGO.

47, Great Russell Street, W.C.

THE writer of the 'Journal de l'Exil' is now placed beyond a reasonable doubt. M. Octave Uzanne spent nearly two days going over the MS., and he recognized the writing as that of the late François Hugo, the son of the poet. There is also internal evidence of this, as in



many of the conversations Victor Hugo is described as "mon père" and Charles Hugo as "mon frère." The numerous notes and corrections are in the handwriting of Victor Hugo himself. M. Octave Uzanne has written an interesting article in his magazine *L'Art et l'Idée*, and he does not undervalue the discovery of what he calls "the table-talk of Victor Hugo." I may add that M. Auguste Vacquerie, one of Victor Hugo's executors, writing in *Le Gaulois*, May 27th, is of the same opinion as M. Octave Uzanne—that the journal was written by François Hugo; and he also corroborates the strange story, as told to my late son, that this journal of two thousand pages, with nearly one thousand letters addressed to the poet, as well as a mass of miscellaneous papers, were sold as waste paper from Hauteville House by one of the poet's relatives. SAMUEL DAVEY.

## JOHN DAVIS, OF LIMEHOUSE.

JOHN DAVIS, of Limehouse, navigator and East India pilot, was not a person of great importance in his own day, nor is he of much interest to us, being, indeed, chiefly remembered for the persistent way in which he has been confounded with his greater namesake the Arctic navigator; since, however, he has been judged worthy of a place in the 'Dictionary of National Biography,' it may not be altogether out of place to indicate some points in which the account there given needs correction.

In the first place, it is stated, quite correctly, that Davis's name first appears on the Court minutes of the East India Company on April 1st, 1609, as having gone out pilot and come home master of the *Ascension*; but the writer omits to notice that the context shows that the name of the vessel is wrongly given. The entry in the minutes proceeds "in this last voyage with Captain David Middleton," and from this it is evident that the *Consent* is the vessel alluded to. For (1) Middleton was never in charge of the *Ascension*, (2) the *Ascension* had not recently returned from the Indies, and (3) Davis could not have taken part in her second (her then last completed) voyage, for he was away at the time with Sir Edward Michelborne. On the other hand, Middleton had brought home the *Consent* only three months before, and Davis was on board, for he is twice mentioned in the account of the voyage given in Purchas.

Again, no mention is made of the facts that Davis had previously taken part both in the Company's first voyage under Lancaster, and in Michelborne's interloping expedition of 1604-6; that he subsequently acted as pilot in the fifth voyage, 1609-11; and that in the ninth voyage (which alone is referred to) he was master of the *James* two years before the captain's death placed him in command of the ship.

To the account given of Davis's service in the *Swan* and his capture by the Dutch little exception need be taken; but the two statements with which the article concludes, viz., that he was afterwards gunner in the *Lesser James*, and that he died at Batavia in March, 1622, are both of them incorrect. It is possible that the former was derived from Capt. (now Admiral) Markham's 'Voyages and Works of John Davis' (of Sandridge), in the Hakluyt Society's publications, wherein it is stated (p. lxxix) that Davis of Limehouse was appointed gunner of the *Bull* in 1619, and afterwards changed into the *Lesser James*. But Admiral Markham seems to have been misled by the brief entry in the 'Calendar of State Papers (East Indies),' for the Court minutes themselves show that the gunner Davis was quite a different person; while the journal of the *Lesser James* (which is still preserved at the India Office) states clearly that Davis was pilot major from the beginning of the voyage. The second statement is wrong both as to date and place. It will be seen on referring to the 'Calendar of State Papers (East Indies),

1622-24,' p. 21, that he died some time in December, 1621, and the original document of which an abstract is there given states that he was then on a voyage to Jambi, in Sumatra.

The question of the date when Davis wrote his 'Ruter' is, perhaps, of some interest in this connexion. We know from Purchas that it was written after he had made five voyages to the Indies; and this seems to have led Admiral Markham, in the volume already referred to, to fix the date at 1618. In this the 'Dictionary' follows him. But, even if Davis was at home in 1618 (which is doubtful), he had by that time made six voyages. Admiral Markham omits to notice Davis's part in Michelborne's expedition (about which there can be no mistake, for he twice refers to it in his 'Ruter'), and consequently miscounts the voyages. Davis's fifth voyage was the one with Marlowe in the *James* (1612-15), and it is to be noted that in Purchas the 'Ruter' immediately follows the account given of that voyage. It seems more probable, therefore, that it was written between August, 1615, when the *James* reached home, and the spring of 1616, when Davis must have started for his sixth voyage. WILLIAM FOSTER.

## THE POETS' NIGHTINGALES.

Athenæum Club, Pall Mall.

*Apropos* of this correspondence the following extract from an amusing letter of S. T. Coleridge may perhaps be quoted:—

"I am almost ashamed not to have become convalescent, were it only for the paradisiacal loveliness of the walks here about—above all, of Caen Wood.—And as to Nightingales—they are almost as numerous with us and as incessant in song as the Frogs with you," &c.

The letter from which the above is taken is dated "12 May, 1819, Highgate," and addressed to "W. Worship, Esq<sup>r</sup>, Jesus College, Cambridge." It is in my possession, and has not, I think, been published.

FRANCIS G. WAUGH.

## F. VON BODENSTEDT.

THE many readers of Friedrich von Bodenstedt's poetry and prose works will be interested in hearing that no time has been lost in Germany in establishing a committee to collect funds for a permanent memorial to one whose work had so penetrated into the inmost heart of the German people; for none were so poor in literary culture but they knew some verse or proverb of 'Mirza Schaffy.' As the Wiesbaden committee states, "for half a century Bodenstedt has worked for the culture and intellectual elevation of the German race; he will live in the hearts of the people, of all shades of mind or politics, without any outward memorial; but the nation only honours itself when it shows itself not forgetful of its mind-heroes, even when the grave has closed over them." The news of his death reached me in an account of his funeral in an Italian paper, just after disembarking from a sea voyage, and I felt how sad must have been that death, in a house wholly stricken with sickness. The last letter I received from him commences: "To solve the riddle of my long silence, I can only say my house has been a hospital ever since you last heard from me, and continues to be so; hopeless, as it seems, at least with regard to poor Mrs. Bodenstedt"—the "Edlitam" to whom he dedicated much of his work, and whom George Eliot speaks of as "a delicate creature who sang us some charming *Volkslieder*"; yet, delicate as she then was, she has outlived her husband, whose powerful frame and brain promised many additional years of life. His devoted unmarried daughter, too, Mathilde, had overtaxed her strength with nursing, and had fallen and dislocated her ankle; but in spite of this saddened home his letter goes on to speak of the fact that he has still to live by his pen, of the new editions coming out of his old

works, and of his 'Shakspeare's Sonnets' (a list of his Shakspearean works alone will fill an octavo sheet), and then he refers to the finishing of his last work, 'Theodora,' in the Harz Mountains, "wozu es mich mächtig drängte," and the honours paid to him in Russia at the fiftieth anniversary of the death of Lermontoff, whose work forty-three years before he had translated. He was a marvellous man was Friedrich von Bodenstedt—a brilliant talker, with an astounding memory. He was much revered in Wiesbaden, and his home in the Rhine Strasse was filled with interesting testimony to his widespread reputation, and especially with the gifts from all parts of the world sent him on his seventieth birthday. His monument is his work; but Germany does well to remember her debt to the dead poet. JAMES BAKER.

P.S.—The president of the Wiesbaden committee is Von Tepper Laski, Regierungs Praesident; and the bankers are Marcus Berle & Co., Wiesbaden.

## DOVE COTTAGE.

THE Board of Trustees of Dove Cottage met on Thursday, the 26th ult. The hopes of those who promoted the buying of Dove Cottage and securing it as a memorial of Wordsworth for the pleasure and good of English folk have not been disappointed by any indifference on the part of the public. The Committee of Management think that 40*l.* per annum will be received from entrance fees; and, as the expenses will be about 25*l.*, a surplus each year will be carried to the general fund. In fact, as far as the experiment has gone it has proved a success. There were 753 admissions from July 27th, 1891, to May 23rd, 1892. In the holiday season visitors came at the rate of seventy-seven a week. When the fact of the cottage being open to the public becomes more generally known the interest in it will be much increased, and something approaching double the present number of admissions may be expected in future years.

The replacing of the modern sash-window with casement and leaded lights, although decided upon last year, could not then be conveniently carried out. The matter has since been put in hand, and will be completed in the course of a week or two. The total cost will be about 25*l.* There are five windows in front of the cottage in all being dealt with thus. Those at the side and in rear of the building are of a much less modern character and in fair harmony with the place. Several important gifts of relics have been received from the late Mrs. Mendel, Mr. R. Hayes, and Mrs. McIver: among these an old four-post bed and bedding, said on good authority to have been used by Wordsworth himself, and sitting-room chairs with wool-work seats, which on being examined were found to bear the initials, roughly done in wool, "D. W." on the border which is turned in and attached to the seat-frame. Three portraits have also been received—two of Wordsworth (early and late) and one of De Quincey late in life. One or two small pieces of furniture, believed to have had direct connexion with the poet and his family, were recently purchased at the sale of the late Miss Quillinan's effects. The complete furnishing of the cottage must, however, if it is to be suitably done, and in a manner that will truthfully indicate its appearance when occupied by the poet, be a question of time, as opportunities of acquiring specimens of cottage furniture of the first year of the century are not of every-day occurrence.

The cottage and garden are now in a perfectly satisfactory condition. The winter has been an unusually boisterous and severe one, and it does those concerned in the care of the place credit to have kept it in the way they have done. A little dampness has appeared here and there on the walls and ceilings, but



nothing more than was to be looked for and expected. All, however, is now rectified in this respect, and all traces of injury are obliterated. The "Old Barn" has been taken down to within about three feet of the ground. The complete demolition will be effected as soon as an understanding with the Manchester Corporation has been arrived at touching a slight diversion of the joint occupation road, which, if carried out, will benefit them and the trustees' property alike.

### Literary Gossip.

LORD TENNYSON, who is in exceptionally good health, has not yet "left Farringford for Aldworth," as has been stated. He is much interested in the Artillery Volunteer Corps that his son has been raising in the Isle of Wight. 'Riflemen, Form,' it will be remembered, was one of the first things to stir Englishmen to become Volunteers in 1859, and it has always been a great desire of his to see the movement extend much more widely than it has done. 'The Foresters' has been played with great success at Washington, Baltimore, and Philadelphia, and is now going to Chicago and then to Boston.

It is said that Miss Olive Schreiner has at last sent over the MS. of a new novel as well as a volume of South African sketches for publication in England.

MESSRS. LONGMAN & Co. will publish immediately a new edition of Prof. Max Müller's lectures on 'India: what can it Teach Us?' which were delivered at Cambridge to the candidates for the Indian Civil Service. They will bring out at the same time a new edition of the first volume of Prof. Max Müller's Gifford Lectures, on 'Natural Religion,' delivered at Glasgow in 1889. Prof. Max Müller is preparing the fourth volume of his Gifford Lectures, on 'Psychological Religion,' for press, but it is not likely to appear before the end of the year.

A MOVEMENT is on foot to erect a memorial in some conspicuous position in London in honour of the late Lord Lytton, and a committee has been formed to carry out the project. Lord Salisbury is prominent amongst those who are interesting themselves in the matter.

'THE NAULAKHA' of Messrs. Rudyard Kipling and Balesier will not be published till some time later in the year, when it will appear simultaneously in English, French, and German.

A CHANGE is imminent in the management of the numerous periodicals so long associated with the name of Thomas Bywater Smithies. Mr. Edward Step, who succeeded to the editorship on the death of Mr. Samuel Reeve early in 1886, has resigned the position, consequent upon his acceptance of the editorship and management of the new boys' paper that is to be issued in the autumn by the Union Publishing Company. Mr. Step retires at the end of June, and his successor in the editorship of the *British Workman* and the *Band of Hope Review* will be Mr. Jesse Page, the editor of the *Silver Link*. The other periodicals—*Family Friend*, *Children's Friend*, *Infant's Magazine*, *Mother's Companion*, &c.—will be conducted by Mr. Charles D. Michael, who has been Mr. Step's valued sub-editor during the whole period of his management

of the magazine department for Messrs. Partridge & Co. Mr. Step has already received promises of cordial co-operation from a considerable number of the best-known and most appreciated writers for boys.

MR. STANLEY LANE-POOLE, who has been engaged upon the catalogue of the coins of the Great Moghuls in the British Museum, will write the volume on Aurangzib for the "Rulers of India" series.

THE *National Observer* is to remove from Edinburgh to London in the middle of the month—a change long contemplated, and practically resolved upon since the title of the journal was changed.

MR. COPINGER's proposal for a bibliographical society seems to be making way, and probably the success which has attended the society started in Scotland may lead to the formation of a similar society in England. Mr. Copinger hopes to call a meeting before June is over. He has secured the support of Mr. Chancellor Christie; Mr. Faber, secretary of the Huguenot Society; Dr. Garnett; Mr. John T. Gilbert, the well-known ex-secretary of the Public Record Office of Ireland; Mr. T. G. Rylands; Mr. J. H. Slater; Mr. Welch, of the Guildhall Library; and Mr. H. B. Wheatley.

ON Monday the honorary degree of M.A. was conferred by the University of Oxford on Mr. Joseph Foster, the well-known compiler of 'Alumni Oxonienses' and the inventor of "Chaos."

MESSRS. LAWRENCE & BULLEN will publish early in September a library edition, in two volumes, of Urquhart and Motteux's translation of Rabelais. The veteran scholar M. Anatole de Montaiglon will contribute an introduction; and M. L. Chalon has prepared a series of oil paintings (now on view at the Cercle Artistique in the Rue Volnay, Paris), which have been reproduced by M. Dujardin. Facsimiles of rare or unique title-pages of early French editions accompany the introduction.

PROF. ALMARIC RUMSEY has just completed for Messrs. Sonnenschein & Co.'s new legal handbooks a volume on 'Employers and Employed.' It is divided into two parts, dealing respectively with 'Domestic Servants and Servants Generally' and 'Modern Labour Legislation.' Part II. includes the very important Factory and Workshop Act of 1891, showing in what points the law has been modified, and summarizes the decisions on the various Acts down to May, 1892. It is intended for the use of the lawyer as well as of the general public.

A WORK on qualifications and registration of electors at parliamentary, municipal, county council, school board, and vestry elections, and also at elections of sanitary authorities and guardians of the poor, compiled by Mr. W. V. R. Fane, of the Inner Temple, and Mr. A. H. Graham, of the Middle Temple, will shortly be published by Messrs. Cassell.

THE London Library, which looks wonderfully the better for cleaning and repainting, has had a windfall in the shape of a gift of Spanish books, most of them plays. The funds of the library are now so prosperous, it is to be hoped the committee may spend more money on bookbuying.

The library is deficient in sets of foreign scientific periodicals, and it does not often purchase scientific treatises published abroad till they have been translated.

MESSRS. MACMILLAN will shortly publish a cheap edition of Mr. Lockwood Kipling's 'Beast and Man in India.'

A COPY of Edwin Waugh's works in ten volumes has just been sold under the hammer in Manchester for 9%, which is about three times the cost of it when it was first published.

FOR some months a trial has been made of opening the free libraries at Leicester on Sundays, with satisfactory results, so it is to be continued. It is found that there are as many visitors as on other days, but they consist of a different class.

WE are sorry to hear of the death, at the early age of thirty-four, of M. Eugène Charavay, the well-known expert in autographs.—The decease of Prof. H. Pigeonneau, author of an able, but unfortunately unfinished 'Histoire du Commerce de la France,' is also announced.

THE Society of Authors had an enjoyable dinner the other night, Mr. Corney Grain doing much to enliven the proceedings, and the chairman and Mr. Frank Stockton making excellent speeches. The success of the Society has led to the formation of a similar body in the United States.

THE Association of American Authors was organized in New York, May 18th, and the following officers elected: President, Col. T. Wentworth Higginson; Secretary, Mr. C. Burr Todd; Treasurer, General J. Grant Wilson; Vice-Presidents, Mrs. Julia Ward Howe, Mr. Moncure Conway, and Mr. Maurice Thompson. Among the managers are Prof. Moses Coit Tyler, Dr. Coan, Mr. Howells, Mr. Dudley Warner, Mr. W. H. Smith, Hon. Horace White, and Mrs. Moulton. In the constitution of the Association a special article is allotted to the purpose of fostering a friendlier relation between authors and publishers by devising a practical method of excluding the possibility of false returns of sales. It was stated in the meeting that this referred to the adoption of the system of inserting in every volume sold the writer's authorization, and it was further announced that a leading house in New York (understood to be that of Messrs. Henry Holt & Co.) was prepared to adopt that system if it could be put into practicable shape. Dr. O. W. Holmes sent a letter of warm sympathy to be read at the meeting of the Association.

AMONG small facts as to the spread of the English language it may be mentioned that at Constantinople a governesses' home has been established, and last year, out of fifty-seven governesses, twenty-nine were English and fifteen German. The American College for Girls in the same city does this work chiefly among Armenians. There is besides a well-established English school for girls, founded by Lady Stratford de Redcliffe, and frequented by Levantines. What is called the Industrial School for Girls, conducted by Mrs. Ginsburg, counts thirty-four girls, mainly Jewesses, who are taught English as a chief language. The Armenians are among the most zealous students of English, but the Greeks are also taking it up.



OXFORD has offered the honorary degree of D.C.L. to six representatives of Trinity College, Dublin: Prof. John Gwynn; Mr. B. Williamson, F.R.S.; Prof. J. P. Mahaffy (Hon. Fellow of Queen's College); Prof. Dowden; Prof. Palmer; and Dr. W. J. Cunningham, Professor of Anatomy.

MR. J. W. ARROWSMITH will issue this year a summer annual, consisting of half a dozen stories, by Mr. F. C. Philips, Mr. William Westall, Mr. Richard Dowling, Mr. Clement Scott, Mr. Zangwill, and Mr. Justin H. McCarthy. The annual will be called 'Travellers' Tales.' It will be edited by Mr. E. Morton.

THE Rev. W. H. Milburn, "the blind preacher," chaplain of the U.S. House of Representatives, and Mr. C. Burr Todd, author of historical monographs on Aaron Burr and Joel Barlow, are jointly engaged on a book concerning the pioneers of the Mississippi Valley, religious and political.

MR. BLISS CARMAN has resigned the literary editorship of the *New York Independent* to accept a position on the staff of *Current Literature*, an American monthly magazine.

HERR KARL SCHURZ, who is one of the few *Achtundvierziger* who have made a name for themselves during their exile, is said to be engaged on a work containing his 'Erinnerungen über Zeitgenossen und Zeitereignisse.'

THE late eminent statesman and savant Ahmed Vefik Pasha wrote, among other works, a Turkish dictionary. The Sultan has presented 480 copies of this to schools of Constantinople.

It is stated from Constantinople that the historian Ahmed Jevdet Pasha is about to produce a volume which is devoted to the progress of Turkey in the present reign.

THE Spanish Court is publishing a special edition, for presentation to the sovereigns of Europe, of the illustrated journal printed in commemoration of the fourth centenary of the discovery of America by Christopher Columbus.

THE Parliamentary Papers of the week likely to be of the most interest to our readers are the Thirty-ninth Report of the Charity Commission, England and Wales (1s.); and the Twenty-second Annual Report of the Master of the Mint, 1891 (7d.).

## SCIENCE

*David Kirkaldy's System of Mechanical Testing, with Data upon Strength and Properties of Materials.* By W. G. Kirkaldy. (Samson Low & Co.)

TESTING forms the foundation of the art of construction, for it enables the strength of the materials employed to be accurately ascertained. Analytical calculations and graphic methods afford the means of proportioning the dimensions of the various parts of a structure to the strains to which they may be exposed; but testing alone furnishes a measure of the resistances of the materials composing the structure, and consequently the load which may be imposed upon them without injury. Moreover, besides serving as a basis for the original design, tests are also essential during the progress of any large work, so that

any materials which are defective in composition or manufacture may be excluded from the work, and thus be prevented from imperilling the stability of the structure. Several testing machines are now in operation in various places, forming generally the prominent feature in the engineering laboratories established in recent years in the London and provincial colleges; but the honour belongs to Mr. Kirkaldy of having conceived and designed the first testing machine, which he established in London a quarter of a century ago, and which appears to have served as the model for the machines that have been constructed within the last fifteen years. Since the erection of his machine in 1866, Mr. Kirkaldy has devoted all his time and energies to testing operations, the great importance of which, in the promotion of engineering science and successful construction, he had early appreciated; and the results of his assiduous labours are related in the book before us by his son and partner.

At the commencement, a short description is given, with illustrations, of the premises in which Messrs. Kirkaldy have carried on their experiments since 1874, consisting of the testing room, with furnace and boiler room below, and machine room and museums of tested specimens above. This is followed by an account of the system adopted for testing, the units employed, the variety of tests applied, together with some useful hints as to the size of samples, and valuable suggestions as to the nature of testing clauses in engineering specifications to ensure their fulfilment. Fifty-two reports on groups of tests of steel and iron in various forms, and of several other materials, are commented upon, and the results are arranged fully in a tabular form, accompanied by twenty-five plates in illustration, condensing the data obtained from twelve thousand experiments. These records, selected as the most interesting examples of each class of experiments, personally carried out and recorded by Mr. Kirkaldy himself, or latterly by the author, constitute the chief scientific value of the book, to which investigators of the strength of materials and engineers will refer with great advantage.

The portion of the book, however, which the general scientific reader will peruse with most interest is the concluding section, in which a biographical sketch is given of the originator of the scheme of systematic tests, commencing with the outset of his engineering career, in 1843, at the engine works of Mr. Robert Napier, where his partiality for experimenting soon manifested itself in the preparation of a record of the trial trips of vessels, and tracing the causes of the differences exhibited. He received no encouragement to prosecute these researches; but when, in 1858, Messrs. Napier & Sons proposed to use homogeneous metal and puddled steel, in place of wrought iron, for some high-pressure boilers and marine machinery respectively, in order to combine lightness with strength, he was entrusted with the carrying out of extensive experiments upon the capabilities of these new materials, which lasted nearly three and a half years. In 1862 he published the results in a book entitled 'Results of an Experimental Inquiry into

the Tensile Strength and other Properties of Various Kinds of Wrought Iron and Steel.' These experiments and the success of his book led to the establishment of his testing works in London in 1866, after a period spent in careful investigation of the nature of the tests required, and in designing a suitable machine. In 1874 he removed from the Grove, Southwark, to his present premises, 99, Southwark Street, having devoted all his means to the completeness and perfection of his appliances. It might naturally have been supposed that the unique opportunities of testing materials thereby afforded would have been eagerly embraced by engineers and respectable manufacturers alike; and a certain number of persons, whose names are gratefully recorded, have given Mr. Kirkaldy their steadfast confidence and support, whilst his assistance has been sought by several manufacturers on the Continent; indeed, Herr Krupp, of Essen, was one of the earliest and staunchest of his clients. The biography, however, shows that Mr. Kirkaldy has encountered opposition, not only from makers of inferior materials, but also from quarters where he naturally expected the greatest encouragement and support, such as the Steel Committee of the Institution of Civil Engineers, the Indian State Railways and India Store Departments, and the Research Committee of the Institution of Mechanical Engineers. A detailed account is also given of the misrepresentations, as to the extent and results of his tests on the ironwork of the first Tay Bridge, made to the commissioners in the inquiry on the Tay Bridge disaster, which constitutes a serious allegation against the evidence of certain engineers. The particulars and correspondence relating to these cases have been printed with the object of vindicating Mr. Kirkaldy's reputation for accuracy and the correctness of his machine, upon which points he is very sensitive, having devoted his life to the establishment of the former, and having invested all his resources in the accomplishment of the latter result.

It is pleasant to turn from these antagonistic records to the unstinted encomiums bestowed upon his work by Mr. Kent, of Pittsburg, in the *American Engineer*, in July, 1882, reprinted in this book, and stated as one of the causes which led to its publication, from which the following extracts may be quoted:—

"The reason the tests are not published is probably merely Mr. Kirkaldy's aversion to that kind of publicity which a person can secure by 'blowing his own horn' in printer's ink..... They would be of immense value to the engineering profession the world over..... It is to be hoped that Mr. Kirkaldy will yet overcome his peculiar aversion, and, as the crowning act of his life, give to the world the record of his labours. If he would do this, his posthumous fame as an experimenter would eclipse that of Smeaton, Hodgkinson, or Fairbairn..... The very best protection an experimenter has against ignorance, deceit, and falsehood, is the prompt, full, and clear publication of the facts which he has discovered. Let us hope that Mr. Kirkaldy, for the sake of his reputation, for the gratification of his posterity, and for the benefit of the world at large, will yet publish a book giving to the world the results of his labours."

This book is the fulfilment of these wishes; and if it merely accomplishes a portion



of that which was thus confidently predicted of it, Mr. Kirkaldy will receive a recompense for the labours of a lifetime, and a consolation for the disappointments he has undergone.

We must not conclude this notice without some reference to the marked individuality of the man whose labours and life are here recorded, and whose portrait is given as a frontispiece to the biographical sketch. We had an opportunity a few years ago of seeing Mr. Kirkaldy where he should be seen, namely, in his testing room, a visit to which is well worth making, and where a visitor is sure of a cordial welcome. We well remember the keen interest which he took in each experiment, the pride with which he showed us over his works and museum, and the zest with which he related the following anecdote, so characteristic of the man as portrayed in these pages. A sample of iron was brought to him by a contractor to be tested up to a certain strain, which, from the appearance of the iron, Mr. Kirkaldy doubted its being capable of sustaining. To his surprise, the strain was duly borne, and he was then desired to stop the experiment; but his suspicions having been aroused, he pretended not to hear the request, which was urgently repeated, and continued augmenting the strain till the bar broke, when he discovered, to the dismay of his client, that the abnormal strength was due to a core of steel concealed in the bar. This story and many passages in the book serve to illustrate the sterling honesty of the man, his abhorrence of doubtful practices in every form, and his determination to proclaim the truth even when regard for his interests might dictate silence. Such a character, possessing more of the *fortiter in re* than of the *suaviter in modo*, naturally rouses many animosities; but honesty is invaluable in an experimenter, and in all his encounters no one has impugned the honesty of David Kirkaldy, whilst instances are given in which persons, after modifying the results of his experiments to suit their purposes, have been glad to avail themselves of the prestige of his accuracy.

#### THE SCIENTIFIC EXPEDITION TO THE NORTHERN ETHEAL.

THE Egyptian Government have decided to print at the Government press in Cairo the complete report of this expedition, which was dispatched last year by H.H. the Khedive. It contains geographical, geological, and antiquarian maps, with numerous photographs, sketches, and plans of old ruins, and there are nine chapters of letterpress.

In the geological section it is shown that the great sandstone plain extends across the Arabian range, which was formerly thought to be its eastern shore. Some interesting details are given also of the emerald mines, which until the conquest of Peru were the only emerald mines known to exist.

The antiquarian is a long chapter, devoted in great part to an endeavour to explain who were the race who lived in the pre-Ptolemaic mining towns which are scattered over the mountains, and to show that the Troglodytes of Herodotus were miners or cave-makers and not cave-dwellers. In a chapter devoted to Phœnician migration from the Red Sea to the Mediterranean are many arguments to show that the Sidonians of the Odyssey were the dwellers in the Sidon valley near Thebes; and

that the Erembi visited by Menelaus were the Blemmyes described by the Roman historians as inhabitants of the Etbai—a word which is proposed as a probable origin for the word *Æthiopia*.

In the botanical chapter is a carefully worked-out argument to prove that the disappearance of desert plants is owing to the introduction of the camel. Having in the geological chapter expressed his agreement with the views of Dr. Schweinfurth that the climate was always, as now, nearly rainless, the author presents his explanation of the disappearance of desert plants which were once numerous, and the argument is briefly thus. Although the camel was sometimes employed on the Kina-Kosair and Koptos-Berenice roads in pre-Ptolemaic times, it was not until the Arab was master in the Nile valley that the camel could breed in the deserts to the east of the Nile. Nearly all the valleys are called by Arabic names of trees, indicating the presence of these trees 1,200 years ago, when the Arab arrived and changed the old Beja or Blemmye names, some of which still survive. And these trees have now disappeared before the camel and his attendant Arab, who makes into charcoal what the camel cannot eat.

In the commercial chapter an interesting parallel is drawn between the commerce of the Red Sea and that of the Persian Gulf. Sir George Birdwood has placed his great resources at the author's disposal for the ancient history of these old rival trade routes. But the modern part is most interesting. Prominence is given to the position of the British free port of Aden as a storehouse on which the Eastern Sudan can draw when it turns its thoughts to trade. And with reference to a railway from the Nile to the Red Sea, it is pointed out that the railway to Suez has in no degree modified the barren coast, and that to bring Suez four or six degrees further south would not modify that ancient sterility.

Some vocabularies of Nile and desert dialects are given, which may be useful to Nile travellers, and a chapter is devoted to some astronomical determinations. These are interesting, for while Assuan, with its historic well, was the first place on which the early astronomers practised, still its position has not yet been definitely fixed. An inscription on a temple at Philæ, which was first pointed out by Mr. Pascoe Grenfell, gives the longitude of Assuan with great apparent exactness. It is signed by a number of scientific men of the French expedition, who next year placed at Luxor a second inscription, giving the position of Assuan in equal detail, but twenty miles from the position assigned to it in the first inscription. The reports are by Mr. Floyer, who was in charge of the expedition.

#### CHEMICAL NOTES.

VICTOR MEYER has been making some interesting experiments on the temperature at which an intimate mixture of oxygen and hydrogen will combine. This temperature is shown to lie between 650° and 730°, for on passing the gas through a tube contained in a bath of boiling zinc bromide (650°) no appreciable combination occurs, whilst if the bromide be replaced by zinc chloride, which boils at 730°, explosion takes place. In another paper he has described a number of lecture experiments on the combination of the mixed gases, from which, as an example of the influence of foreign substances on the combination, the following may be quoted. Two glass vessels, alike in all respects save that one is coated on its inner surface with silver, whilst the other is not, are filled with oxy-hydrogen gas, sealed, and suspended in the vapour of boiling aniline for two hours. At the end of the experiment it is found that in the silvered vessel combination has taken place to the extent of 90 per cent. of the contained gas, whilst in the unsilvered vessel no combination whatever has occurred.

In the preparation of glass it has usually been assumed that the products of the action of carbon and silica on the alkali sulphates were carbonic and sulphurous acids and silicates. Some experiments of Scheurer-Kestner's have, however, shown that the products are free sulphur, carbonic oxide, carbonic acid, and silicates. Similarly, when sulphurous acid is passed over carbon heated to bright redness the products are sulphur, carbonic oxide, and carbonic acid.

Lobry de Bruyn has been making experiments on the explosion of ammonium nitrate by the detonation, in contact with it, of small quantities of mercuric fulminate. From these it appears that ammonium nitrate requires for its explosion a stronger initial impulse than either dynamite or dry cotton powder, so that it will be of no general use as an explosive except when mixed with carbon or aromatic nitro-compounds; for coal mining, however, it may be of great use, since the explosion is accompanied with but a slight rise in temperature.

Barium carbide is formed readily when a mixture of powdered charcoal and barium amalgam is heated to redness in a stream of hydrogen. The formation also occurs in an atmosphere of nitrogen, but a good deal of barium cyanide is then also obtained. Barium nitride has the formula  $BaC_2$ ; it is not changed when heated to bright redness, but is at once decomposed by cold water with evolution of acetylene.

Adverse opinions having been expressed as to the use of vessels made of aluminium for containing food and beverages, although the lightness of this metal seems to render it especially applicable to this purpose, Dr. Lunge has made a lengthy series of experiments from which it seems that liquids such as tea, coffee, and beer are practically without action on it, that brandy is almost without action, and that whilst acids and acid liquids have a pronounced action, even that is too small to cause any alarm; hence he asserts that aluminium may be safely employed for holding articles of food, at least at the ordinary temperature.

Oxalic chloride,  $COCl \cdot COCl$ , has been obtained by M. Fauconnier, by the action of phosphorus pentachloride on ethyl oxalate. It is a colourless mobile liquid, which fumes strongly in the air, has a very irritating odour, and boils at 70°. It reacts violently with water to form oxalic and hydrochloric acids, and with methyl alcohol it yields methyl oxalate.

#### ASTRONOMICAL NOTES.

THE Annual Visitation of the Royal Observatory, Greenwich, will, in accordance with custom, be held this afternoon, it being the first Saturday in June.

Mr. Prince, F.R.A.S., of Crowborough Hill, Sussex, has issued a summary of the meteorological journal kept by him at his elevated station (825 feet above the level of the sea) during the year 1891—an abnormal one in several respects. The severe frost which commenced suddenly on November 25th in the previous year continued until the 19th of January, a period of fifty-six days, or exactly eight weeks. February was mild and absolutely dry, but the temperature of March was more than one degree, and of April more than two degrees, below the average. May and June varied very much, and the greater part of the summer was wet, cold, and unfavourable to vegetation. September was fine on the whole, and the highest day temperature in the shade for the year (78°·5) was attained on the 11th of that month. October was mild, wet, and stormy. November was remarkable for the most violent gale (on the 10th and 11th) which had occurred for several years; whilst December was the warmest since 1880. The rainfall for the whole year was more than 5 inches above the average of twenty-one years at Crowborough Hill.

The *Rapport annuel sur l'État de l'Observatoire de Paris* for the year 1891 was presented to the Council on January 30th last, and has



been distributed. The introductory matter consists of an account of the present state of preparation for the great photographic survey of the heavens, the general result being that sixteen observatories were ready to commence operations at the end of the year, but that two others, those of Santiago and Rio de Janeiro, had found it necessary to delay on account of the political troubles which Chili and Brazil had been passing through. The work of the Paris Observatory had been carried on with its accustomed regularity in all its departments. The Gamby circle was applied to the investigation of the latitude and the question of its variations; as to the numbers obtained, Admiral Mouchez remarks: "on n'aperçoit dans la marche de ces nombres aucune trace de la loi qu'on a cru découvrir en d'autres observatoires." The observations for the determination of the constant of aberration have been completed, are in process of reduction, and will be published in a separate memoir next year. Besides the usual planetary and cometary observations with the equatorials, a considerable number of measurements of double stars and micrometric measures of nebulae have been obtained. The spring and summer of 1891 were very unfavourable for astronomical observations, but the last four months of the year were good, especially September and October; so that in those two months nearly as many observations of nebulae were made as in the rest of the year. Astronomical photography has been carried on in other directions, particularly as applied to the moon, besides that referring to the great stellar chart; and the newly organized department of spectroscopy has been actively pursued by M. Deslandres, who has obtained interesting results in all the three branches of research in that service: *i. e.*, laboratory work, and solar and stellar spectroscopy. The meteorological, magnetical, and other subsidiary observations were regularly continued in 1891, and call for no special remark. The report concludes with references to several special works by members of the staff of the observatory, which have appeared from time to time during the year in the *Comptes Rendus de l'Académie des Sciences*; of these perhaps the most interesting are the papers of M. Bigourdan on observations and discoveries of nebulae and on two periodical comets.

Circular No. 32 of the Wolsingham Observatory states that Mr. Espin has found a star R.A. 16° 40', N.P.D. 34° 48', to be variable, its magnitude in the Bonn 'Durchmusterung' being 9.2, whilst at Wolsingham this was noted to be 7.3 and 7.7 on the nights of April 26th and 29th respectively.

Winnecke's periodical comet—which (as has already been mentioned in our "Notes") was first detected at the present appearance by Dr. Spitaler at Vienna on the 18th of March, and is now approaching perihelion—was observed by MM. Rambaud and Sy at the Algiers Observatory on April 20th and following days. They remark (*Comptes Rendus* for the 2nd ult.) that it, "malgré sa faiblesse extrême, a pu être observée à l'équatorial coulé de 0<sup>m</sup> 318. La partie la plus intense de la nébulosité est ronde, d'environ 2' de diamètre, avec un point brillant central qui apparaît par éclats; mais la nébulosité semble s'étendre à une très grande distance au delà."

#### SOCIETIES.

**GEOLOGICAL.**—May 25.—Mr. W. H. Hudleston, President, in the chair.—The Rev. J. E. Shepherd was elected a Fellow.—The following communications were read: 'On *Delphinognathus conocephalus* (Seeley) from the Middle Karoo Beds, Cape Colony, preserved in the South African Museum, Capetown,' and 'On Further Evidence of *Endothiodon bathystoma* (Owen) from Oude Kloof, in the Nieuwveldt Mountains, Cape Colony,' by Prof. H. G. Seeley, 'On the Discovery of Mammoth and other Remains in Endsleigh Street, and on Sections exposed in Endsleigh Gardens, Gordon Street, Gordon Square,

and Tavistock Square, N.W.,' by Dr. H. Hicks,—and 'The Morphology of *Stephanoceras zigzag*,' by Mr. S. S. Buckman.

**SOCIETY OF ANTIQUARIES.**—May 19.—Mr. A. W. Franks, President, in the chair.—Mr. Blair reported the discovery of a Roman altar at Wallsend, bearing a dedicatory inscription by the Fourth Cohort of Lingones to Jupiter. The importance of this discovery lies in the fact that the presence of the Fourth Cohort at Wallsend settles the identity of that station with Segedunum.—The Rev. H. Waller, through the Rev. R. S. Baker, local secretary, exhibited a Roman strainer of grey ware found in Northamptonshire.—Mr. C. H. Read communicated an account of a hoard of bronze implements found at Shoebury, Essex, containing one or two types not hitherto found in Britain.—Major Browne exhibited a pair of heavy stirrups of Oriental type, beautifully ornamented with Italian inlays of niello and cloisonné enamel, and plated with silver-gilt. Upon these stirrups Mr. Franks read some descriptive remarks.—Mr. A. Gibbs exhibited a pair of gunner's callipers of sixteenth century date, ingeniously formed for use as an offensive weapon, for measuring the elevation or depression of a gun, and for calculating the weight of stone, lead, or iron shot of given diameter.—Mr. Norris, by permission of the Rev. S. O. Baker, exhibited the beautiful cloth-of-gold sword-belt formerly attached to the State Sword of Scotland, given to James V., with a consecrated hat, by Pope Julius II. The belt is woven with arms, keys, and tiara of the Pope, and has a splendid silver-gilt buckle ornamented with blue enamel. For comparison, Mr. Franks exhibited a similar but smaller belt in his own possession.

**LINNEAN.**—May 24.—*Anniversary Meeting.*—Prof. Stewart, President, in the chair.—Messrs. J. Humphreys and F. Enock were admitted Fellows.—The Treasurer presented his annual report, and the Secretary having announced the elections and deaths during the past twelve months, the usual ballot took place for new members of Council, when the following were elected: Messrs. E. L. Batters, W. Carruthers, H. Druce, S. Moore, and Dr. D. H. Scott.—The President and officers were re-elected.—The Librarian's report having been read, and certain formal business having been transacted, the President delivered his annual address, taking for his subject 'Commensalism and Symbiosis.'—The Society's Gold Medal was then formally presented to Dr. A. Russel Wallace in recognition of the service rendered by him to zoological science by numerous valuable publications.—After Dr. Wallace had replied, the President announced the gift by Dr. R. C. A. Prior of an oxy-hydrogen lantern for use at the evening meetings.

**ARISTOTELIAN.**—May 23.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by the Rev. H. Rashdall, Mr. J. H. Muirhead, Miss Anderson, and Mr. A. Boutwood on 'Eudæmonism; or, Happiness as the Basis of Ethic.'

#### MEETINGS FOR THE ENSUING WEEK.

- TUES. Royal Institution, 3.—'Some Aspects of Greek Poetry,' Prof. E. C. Jebb.
- Shortland, 8.
- WED. United Service Institution, 3.—'Magazine Rifles, their latest Development and Effects,' Capt. W. H. James.
- Geological, 8.—'The Tertiary Microzoic Formations of Trinidad,' Mr. B. J. L. Guppy; 'The Bagshot Beds of Bagshot Heath (a Rejoinder),' Rev. A. Irving; 'Notes on the Geology of the Nile Valley,' Messrs. Johnson Pasha and H. D. Richmond.
- THURS. Royal Institution, 3.—'Faust,' Mr. R. G. Moulton.
- Mathematical, 8.—'On the Reflection and Refraction of Light from a Magnetized Transparent Medium,' Mr. A. B. Basset.
- FRI. United Service Institution, 3.—'Ambulance Work and Material in Peace and War,' Mr. J. Furley.
- Physical, 5.—'Some Points connected with the Electromotive Force of Secondary Batteries,' Dr. J. H. Gladstone and Mr. Hibbert; 'Workshop, Hallistic, and other Shielded Galvanometers,' Prof. W. E. Ayrton and Mr. Mather.
- New Shakespeare, 8.—'The Academic Drama and the Latin Play of "Romeo and Juliet,"' Mr. I. Gollancz.
- Astronomical, 8.
- Royal Institution, 9.—'Magnetic Properties of Liquid Oxygen,' Prof. Dewar.
- SAT. Royal Institution, 3.—'Modern Discoveries in Agricultural and Forest Botany,' Prof. H. Marshall Ward.

#### Science Gossip.

THE next conversazione of the Royal Society takes place on Wednesday week, June 15th.

THE essay by the late Mr. Thomas Roberts on the Jurassic rocks of the neighbourhood of Cambridge, which obtained the Sedgwick Prize in 1886, will be published shortly by the Cambridge University Press. The work will be edited by Mr. H. Woods.

DR. PHILIP WHITESIDE MACLAGAN, who died at Berwick-on-Tweed on the 25th of May, was the second son of Dr. David MacLagan, a distinguished army surgeon, who served throughout the Walcheren expedition and in the Peninsula,

and held the rank of "Physician to the Forces." His son Philip also entered the army in the medical department, and was surgeon of the Canadian Rifles and afterwards of the 20th Regiment. From his school days he was a student of natural history. A similarity of tastes and pursuits brought him into connexion with Dr. George Johnston, of Berwick, a naturalist of reputation, specially as a conchologist and botanist, whose original researches and many writings gave him a prominent place among the scientific men of his time. Dr. MacLagan, retiring from the army, joined, and then succeeded, Dr. Johnston in practice in Berwickshire, having already become his son-in-law. At Berwick the rest of Dr. MacLagan's life was spent in active professional employment. To this he joined the continued pursuit of his favourite science of botany. He kept up a correspondence with eminent botanists in England and America, and was occupied with his herbarium almost to the last day of his life. But above all his pursuits was his earnest devotion to every work of religious and benevolent usefulness, and he gained the affection and respect of the town and neighbourhood in which he spent so many years of a valuable life. Dr. MacLagan was brother of the Archbishop of York and of Sir Douglas MacLagan, President of the Royal Society of Edinburgh.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—THE ONE HUNDRED and SEVENTEENTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R. W.S., Secretary.

*The Tombs of the Kings of England.* By J. Charles Wall. (Sampson Low & Co.)

THE tombs of the kings and queens of England may justly claim to form as grand a series of royal memorials as can be seen in any country in Europe; and whether they be regarded from an historical or an antiquarian point of view, there can be no question as to the interest they arouse not only in Englishmen, but in all English-speaking races.

The work before us treats only of the tombs of the kings of England. Including an introduction of twenty pages and a very brief index, it consists of 486 pages, divided into fifteen sections.

The introduction calls for little notice; but a statement that "lead coffins were not generally used before the fifteenth century" is rather sweeping. Not to mention the many instances of Romano-British lead coffins, we have the interesting account of the finding by Warham of Dunstan's body at Canterbury in a leaden coffin, "quæ quidem cista facta est non ex plano plumbo sed arte quadam pulcherrime est plicata." Stigand was buried at Winchester in 1069 in a leaden coffin; and Ger-vase of Canterbury describes the finding of Lanfranc's body enclosed in a very heavy sheet of lead, and the reburial of Archbishop Theobald in *arca plumbea*. Edward II. and Henry IV. both also lie enclosed in lead.

The eight sections treating of the tombs of the pre-Norman kings occupy 177 pages, and might with advantage have been considerably curtailed; while the legendary nonsense about Lucius, Vortigern, Arthur, Cadwalla, and Stonehenge should have been left out. The chapter on the kings of Kent contains much, too, that is very doubtful.

The account of the tombs of the Wessex kings comprises the only original matter in



the book, in the illustrated description of the interesting series of reliquaries at Winchester. These consist outwardly of six carved and painted wooden chests, set up by Bishop Fox when he refitted the choir, on the screens enclosing the presbytery. Most of these chests were opened in 1886, when each was found to enclose a wooden coffer with a ridged top, decorated on the sides and roof with fifteenth century painting. The coffers contained the skulls and bones of various persons, whose names appear on the sides. The kings whose remains are thus preserved at Winchester include four kings of Wessex—Kynegils, Kenewalc, Egbert, and Ethelwulf—as well as Canute and William Rufus. Of the tombs of the Mercian and Northumbrian kings no remains exist, and the same may be said, since the destruction of St. Edmund's shrine, of the kings of East Anglia. An extraordinary blunder occurs on p. 134, where the well-known Limoges enamel coffer at Hereford, with scenes from the murder and burial of St. Thomas of Canterbury, is described as representing the murder and entombment of St. Ethelbert. A memorial of one East Saxon king, that ascribed to Sebert, yet remains on the south side of the presbytery at Westminster, but Sebba's marble tomb perished in the demolition of old St. Paul's, with its companion monument of Ethelred the Unready. Of many of the later Saxon kings the memorials have perished, but the bones of Edred and Canute rest in two of the reliquary chests at Winchester, where also stands the tomb of Hardicanute. The shrines of Edgar the Peaceful and St. Edward the Martyr, at Glastonbury and Shaftesbury respectively, have long disappeared.

The most important of all the tombs of the pre-Norman kings is that of Edward the Confessor at Westminster, where the mutilated Italian shrine still holds the body of the saintly king. Mr. Wall's description of this is mainly based on the well-known account by Mr. Burges in Sir G. G. Scott's 'Gleanings,' from which two of the illustrations are also reproduced, without any acknowledgment. Mr. Micklethwaite's ingenious interpretation of the letters on the Byzantine gold cross stolen from the king's coffin by Charles Taylor does not seem to have come within the scope of Mr. Wall's reading.

The original tombs of the Conqueror and his sons William and Henry, and of Stephen and his queen, are destroyed, and the only memorial of William the Great is a marble slab before the high altar at Caen covering a single thigh-bone! Among the monuments at Winchester are two ascribed to Rufus. The one is the well-known stone coffin with coped lid, which, however, from the objects found in it, is almost certainly that of a bishop, and not the king's. The other memorial is one of Bishop Fox's reliquaries, which purports to contain the bones of Canute, Rufus, and other persons placed therein in 1661.

The series of post-Conquest monuments really begins, therefore, with the effigies of Henry I. and his queen and of Richard and Isabella (the wife of John) at Fontevraud; to which must be added the second effigy of Richard, covering his "lion heart" at Rouen, and the figure of Berengaria at L'Esplan. Although Mr. Wall mentions

the discovery of the Fontevraud effigies by Stothard he makes no reference to the beautiful drawings of them and Berengaria's figure published by that artist in his 'Monumental Effigies,' although he does not scruple to make use of his letterpress. Mr. Wall's account of the Rouen effigy is a mere paraphrase of Mr. Way's admirable description in vol. xxix. of *Archæologia*, from which two illustrations are also directly copied without any reference or acknowledgment.

The first of the English series of royal tombs is that of King John at Worcester. The effigy is original, but the tomb is nearly three centuries later. Mr. Wall copies Stothard's description of the original colouring of the effigy; but he has certainly not seen the tomb itself, since he is quite unaware of the incredible barbarism perpetrated some years ago by the officials of H.M. Office of Works, who daubed the Purbeck marble figure from head to foot with gold-leaf to imitate a gilt bronze effigy, and stuck a brass ring round the head to hide the broken marble crown! This astounding piece of folly was, of course, perpetrated by way of "restoration"!

Mr. Wall's accounts of the later tombs, from Edward I. to Elizabeth, and of the burials of the Stuart and Hanoverian kings are all taken from well-known sources, such as Scott's 'Gleanings' and Stanley's 'Memorials,' usually without the smallest reference or acknowledgment. As a consequence, various blunders are repeated and many interesting facts are unrecorded. Thus, in the account of Edward I.'s tomb the long series of entries in the royal warrants, "de cera renovanda circa corpus regis," are still asserted to refer to the periodical renewing of the cerecloth; and no mention is made of the opening, in 1855, of Edward II.'s tomb at Gloucester and the discovery of his leaden coffin. It appears, too, as if Mr. Wall had not examined the tombs at Westminster at all, since he omits all reference to the recovered pieces of Torregiano's altar, and describes the beautiful enamelled shields on the base of Edward III.'s tomb as made of wood!

The book contains nearly sixty illustrations, of very variable quality. A few, such as the cuts of the Winchester relic-chests, are new, and excellent in their way, while others—e.g., the tombs of John, Richard II., Henry V., and Henry VII.—are exceedingly poor, and such pictures as 'The Giant's Dance,' as Stonehenge is called, 'The Grave of Ethelred at Bardney,' and the coffins of Kenulf and Kenelm are beneath notice. Not a few of the illustrations, as already pointed out, are reproduced bodily from well-known works, in almost every case without any acknowledgment or reference, and with the engraver's name cut out or omitted (as in the illustrations from Scott's 'Gleanings').

The general public may possibly consider Mr. Wall's book both interesting and edifying, but to any one who is acquainted with the history of the tombs of the kings of England it is annoying to find other men's work made use of without the smallest recognition.

## THE ROYAL ACADEMY.

(Fourth Notice.)

### LANDSCAPES.

WE may begin this article by criticizing the most important of the landscapes which we have not already noticed. Mr. R. Noble's touch in *September* (No. 4) is bright, but rather hard and mechanical. The massed effect is good and the colour true. His *Spring Evening* (811) is almost as good.—*An Autumn Evening* (6) is very fresh and creditable to Mr. F. Whitehead. It is tender in tone, but the touch is a little heavy. We like this gentleman's *Street Scene, Algiers* (8).—Mr. V. Davis still continues to charm us with his sweet and serene, if rather mannered studies of late autumnal effects of misty daylight, still river pools, russet foliage, faded herbs and shrubs, and floating swans. His *Sunlight glowing on the Mere* (11) is bright and delicate. *Behind the Mill* (123), a similar, but greyer effect, is too mannered, and has not escaped the influence of the lamp. *The Passing of Autumn* (288) exhibits the same merits and the same symptoms of weakness.—Mr. P. Graham is a thorough mannerist, yet he possesses at least two subjects. This exhibition illustrates them both. In *Sea-worn Rocks* (25) he is at his very best, for if the materials are not newer than usual, there is unusual reliance upon nature, and the motive is more telling. The whole is broad and homogeneous, and free from that woolliness which deforms many good seascapes. Mr. Graham has taxed his knowledge of the structure of billows, and yet there is a good deal of flimsy work here. No. 217, *Sunshine and Shower*, illustrates Mr. Graham's other subject—a drove of shaggy, or rather woolly, cattle rambling by a loch side, abundance of stones, herbage *ad libitum*, mist and vapour laden with sunlight to order, and in addition the well-known gleam on the water. No. 217 is far inferior to No. 25.—The *Sandy Pastures* (35) of Mr. C. H. Mackie is distinguished by its massive simplicity and low tones, but the paintiness of the sky is unnatural.—*Christchurch Minster, Hampshire* (42), is, contrariwise, a little spotty, still its clear sunlight and brightness are welcome and creditable to Mr. F. Richards.—The *Yorkshire Valley* (50) of Mr. J. M. Bromley, though well painted, is in want of spaciousness and a more natural sky.

Mr. H. W. B. Davis's landscapes and cattle pictures would, but for an accident, have been noticed in the first of these articles. In *Trespassing* (54) a company of hungry cows, that have intruded into an unknown field, alight with glowing poppies and giant daisies, look up to us with evident sense of guilt which is humorously rendered by the painter, who has studied them thoroughly and treated the whole of his picture with a much improved sense of warmth and softness. The sky is a little hard, as early autumnal skies are apt to be, but not cold, and the treatment of the downs in the distance is first rate. *Spring Time* (191) charms the visitor by its expansiveness, purity, breadth, and feeling for the gradations of the atmosphere. *Summer Time* (665) renders soft sunlight to perfection, and is at once bright and solid. *The Shadow of Evening* (671) should be studied along with the artist's noble picture of 'Caesar's Camp,' which is now in the New Gallery. At once warm and rich, No. 671 is not far from being Mr. Davis's masterpiece.—Although moonrise over a rocky coast and lofty cornfield just reaped is a noble theme that has elicited the painter's sympathies, it did not induce Mr. W. G. Foster to finish his *Last Faint Pulse of Quivering Light* (80), or to refine it to the utmost. These defects eliminated, No. 80 would be a first-rate landscape. No. 322, by the same artist, deserves attention, and so does *The Blush of Spring* (915).—Mr. P. Norman's *Cromer* (86) is a capital picture of sunrise in summer. The levels of the fresh green sea have been ably painted, while the



breadth of the grey masses of buildings and the perspective of the cliffs and the roiness of the sky raise it above the level of merely topographical landscapes. — *Idwal* (98), the often-painted tarn of Snowdon, has supplied the subject of many a telling landscape, but few of them have dwelt on the emotional side of a fine subject in so much of Gustave Doré's mood as Mr. J. J. Inglis in his effective view of the gloomy pool, and its barren sides overshadowed by thunderclouds. We feel that the agony has been piled rather too high for good taste, still the picture is a clever one. — Contrast it with Mr. A. East's *Hayle, from Lelant* (104), a brilliant view of the sandy estuary after the tide is out and while splendid sunlight illuminates a mass of buildings and of black fishing-boats moored to the shore. This seems to us Mr. East's best work. His *Autumn Afternoon* (591) is also most excellent. — In *The City of Dis* (114) Mr. A. Goodwin is unfortunate in following John Martin and trying to express the terrible pathos of the iron city, with figures which do not truly remind us of Dante. Spectacular as it is, this fiery and gloomy vision might have been made grander by the use of simpler means, and Mr. Goodwin has, we fear, found bathos where he intended to be sublime. It is an able man's mistake to let himself fall into a melodramatic mood, and especially is it an error to use pyrotechnics in art. His *Pastoral Symphony, Guernsey* (517), to which we have before referred, is a much better thing. — Mr. L. Smythe's *Landscape* (136), although clever throughout, brilliant, and notable for large and telling motives of colour and light, lacks finish, especially in the foreground; the sky is unworthy of the rest. — *Low Tide on the Bar* (149), by Mr. F. Milner, a picture of Hayle Bar, is pleasant, homogeneous, decidedly like nature, capital in tone, and pure in colour, yet, attractive as it is, it hardly bears examination.

Except its distance, vapour-charged air, and extremely fine sky, *Between the Showers* (162) is hardly so good as we hoped for from Mr. J. E. Hodgson. — Mr. B. W. Leader contributes in *Across the Common* (167) one of his bright, clean-washed landscapes. Although extremely effective and clever, it is, as usual, mannered and superficial. Excepting some topographical details of no account as art, *Conway Bay and the Carnarvonshire Coast* (417) is exactly what we have had from Mr. Leader before — unsympathetic and metallic. No. 634, *A Surrey Sandpit*, by the same painter, is a good subject, worthy of being painted by Linnell or William Hunt; but it is not better than the other pictures of its author, whose mechanical facility betrays him at every turn. — *The Repose* (169) of Mr. J. Olsson is harmonious, but a little weak. — Mr. A. Parsons is a true lover of nature, and his works are marked by taste and delicacy. *The Flowers appear on the Earth* (184) is admirable in its free and light painting and choice draughtsmanship of a blossoming orchard and abundant spring herbage. The verdure is, perhaps, a little too positive. — Compared with Mr. Parsons's landscape, Mr. T. S. Cooper's *In the Meadows at Curfew Hour* (238) is old-fashioned in its porcelain-like hardness, brilliancy, thorough finish, and almost unpleasant smoothness of surface. But the cows grouped about the ruins are well and firmly drawn, and the trees, though the sharpness of their definitions is almost metallic, are touched with learning, and the purity and brightness of the picture are quite enjoyable. As the work of a man so aged, it is a marvel. *On a Farm at Noon* (301) is also remarkable for a veteran, while *Among the Sandwich Flats* (646) would have astonished visitors to the Academies of forty years ago. — *Abandoned* (239), by Mr. J. Fraser, a water-logged barque rolling heavily in the somewhat too green sea, and a smaller vessel sailin' from

it, is commendable for the way in which the differing movements of the vessels are delineated, and, though rather wanting simplicity and massing of its parts, it makes a capital picture. — The drawing and modelling of the huge green seas which, in *The Land's End* (261), break against those mighty bastions of granite which are so well drawn in Mr. R. H. Carter's picture, deserve attention. The movements and colour of the water are excellent, but it may be a little too glassy and pale, even for those pure seas; too uniform in tints it certainly is. The cliffs need to be simplified, not with greater finish, but with greater breadth.

*Quiet End of Day* (270) is Mrs. Corbet's title for an harmonious and reposeful picture of meadows, willows skilfully grouped, their soft foliage and massed boughs. It has the serene sobriety of a thoroughly English theme. Its refinement and tenderness form a strong contrast to the coarse execution and tawdry painting of Mr. Colin Hunter's lake view which he calls *The Burial of the Macdonalds of Glencoe* (286), which is cruder than anything he has produced before, and so inferior in its studies and technique as hardly to be art at all. It is cruelly placed as the pendant of No. 291, Mr. D. Murray's fine view of 'The Farm Ford.' — The best part of Mr. Vicat Cole's large view of *Westminster* (306) is the sky and air about the towers of the Houses glowing in the sunlight. Nearly all the rest is mechanical, and drier even than Dawson's well-known view, which it resembles. The drawing, however, is less open to criticism. — *A South-west Gale, Steeple Cove* (346), by Mr. W. Shaw, deserves praise for the movements of the waves, but the sea-colours are poor. — Mr. A. J. Hook's *Cargo of Slates* (453) may be praised for the fine and solid draughtsmanship and painting of the sea, and the movement of the embayed sloop which is moored near a rocky coast. The lighting of the picture leaves nothing to be desired. Its simplicity and modesty contrast with the more showy qualities of Mr. C. E. Johnson's *Flowing to the Lowlands* (455), which nevertheless can boast of some pleasant colour and a bright effect. The same may be said of the artist's *Evening Shadows* (460), which is decidedly bright and pretty. — Mr. W. F. Calderon's *Orphans* (459), puppies protected by a huge deerhound, is full of character and capitally painted.

The *Isles of Skomer and Skokham*, which Mr. Brett has delineated in No. 596 with the felicitous breadth and finish that characterize his more studied paintings, are barren rocks some miles off the coast of Pembrokeshire; like other larger and more distant holms in the same part of the Atlantic, they rise abruptly out of deep water. To the furious gales and antagonistic currents that sweep round them are due such angry billows as those before us, speeding along as if they were a single wave, so that the summits of the long furrows break in lofty crests of peculiar form, that are finely drawn and modelled in this picture. The storm clouds overhead and the gleam upon part of the sea impart character and force of their own to the whole. *The Sea Mist drifts Inshore* (678) is a capital picture of a rocky bay, where pale yellow sands threaten to bury the huge boulders that encumber them and those blue-black colonies of mussels, the colour of which Mr. Brett employs with as much tact as Mr. Hook his stones strewn with weed. The low tide, the drifting vapours and their dim shadows are telling features of the picture, which is only a little inferior to the more ambitious No. 596. *Cardigan Bay* (756) and *The Dog Rock in Bad Weather* (763) do not differ from the majority of Mr. Brett's minor works. — As a painter Mr. J. W. North is the completest possible antithesis to Mr. Brett. Mr. North paints woodlands in mist without a defined element anywhere, and is a colourist and tone painter of scope so narrow and pathos so restricted that, unless a radical change

redeems his art, he will soon take rank as a mannerist with Mr. Leader or Mr. Vicat Cole. Of this danger, as well as of the character and value of his methods, *Druidcombe, Somerset* (602), is a capital example. The golden atmosphere is delicately toned, so to say, by the pale silver of the new moon. — Miss A. J. Walters has painted *A Bright Gleam from the West* (673) with much feeling for the truth of the sky, air, and water, while the last gold touches the crests of breaking waves and the levels of a well-drawn sea. — In Mr. J. Aumonier's *River Piave, Belluno* (892), the pearly atmosphere and enamel-like colours are enjoyable, and so is the expressive and large style. These qualities can be detected in spite of the picture's elevated position, and are in accord with the reputation of the painter. Taken together, they seem to demand a better place for the picture, which is undoubtedly an excellent piece of prose. — An admirable piece of poetry appears in its neighbour, Mr. M. R. Corbet's *The Cloud-surrounded Morn* (955), a grand vision of a sandy foreground, the estuary of a Roman river, which is studded with tamarisks and trees of thin foliage; beyond them stretches the blue and purplish shadow of the distant hills; further off, the solid flanks of the mountains rise in dim majestic masses, their rugged outlines sharply marked against the sky. The glowing purity and solemn beauty of the sky make this a noble picture, the austere charm of which is likely to be overlooked in an exhibition which is at best a congeries of items of all sorts, where the finest things suffer most. — No. 988 depicts a marsh pool studded with withered rushes as seen in a soft light, a tender greyness pervading the atmosphere, so that the whole is exceptionally massive and simple. It is called *Low Land*, and is the work of Mr. A. Brown. — The last landscape in oil to which it is our duty to call attention is Mr. C. N. Hemy's sea piece, *The Trammel Net* (989), the motion and colour of which are very good indeed; the sky is excellent, and the whole so full of air, movement, and circumstance that its only important defects are a certain chalkiness, and less clearness in the half-tones than one might wish.

#### THE WATER-COLOUR DRAWINGS.

It is with great pleasure we turn to the Water-Colour Room, which contains not fewer than four hundred examples, or nearly twice as many as the Old Society's exhibition. Nor are they at all inferior to the drawings in Pall Mall; in some respects, especially the figure subjects and incidents painted on a large scale and in detail, there cannot be two opinions as to which is the more admirable gathering. The difference is still greater when we come to compare the Royal Academy's collection of drawings by artists who belong to neither of the water-colour societies with that annually formed by the Institute. That the Old Society for a body of limited numbers is wonderfully successful goes without saying; but the marked success which has attended the Academy's comparatively recent efforts we think of good omen for those who desire the Academy to open its ranks to a certain number of painters in water colour. It is quite certain that a very large proportion of those to whose works we are now about to refer are quite worthy to become members of the Royal Academy. We shall criticize them in the order of the Catalogue, and none but the exceptionally meritorious. Of these the first is Mr. J. M. Macintosh's "*When Daylight softens into Even*" (1046), a warm, tender, and homogeneous view of a road over a common. — *Wild Duck Shooting in Mull* (1049) is extremely clever, broad, and artistic as a whole, but the details are too mechanical. It is by Mr. E. E. Briggs. — *The Idle Moments* (1052) of Mr. J. Eyre is a broad, well lighted, and clearly painted cottage interior, and the figure of a girl lying on a bench and reading



is nicely put in.—A life-size bust portrait (1058) of Mrs. R. H. Cox, in a blue dress, is distinguished by its vigorous and large style. The difficulty of treating such a subject on such a scale makes this instance more worthy of admiration. It is by Mr. C. M. Newton.—*Solitude* (1064), by Mr. G. Cockram, is a noble landscape, and amply merits the attention it has secured. It is a wide, far-reaching view of the sea from a low sandy shore, over which the thinnest of silvery films of water is creeping slowly, and shining in the dimmed lustre of a grey day; rain-clouds are drifting into masses and turning the bluish water to slate colour. The tardy movements of these clouds, the breadth, luminosity, and expressiveness of the picture at large, prove the wisdom of the Committee's choice in buying it with the Chantrey Fund. *An Anglesey Farmyard* (1122), white cottages near the sea beach in brilliant sunlight, a smaller drawing by the same contributor, is clear, luminous, pure toned, and admirable in its solidity.

Mr. S. Goetze's "*A Countenance in which did meet Sweet Records, Promises as sweet*" (1072), is almost worthy of the noble motto. It is a life-size study, from the life, of a serene, yet animated face, well drawn, and ably modelled. The chief fault is that the carnations are a little too yellow.—Mrs. E. Herdman (1074), by Miss M. Herdman, is a solid and well-studied picture abounding in character.—Mr. G. D. Hiscox's *Haunt of the Wild Fowl* (1078) is excellent in its drawing, local colours, and sentiment.—Miss Grey (1084) owes much to the deft hands of Mr. E. Roberts, who has drawn a pretty face with taste and spirit. It is a little artificial.—In Miss L. Bradford (1093), by Mr. W. Small, the face is imperfectly executed; it is a life-size seated figure in a brown dress, and bright, rich, and strong.—"*Our Father*," a child praying (1096), has been nicely, delicately, and prettily painted by Mr. W. Seymour, who sympathized with his subject, and is not sentimental.—If Miss M. A. Butler continues to paint birds as well as the crows are painted in her *High Court of Justice* (1101), Mr. Marks will be her friend for life.—In *Whitby, from Larpool* (1102), Mr. J. Sowden has depicted a panorama of the Esk with admirable solidity, good drawing, and brightness. The water is especially choice, but as a whole the picture wants, as it seems to us, poetic sympathy and expression to be worthy of its subject.—Mr. F. E. Sherrard's *Audrey, Daughter of E. Hill, Esq.* (1105), is one of the best of the life-size, whole-length portraits of ladies which this room contains—pictures distinguished by the brilliancy, solidity, and purity of their flesh tints, and the solid painting of the dresses, and excellent as to their style. For the like of them we should look in vain elsewhere on this side of the Channel. No. 1105 is a strongly painted three-quarters-length figure. The bright pink dress is excellently treated.—"*The Sea which breaks and roars*," by Mr. R. Smith (1106), is a capital picture of the coast in stormy weather, where the sands are half obscured by the dark rocks. Here is good, solid, and careful drawing of the boulders and waves. The atmosphere and clouds are first rate, and the only faults are a certain woolliness and a mechanical touch in the sky.—The *Geraniums* (1107) and *Oranges and Grapes* (1108) of Mr. A. Dudley are extremely good, solid, rich in colour, and faithful in their varied tints. The reproductions of the textures and the draughtsmanship leave little to be desired, and it is scarcely a fault that the pictures are a trifle hard.—Clear, firm, brilliant, and exhaustively drawn, modelled with complete skill, are all parts of Mr. W. Toplis's *Discoart Bay, Sark* (1110), where the iron-stained slate rocks and the deep blue sea are displayed in soft, full daylight.—Mr. W. H. Millais was always a capital draughtsman in water colour, and his *Bamburgh Castle* (1114), although it is a little hard, evinces skill. *Dessert* (1115), fruit, though laboured

is extremely well drawn, bright, and true to nature. It is by Mr. F. Harris.—No. 1117, *Plums*, by Miss E. F. Grey, is singularly tender and rich, and sound in its textures and colours.

The *Captives* (1129) of Mr. St. G. Hare is a capital instance of what we have before remarked, namely, the success with which studies from the nude on a large scale, and fully finished, have been achieved by the contributors to this gallery. Here is the back, life size, of a nude woman, who is seated with her hands bound at the wrists behind her, while she is passionately embraced by a naked babe. Although the subject has been "made for the purpose" and these figures are simply studies from models deftly designed and cleverly composed, their technique deserves praise; and, so far as the flesh tints and modelling go, the picture is all that could be required—far better than experience warrants us in expecting from an artist in the method (difficult for painting nudes) that Mr. Hare affects. His *Interesting Reflections* (962) ought not to be overlooked.—Two capital architectural drawings come from Mr. R. P. Spiers, who excels in that sort of work; they are *Façade of Château de Gaillon* (1130) and *Château de Blois* (1131). They are the best of Mr. Spiers's productions, and the former is a good study of sunlight on fine white stone.—Not innocent of the lamp is Mr. L. Rivers's *Stormy Weather* (1146), the worst defect of which is its woolliness, a quality inherent in work not thoroughly done from Nature. Of *Sunset* (1157) the same may be said, but the whole is more effective and telling, and the woolliness is rather less marked.—Three highly finished and thoroughly brilliant drawings show the great advance Mr. J. E. Hodgson has made in water-colour painting, and are purer in colour, if a little harder, than this Academician's oil paintings. They are *Milking Time* (1152), *Farming* (1153), and *A Vale in Bucks* (1154), of which we like the last best.—The reputation of M. E. Wauters will not be increased in England by his dashing and effective study from the life, at life size, called *Carmen* (1166). It would have been wise on this able painter's part to have sent something more important than this to the Royal Academy, which has acted courteously in giving a good place to an unimportant drawing.—The *Fairy Tale* (1179) of Mr. C. A. Smith is a bright and clear drawing in a conventional mood and mode.—On this bright shingle-stranded Bay (1180) fairly represents the abilities of Mr. P. Ghent. It has been finished with great care and skill, to an almost stereoscopic solidity of draughtsmanship and colour. The fine atmosphere is full of light.—*Golden Pets* (1183) evinces in a charming manner the skill and taste of Miss M. Walker, which are new to us. Two very natural, fresh, and pretty girls are looking at goldfish swimming in a large glass bowl. Their faces are charmingly painted, thoroughly well drawn, and spontaneous in expression. The bowl and its contents are highly to be praised for their brightness and large style.—No. 1192 is Mr. L. Rivers's *Near Eastbourne*, a good and sympathetic study of the twilight afterglow and very rich in tone.—Mr. R. Aspinwall's *An Old-World Town* (1193) is a capital piece of prose concerning Rye.—*Waiting for the Ferryman* (1196) is Mr. C. Grant's good, but rather hard picture of the afterglow on a river.—Mr. W. Osborne's *Life in the Streets, Hard Times* (1198), gives a grimy subject with much artistic force and tact, but we should not care to buy it. The effect of gloomy and lurid twilight is in keeping with the painter's theme.—The life-size bust of *Amanda* in a pink dress (1199), by Mr. H. Ryland, is most pretty, dainty, and graceful.—*Autumn Mist* (1202) is Mr. R. Jones's sympathetic rendering of nature, a fine drawing of darkening twilight and mist over an autumnal lake and its bare trees.—*Calm Evening* (1210) brings us again to Mr. L. Rivers's impressions

of nature as they are ably expressed in a picture of twilight on a sandy shore.

Mr. W. C. T. Dobson is at his best in *Grisilde* (1216), a life-size bust of a girl crowned with flowers. The drawing is good and sound, and the carnations are much clearer and rosier than Mr. Dobson used to give to his studies of heads.—"*The Forest bare and sere*" (1226), by Mr. W. F. Bishop, is a beech wood strewn with red leaves in a delicate silvery effect.—No. 1238 is the *Versicolores Aves*, groups of dead birds of varied plumage, all splendidly painted, and so far admirable that if Mr. M. Snape had arranged his masses of colour with due regard to the chiaroscuro of the whole the result would have been a fine picture.—There is a good baby in Mr. W. Luker junior's *Mericka* (1256).—The *Warwickshire Moated Grange* (1271) of Mr. O. Baker is a capital study of a fine subject and sympathetically painted.—Mr. W. T. Winter's *Autumn Landscape* (1284) is excellent as a picture of tender vapours and golden light.—The *Roba di Roma* (1285) of Miss K. Hayllar, bric-à-brac and old draperies, exhibits great accomplishments and brilliant and solid painting, more than enough to make the subject highly interesting.—Mr. H. Coutts's *Westmoreland Fell-side* (1311), abundance of russet and golden herbage on a hillside, is, though rather flat, a piece of rich colour, good modelling, and fine solidity.—No. 1316, *A Peep at the Train, India*, by Mr. R. Swoboda, is a striking and powerful picture of intense sunlight. The faces and attitudes are good, spirited, and like nature, but they were not, on that account, worth painting.—Pearly evening light on old cottages and trees finds worthy representation at the hands of Mr. P. Norman in *A Wayside Inn* (1323), a drawing which is admirably homogeneous and clear.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS dispersed on the 28th ult. the collection of the late Mr. F. R. Leyland. The chief feature of the sale was the high prices fetched by the pictures Mr. Leyland possessed by Mr. Burne Jones. These fetched much higher sums than the Rossettis, which did not quite reach the prices anticipated. The works by old masters (rather a miscellaneous collection) fared but indifferently well. Drawings: D. G. Rossetti, *The Blessed Damozel*, 136*l.*; *Venus Verticordia*, 126*l.*; *Head of a Lady*, a study, 57*l.*; *Head of a Lady, looking down*, 58*l.*; *Head of a Lady, looking down*, 56*l.*; Pictures: W. L. Windus, *Burd Helen*, 556*l.*; *Too Late*, 105*l.*; F. Madox Brown, *Chaucer at King Edward's Court*, 105*l.*; *The Entombment*, 236*l.*; A. Legros, *Le Maître de Chapelle*, 262*l.*; *The Rehearsal*, 157*l.*; A. Moore, *Venus*, 215*l.*; *Sea-Gulls*, 304*l.*; *Shells*, 409*l.*; J. M. Whistler, *La Princesse du Pays de Porcelaine*, 441*l.*; E. Burne Jones, *The Mirror of Venus*, 3,570*l.*; *Merlin and Vivien*, 3,780*l.*; *The Seasons*, a set of four, 1,207*l.*; *Night and Morning*, a pair, 1,417*l.*; *Phyllis and Demophoon*, 850*l.*; *The Wine of Circe*, 1,417*l.*; *Cupid and Psyche*, 945*l.*; G. F. Watts, *Portrait of D. G. Rossetti*, 283*l.*; D. G. Rossetti, *Proserpina*, 567*l.*; *Mnemosyne*, or the *Lamp of Memory*, 325*l.*; *Veronica Veronese*, 1,050*l.*; *A Sea Spell*, 441*l.*; *La Pia*, *Pia de' Tolomei*, 315*l.*; *Dis Manibus*, or the *Roman Widow*, 273*l.*; *The Salutation of Beatrice*, 567*l.*; *The Blessed Damozel*, 1,029*l.*; *Lady Lilith*, 525*l.*; *Monna Rosa*, 462*l.*; *The Loving Cup*, 861*l.*; *Love's Greeting*, 194*l.*; Sir J. E. Millais, *The Eve of St. Agnes*, 2,205*l.*; F. Bol, *Head of a Young Man, in black dress and cap*, 220*l.*; Rembrandt, *Head of a Young Man*, 304*l.*; Rubens, *The Annunciation*, 141*l.*; Hans Memling, *The Virgin and Child Enthroned*, 929*l.*; Palma Vecchio, *Mars and Venus, with Cupid in a landscape*, 472*l.*; Giorgione, *Portrait of a Lady*, said to be Donna Violante, daughter of Palma Vecchio, 152*l.*; *The Holy Family*, with the portrait of the donor and his wife, 840*l.*; Lorenzo



Lotto, Head of a Man, in black dress and black cap, 231*l.* Tintoretto, Portrait of a Venetian Senator, 120*l.*; The Deposition from the Cross, 110*l.* Sandro Botticelli, The Virgin and Child, and St. John, 1,312*l.*; The Madonna and Infant Christ, with St. John, 105*l.*; Illustrations to a Story in the Decameron of Boccaccio, 1,365*l.*; The Saviour, standing before a balustrade, 126*l.*; The Virgin and Child, 246*l.* Filippo Lippi, The Adoration of the Magi, 735*l.*; The Virgin and Child, with St. Catherine and angels, 267*l.*; The Madonna and Child, 315*l.* Luca Signorelli, The Story of Coriolanus, 315*l.* Carlo Crivelli, St. George and the Dragon, 546*l.*; St. Peter and St. Paul, small whole-length figures, 315*l.* Lorenzo Costa, The Virgin and St. Joseph in Adoration, 987*l.* B. Luini, Portrait of a Lady, in a black dress and brown cap, 682*l.* Fra Bartolommeo, The Holy Family, with St. John, 110*l.* Niccolò Giolfinò, The Infant Bacchus in a Landscape, 267*l.* Francesco Francia, The Rape of Ganymede, 236*l.* Velazquez, El Corregidor di Madrid, 136*l.*

Also the following pictures, from a different collection: G. F. Watts, A Landscape, 252*l.* G. Mason, Evening, near Southport, 131*l.* D. G. Rossetti, Found, 624*l.*

Messrs. Sotheby, Wilkinson & Hodge sold last week the well-known collection of engravings by old masters which the late Mr. Richard Fisher, of Hill Top, Midhurst, formed. In two instances higher prices were realized than ever before had been reached by the same prints, viz., Dürer's 'Adam and Eve,' and Rembrandt's 'Christ healing the Sick' in the second state. Mr. Fisher had long been known as a fastidious collector, and when the sale was first announced it was generally considered that, as far as condition and impression went, a matchless collection was about to be shown to the public and then dispersed. Surprise was, therefore, naturally expressed and disappointment felt when many of the prints were found to be in quite second and third rate condition. The most important prints were, of course, faultless, and these with Mr. Fisher's name for good taste evidently affected the whole sale, for nothing appears to have sold badly. Foreigners were present in large numbers, and the Berlin Museum succeeded in carrying off at least one gem. The following prices are those realized by the more important lots: Jacopo de' Barbari, Mars and Venus, 76*l.* Domenico Campagnola, Venus, 30*l.* G. Campagnola, John the Baptist, 32*l.* L. Cranach, The Rest in Egypt, 31*l.* 10*s.* A. Dürer, Adam and Eve, 410*l.* (this impression was in the Barnard and Maberley collections, where it realized respectively 17*l.* 17*s.* and 52*l.* 10*s.*: the highest price realized by this print hitherto was 125*l.*, the sum given for the St. John Dent example at Sotheby's in 1884); The Nativity, 41*l.*; The Virgin, with long hair, 51*l.*; Virgin, with short hair, 26*l.* 10*s.*; The Virgin suckling the Infant Christ, 46*l.*; The Holy Family, 41*l.*; St. Sebastian tied to a Column, 48*l.*; St. Jerome, 63*l.*; Melancholy, 39*l.*; The Knight and Death, 100*l.*; The Arms with the Skull, 42*l.* Jacopo Francia, Christian Charity, 62*l.*; Lucretia, first state, 100*l.* L. van Leyden, The Adoration of the Magi, 56*l.*; The Rest in Egypt, 94*l.* A. Mantegna, The Entombment, 41*l.*; Christ, St. Andrew, and Longinus, 30*l.* An undescribed plate of Mars, Venus, and Cupid, by an Italian master signing himself L, 70*l.* Master of Zwolle, The Large Crucifixion, 100*l.* Israel van Meekenen, thirteen of his works in thirteen lots, 185*l.* 2*s.* Girolamo Mocetto, The Baptism of Christ, 124*l.* Van Ostade, The Quarrel with Drawn Knives, second state, 63*l.*; The Woman Singing, first state, 80*l.*; The Painter, fourth state, 37*l.*; The Peasant paying his Reckoning, fourth state, 42*l.* G. B. del Porto, The Crucifixion, 31*l.* The series by Marc Antonio, contrary to expectation, sold well, and, let us hope, indicates a better appreciation of this master's work than has appeared of late years: David, after Francia, 81*l.*;

The Virgin lamenting over the Body of Christ, 37*l.*; St. Paul preaching at Athens, 46*l.*; The Virgin and Child on Clouds, 30*l.*; The Virgin suckling the Child, 100*l.*; The Holy Family under a Palm Tree, 80*l.*; The Holy Family with a Cradle, 44*l.*; Lucretia, first state, 170*l.*; The Climbers, 51*l.* Rembrandt, Rembrandt leaning on a Stone Sill, 82*l.*; Christ healing the Sick, or the Hundred Guilder Piece, second state, 740*l.* (in the Palmer sale at Sotheby's this print realized 270*l.*, and this price was the highest on record for a second state Hundred Guilder until last week); The Three Trees, 108*l.*; A Village near the High Road, third state, 42*l.*; Landscape, with a ruined tower, third state, 36*l.*; Landscape, with a cottage and a Dutch haybarn, 51*l.*; A Peasant carrying Milkpails, second state, 30*l.* Martin Schongauer, Christ appearing to the Magdalen in the Garden, 38*l.*; St. Anthony tormented by Demons, early undescribed state, 45*l.*; The Virgin on a Throne, 41*l.*; The Death of the Virgin, on paper, with the small ox head, 300*l.* The collection realized 8,088*l.* 2*s.* 6*d.*

The first instalment of the pictures of MM. Haro, sold at the Galerie Sedelmeyer at the beginning of the week, produced 458,494 francs. The chief prices attained were: Fragonard, Les Amants heureux, 12,000 fr. Greuze, L'Innocence, 40,000 fr. Rembrandt, Portrait de Saskia, 39,500 fr.; Le Repos pendant la Fuite en Égypte, 15,000 fr. Rubens, L'Ensevelissement du Christ, 38,000 fr. Chaplin, Le Rêve d'Amour, 15,200 fr. Courbet, Le Ruisseau du Puits noir, 39,000 fr. Eugène Delacroix, L'Enfant Jésus devant la Vierge, 12,000 fr. Daubigny, Marine, effet de soleil couchant, 14,300 fr. Henner, Églogue, 12,505 fr. Ch. Jacque, La Rentrée avant l'Orage, 10,305 fr. Henri Regnault, La Sortie du Pacha à Tanger, 29,000 fr.

In the second instalment of the Haro collection the only work which fetched a high price was 'Dans la Rosée,' by Carolus Duran. 'L'Atelier de Courbet,' by the painter, and the 'Sardanapale' of Delacroix were withdrawn, the reserve price not being reached.

## NOTES FROM ROME.

## I.

AN historical document of very modest appearance, but of remarkable importance, has been found in the Catacombs of Priscilla on the Via Salaria. It is a gravestone containing the name of an Epictesis on the outside face, and a *tabula lusoria* or gaming table on the back or inner side. These tables are composed of thirty-six letters, arranged in three parallel lines of twelve each, and each line is divided into two groups of six letters. The thirty-six letters generally express a sentence complete in itself, and allusive to the fortunes of the game, to the noisy merriment of the winners, to the despair of the losing party, to the anxiety of "backers." The meaning of the present one is altogether different. The words are:—

HOSTES—VICTOS  
ITALIA—GAUDET  
LVDITE—ROMANI.

"Italy rejoices in the defeat of her enemies: O Romans, come and play." A second table with an allusion to the same historical event has been discovered fifteen hundred miles away in the Catacombs of S. Eucharis at Treves. Like its Roman mate, it contains on the outside the epitaph of a Memorius, husband of Festa, who died at the age of thirty-seven; on the inner face the same *tabula lusoria* expressed with a different formula:—

VIRTUS—IMPERI  
HOSTES—VINCTI  
LVDANT—ROMANI.

"The enemies of the Empire have been defeated: O Romans, come and play."

What is this victory which causes such intense relief to the populations of the Empire, so that

they are invited to give up all concern about barbarians invading their land, and devote themselves to the joys of life? It was suggested at first that the battle alluded to was that of Pollenza, gained by Stilicho over Alaric and the Goths in 403, or else that of Fiesole, gained by Radagaisus in 405.

The sense of security generated by those two victories was, in fact, so great that a triumphal arch was raised to Arcadius, Honorius, and Theodosius near the Bridge of Hadrian (Ponte S. Angelo), *quod Getarum nationem in omne ævum docuere extingui*, "because they had wiped from the face of the earth the nation of the Goths." Five years later the Goths took possession of Rome and plundered the city at their leisure. I suppose none of them could read Latin, as the triumphal arch by Hadrian's Bridge was not demolished nor its inscription erased. Perhaps the Gothic leaders were prompted to save the structure by the same feeling of pride which induced the Russian generals to save the "Castor-Brunnen" at Coblenz in 1814.

The funeral inscription engraved on the back of the gaming table discovered in the Catacombs of S. Eucharis at Treves, as well as its companion from Priscilla's, are at least fifty years older than the victories of Pollenza and Fiesole. The gaming tables, therefore, must have been made in the third century, and their inscriptions must refer to another victory famous in the history of the Empire. This can be but one: the victory gained by Aurelian in 271 over the barbarians on the banks of the Metaurus, near Fanum-Fortunæ.

The terror which struck the population of Rome and of the peninsula at their first barbaric invasion was such that the Emperor and the Senate decided at once to fortify the capital. The hurry with which the walls of Aurelian were raised can be realized by those only who have had the opportunity of making as it were their autopsy when the walls have been cut open by the engineers of the "Piano regolatore."

In 1884, while the wall between the third and the fourth towers on the right of the Porta S. Lorenzo was demolished, a nymphaeum was discovered in the thickness of the wall itself, with the statues still standing in their niches. And good works of art they were. One of the groups, illustrated by Prof. Petersen, and representing a fight between satyrs and giants, is now exhibited in the Palazzo dei Conservatori.

The two stones found at Treves and at Priscilla's are the only epigraphic record yet discovered of one of the greatest events in the history of Rome.

Under the church of S. Maria de Caccabariis (makers of brass or clay kettles and kitchen utensils), between the Ghetto and the church of S. Carlo a Catinari, the collar of a runaway slave has been discovered, together with other "antiques." The collar has the shape of a brass band, 40 centimètres in circumference, riveted behind the neck, with the following inscription on the upper surface: "I am the servant of Scholasticus, man of rank: catch me, because I have run away from his house, which is called Domvs Pvlverata."

Many such inscriptions have been already discovered, both in Rome and in the suburbs. They are generally engraved, not on the collar, but on discs which were hung or soldered to it. They belong to the fourth century of our era, and all posterior to the edict of Constantine forbidding for ever the practice of disfiguring or marking the faces of runaway slaves by means of hot irons. Their importance arises from the addresses of the slave's legal dwelling, specifying the quarter, the street, the house, the name of owner, &c. The house of "Scholasticus, man of rank," must have been well known, inasmuch as it was enough to name it without any other supplementary indication. Thus we have in modern Rome the "Casa dei Pupazzi" or the "Case Bruciate," known just as



well as the Palazzo Farnese. As the house of Nero was called Aurea from the brightness of its gilt ornamentations, so the present one may have been called Pulverata from the greyish colour of its façade; still this peculiarity does not seem a sufficient characteristic to make it distinguishable among the 42,000 houses of ancient Rome. The name must have been derived from the street in which it was located; and as we had in mediæval Rome a Via Arenula, and we have in the modern city a Via del Polverone, both named from the sand-banks of the Tiber which runs close by, it is probable that a Vicus Pulveratus or a Via Pulverata would have been named in classic times from the same local cause.

More prolix are the indications given by a second document of the same nature, discovered near Velletri. The inscription says: "My name is Asellus; I am the servant of Præiectus, an official of the Præfectura Annonæ. Catch me because I have run away beyond the walls of the city: bring me back to (my master's) house, (which is located) in the street *ad tonsoras* near the Temple of Flora." Præiectus must have lived near the present Via delle Quattro Fontane.

RODOLFO LANCIANI.

THE SALON OF THE CHAMP DE MARS.  
(Second Notice.)

Is it due to the great quantity of sermons that have of late thundered in our ears that so many religious pictures, or pictures of religious intention rather, multiply round us? or is it, perhaps, to remind the angelic host that they may rejoice over the conversion of a great number of sinners? I cannot concern myself very seriously with, or go very deeply into, the exhibits of MM. Montenard, Gaston La Touche, Jacques Blanche, Dinet, and some others. Because it occurs to M. Montenard to insert one or two figures, more or less provided with aureoles, into the Provençal landscape which he paints with such brilliant though conventional dexterity; because M. Dinet likes to exhibit one of his well-known Arabian *fantasies* and label it *Golgotha* (346); because M. Blanche depicts, seated at an English sideboard such as he loves to paint (M. Blanche is one of our most fervent Anglomaniacs, and would think himself quite discredited if he were ever caught in other than correct London costume), a mysterious personage of mystic attractions (certainly somewhat attractive), who, surrounded by a group of neighbours in homely garments, breaks, with inexplicable solemnity, a small piece of white bread—I say because of these pictures it would be absurd to maintain that these artists were exponents of religious art.

But the case of M. Jean Béraud is more complicated. Here for the second time are two pictures from the brush of the painter of the boulevards, the *cafés chantants*, and the public balls, in which the religious intention is strongly marked, and in which, though the point of view and the general setting may be taken exception to, the serious feeling is incontestable. *Pendant l'Angelus à Zermatt* (73) shows us some tourists lounging at the doors of a *café*, where they smoke and jest in their usual frivolous fashion, while the poor workpeople, arrested by the sound of the bell, uncover their heads, kneel reverently, and pray, like the peasants of Millet's painting. *La Descente de Croix* (72) is still more remarkable. The body of the Saviour has just been lifted from the Cross. It is received into the winding sheet while all the ordinary witnesses mentioned in the sacred story are grouped round, somewhat after the manner of the little 'Descent' of Rembrandt at Munich. Only their costumes are those of Parisians of 1892! Here are a workman in a blue blouse, a few artisans and ragamuffins; an old woman in a black dress and with thin grey hair, crushed with misery and weeping real tears, is the Virgin; this other is Mary Magdalen. At a little distance

from the group stands a workman, who must have been a Communist before he became an Apostle; he turns towards the panorama of the city spreading at his feet, and menaces it with his fist for its slaughter of the prophets. Such anachronisms surprise and disconcert the public. But at the same time all this has been conceived and executed seriously; there is a touching sincerity in the expression of sorrow which animates every one of the actors in the drama, and M. Jean Béraud certainly conveys the effect of having quitted the Rue Bréda for the road to Damascus. May it be so!

But the most beautiful religious picture in this collection is *L'Ami des Humbles* (681) of M. Lhermitte; it is a paraphrase on the theme of the *pèlerins d'Emmaüs*. In a village inn Christ is seated between two workmen. The movement of surprise with which these honest people suddenly recognize their Master is wonderfully true to life; astonishment, confusion, a vague fear, mixed with an overpowering joy, are all expressed in their faces, their gestures, their attitude, in the most natural manner possible. Add to this that the quality of the painting is excellent, the effect of the light more decided and less dispersed than we regret to see in some of M. Lhermitte's works, and you will understand that the success here attained is very considerable.

It only remains to me to mention the works of some stranger artists and the section so happily devoted to objects of art, in which are so highly appreciated the ceramic exhibits of M. Carriès, the vases of Delaherche, the *flammés* of Chaplet, and especially a series of vases in glazed and engraved ware by Emile Gallé (of Nancy). But I fear to trespass on your space, and will return to the subject in another letter.

ANDRÉ MICHEL.

### Five-Act Gossip.

At Silchester, it is said, a Christian basilica has been discovered—a basilica of the fourth century! It is the oldest church in Great Britain.

ANOTHER addition has been made to the National Gallery by a bequest from Mr. Richard W. Cooper of a 'Landscape' by F. Moucheron, which comprises ruins and figures treated in that excellent artist's finished and neat manner. His signature is on the cornice of one of the buildings. As Moucheron generally worked with Lingelbach, it has been suggested that the latter painter had his usual share in this production, which is, for the present, hung in the Octagon Room. The permanent number 1352 shows how numerous the great collection in Trafalgar Square is growing, and indicates that the sooner the buildings there are enlarged the better it will be.

THE good people of Carlisle seem to be much puzzled where to put the monument of their late bishop. They have agreed that somewhere or other in the cathedral church there shall be a recumbent figure, and that Mr. Hamo Thornycroft is to make it, which is good so far as it goes. But as to its site they cannot agree, and several have been proposed. Of these by far the best is that between the two pillars of the choir north of the altar—a position which in cathedral churches is nearly always filled by an important ancient monument, but which in this one happens to have in it only a screen of indifferent design, set there a few years ago. A really good monument in that place would be a great improvement to the choir.

For a few days may be seen at No. 2, Mill Street, Conduit Street, Regent Street, a highly interesting collection of tapestries, eleven in number and representing various subjects, uniformly wrought by the *haute lisse* method, and dating from about four different periods of the later half of the sixteenth century and earlier half of the seventeenth. They are in three, or

rather four, varieties of one style, that of the later Italian School when under the influence of Giulio Romano, and the still more florid, if weaker, phase of design which succeeded it. The figures are of life size, or sometimes larger. The subjects are not yet identified with certainty, but there is little doubt that one of the more important examples depicts Rebecca at the well. Another, and perhaps the earliest instance, undoubtedly represents the great amphitheatre at Ravenna in the ruined condition it was in in the sixteenth century. There are several figures in the foreground. Another picture shows the payment of tribute in gold and precious vessels by the leaders of a conquered nation to a victorious monarch, who, with his attendants and troops about him, receives the submission of the kneeling ambassador. Considering their age and the chances to which such relics are exposed in the progress of time, these specimens are in admirable preservation. They have never been tampered with in any way. Four of them seem to have come from the looms of Van der Roost of Brussels. They came lately from Spain, and had long been the possession of the Church.

THE great collection of prehistoric antiquities of all sorts and sculptured remains, chiefly Gaulish and Roman, at St. Germain, is now approaching completion, with, so far as these antiquities go, very profitable results. As to the building, all the signs of the usage it has undergone since François I. died have disappeared from the portions which have, as yet, been taken in hand. No doubt these portions are better than new, but there is no more history in them. At present the very fine chapel, which, with other monuments, comprises that of James II. of England, has not been touched, and the tracery of the windows contains no glass. It is suggested in the Châteaueu that in the event of a restoration of the Stuart dynasty in Great Britain by the White Rose Society the relics of Jacques d'Angleterre would be generously offered and gratefully accepted.

MESSRS. GREVEL & Co. are going to publish a translation, by Miss Perkins of Newnham, of Prof. Diehl's 'Excursions in Greece to Recently Explored Sites of Classical Interest.' Mr. Reginald Stuart Poole, LL.D., contributes an introduction.

THERE is to be at Amsterdam an Exposition Communale of contemporary art, which will be open from September 5th till October, and perhaps three weeks longer if successful. Pictures will be received from Thursday, August 4th, till Saturday, August 13th. Six gold medals will be distributed among the exhibitors. An international exhibition is to be held at Monte Carlo from November 15th to April 15th. The headquarters of the committee, of which M. Gérôme and M. Carolus Duran are honorary presidents, are at 18, Rue Vezelay, Paris.

THE French authorities have characteristically determined to complete the decoration of the Chambre des Députés, Paris, in which the brilliant bas-relief of M. Dalou called 'Mirabeau et le Comte de Deux Brézé' is conspicuous, by means of six statues of noteworthy personages of one category. They are to represent Danton, by M. A. Boucher; Gambetta, by M. Falguière; Ledru-Rollin, by M. Barrias; Vergniaud, by M. Dalou; Casimir Périer, by M. Marqueste; and Berryer, by M. Steiner.

### MUSIC

*Wagner as I Knew Him.* By Ferdinand Praeger. (Longmans & Co.)

THE stream of Wagnerian literature continues to flow in undiminished volume, nor will it cease until an Otto Jahn or a Philip



Spitta arises to present the world with an exhaustive monograph. For this, however, we must wait until the son of the master has attained his majority, when it is understood that the autobiography is to be published. The present instalment, though fragmentary and disjointed, is a notable contribution to Wagneriana, coming as it does from an intelligent thinker who for a time was in closest intimacy with the strange and paradoxical genius whose capacity for making bitter enemies and idolatrous friends has rarely, if ever, been equalled. The title of the book is to a certain extent a misnomer, for Praeger had no personal acquaintance with Wagner until 1855, though more than two-thirds of its contents deal with the composer's life previous to that memorable year. In this portion, however, we find much that is interesting and comparatively new, more especially the account of Wagner's share in the Dresden insurrection in 1849, and the details concerning his domestic life. Praeger in his anxiety to avoid hero worship virtually accuses Wagner of cowardice, or at any rate of inconsistency, because in later years he evidently desired to bury in oblivion the episode at the barricades. There was nothing more in this than the general and natural desire of ripe manhood to forget youthful escapades. Amid much that is faulty in diction, owing, of course, to the writer's nationality, we meet with several felicitous passages, one of the most pleasing being the portrait of Wagner's first wife, Mima Planer:—

"Of medium height, slim figure, she had a pair of soft gazelle-like eyes which were a faithful index of a tender heart. Her look seemed to bespeak your clemency, and her gentle speech secured at once your good will. Her movements in the house were devoid of everything approaching bustle. Quick to anticipate your thoughts, your wish was complied with before it had been expressed. Her bearing was that of the gentle nurse in the sick chamber. It was joy to be tended by her. She was full of heart's affection, and Wagner let himself be loved. Her nature was the opposite of his. He was passionate, strong-willed, and ambitious; she was gentle, docile, and contented. He yearned for conquest, to have the world at his feet; she was happy in her German home, and desired no more than permission to minister to him. From the first she followed him with bowed head."

Praeger glances lightly, but with evident pain, at the final separation, and merely chronicles Wagner's acquaintance and eventual union with the divorced wife of Hans von Bülow. That the new ties immeasurably increased his joy in life there can be no question. In a letter to Praeger, written from Lucerne, November 11th, 1870, he says:—

"Often do I now think of you because of your love for children. My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old."

Concerning Wagner's literary works Praeger has little to say, with the exception of the notorious 'Judaism in Music,' to which he devotes an entire chapter, proving conclusively that the attack was not due to personal spite or animosity. At various periods of his career the master was on

terms of warm friendship with Jews, but he could not conquer the natural antipathy to the Semitic race which is unfortunately so common among Teutonic peoples, and there was just enough of truth in his virulent language to make it sting. The most interesting portion of the book to English readers is that which deals with Wagner's engagement as conductor of the Philharmonic Concerts. That a conspiracy was organized to render his position here intolerable is perfectly clear. Musical criticism in 1855 was mostly in the hands of a clique, which Wagner offended because of the independent attitude he assumed, at that time uncommon, but now happily the rule rather than the exception. Sainton and the orchestra generally grew to admire and respect him, and the subscribers for the most part recognized his rare gifts as a leader; but the directors were powerless against the tide of opposition, and at the close of the season he was released permanently from a false position. Praeger's close intimacy with Wagner during this period enabled him to study his friend's character very narrowly, and the portrait he draws is vivid and at the same time full of seeming contradictions. It is difficult to reconcile outbursts of selfishness and intense irritability with displays of almost feminine tenderness for humanity and the brute creation, but Wagner seems to have been everything by turns and nothing long. His curious fondness for luxurious apparel is fully explained on the ground of his peculiar physical constitution:—

"His skin was so sensitive that he wore silk next to the body, and that at a time when he was not the favoured of fortune..... Thus it was that from physical causes Wagner preferred silks and velvets, and so a constitutional defect produced widespread and ungenerous charges of affected originality and sumptuous luxuriousness."

In spite of the want of editorial supervision which is apparent on almost every page, 'Wagner as I Knew Him' is an eminently readable book.

#### THE WEEK.

COVENT GARDEN.—'Manon,' 'Roméo et Juliette.'  
PRINCES' HALL.—The Bach Choir.  
ST. JAMES'S HALL.—Philharmonic Concerts.

REMARKS concerning the performances at the Opera need not be lengthy this week. In Massenet's pleasant little work 'Manon' on Friday last week M. van Dyck repeated his remarkably fine impersonation of the Chevalier des Grieux, in which he first appeared in London last year. M. van Dyck is an artist to his finger tips, everything he does being thoroughly well considered, and therefore convincing. Unfortunately he was not associated with a Manon Lescout worthy of his powers; for although Mlle. Mravina is a far more acceptable vocalist than Mlle. Sybil Sanderson, who took the character last year, her acting is devoid of piquancy and charm. M. Plançon was admirable as the elder Des Grieux, and the other parts were well filled. The accompaniments were beautifully rendered under the direction of M. Jehin.

Traces of the fatigue engendered by an arduous season in America were apparent in the efforts of MM. Jean and Édouard de Reszke in Gounod's 'Roméo et Juliette' on

Monday, but there is no reason to fear that these incomparable artists have seriously injured their vocal powers. M. Jean de Reszke, however, may be recommended to revert to his former methods in matters of detail; the changes he has made in his appearance as Romeo are not for the better. The Juliet of Madame Eames is vocally commendable. The general representation of an opera which may now be numbered among the most popular in the Covent Garden repertory remains excellent, the cast being strengthened by the appearance of M. Plançon as Capulet.

According to a custom that has much to commend it, the Bach Choir terminated its season on Tuesday afternoon with a brief programme, chiefly of unaccompanied part-music, at the Princes' Hall. The principal item was Palestrina's Mass in six parts, 'Assumpta est Maria,' composed in 1585, and regarded by those familiar with Palestrina's music as one of his finest works. It was first revived by the Bach Choir eight years ago, according to an edition prepared by Mr. W. S. Rockstro, against whose alterations of the original we found it necessary to protest (*Athen.* No. 2944), more particularly as no intimation of the editing was furnished to the audience. There is no occasion to repeat what was then said, but it is only fair to add that on the present occasion Mr. Rockstro's embellishments were fully described in the book of words. Other examples of antiquarian music were Sweelinck's 75th and 134th Psalms, in four and six parts respectively. They are settings of the opening words of a metrical version published at Amsterdam under the title of 'Les Pseaumes de David mis en rime françoise par Clement Marot et Theodore de Beze.' Sweelinck was celebrated as an organist in the Dutch capital, and was the first known composer who wrote an independent pedal part in an organ fugue. The statement that "he was the master of Reinken [or Reincke], who was in turn the master of John Sebastian Bach," needs correction, if the date usually given of the death of Sweelinck, 1624, and that of the birth of Reincke, 1623, are both accurate. An effective part-song by Mr. Charles Wood, being a setting of Shakespeare's lines "Full fathom five," and Pearsall's ballad in ten parts 'Sir Patrick Spens,' completed the vocal portion of the concert. The singing of the Choir, if not immaculate, was on the whole not much below the usual level of excellence. Miss Lilian Griffiths played Max Bruch's Violin Romance in A minor, Op. 42, and two movements from Bach's Partita in E, exceedingly well, the latter with Schumann's accompaniment. The concert was conducted by Prof. Villiers Stanford.

The playing of the Philharmonic orchestra has been somewhat irregular this season, but except that the second movement of Schubert's Unfinished Symphony in B minor was allowed to drag somewhat, the efforts of Mr. F. H. Cowen's splendid body of executants at the concert of Wednesday evening call for nothing but praise. True their task was comparatively light, for besides the Unfinished Symphony the only items for orchestra alone were Mendelssohn's 'Hebrides' Overture and two pieces by Dr. Mackenzie, the 'Benedictus,' and the Cou-



rante from the music to 'Ravenswood.' Mr. Frederic Lamond gave a highly intelligent and even powerful rendering of Beethoven's Pianoforte Concerto in G, No. 4; but the cadenzas he introduced, we believe from the pen of Rubinstein, were not in harmony with the spirit of the work. Herr Hugo Becker displayed fine execution in two movements from Raff's showy though not very interesting Concerto in D for violoncello, and Miss Macintyre sang airs by Verdi and Meyerbeer exceedingly well, save as to faulty enunciation, a defect of which this young vocalist has not yet cured herself.

### Musical Gossip.

THE abnormal activity now prevailing in musical circles can only be attributed to the conviction that a General Election is imminent, and that the London season will necessarily come to an early close. The number of concerts and recitals now being given daily is unprecedented, and there will be no interval during the generally reposeful period of Whitsuntide. On Thursday afternoon last week Mlle. Janotha gave an entertainment in St. James's Hall, which she styled a pianoforte recital, though her own share in the programme was not large, the most important feature being a series of nine "Mountain Scenes" from her own pen, suggested by a tour in the Carpathians. The sketches are for the most part vague, and the titles do not assist the listener, the most noteworthy exception being No. 5, 'The Eye of the Sea,' a melodious piece. The influence of Schumann is apparent throughout, and the "Mountain Scenes" are dedicated to the master's widow. A number of songs, chiefly settings of verses by the Poet Laureate from the pen of Lady Tennyson, were well rendered by Miss Carlotta Elliot, Miss Marie Brema, and Mr. James Ley, who showed much promise as a baritone vocalist.

On the same afternoon Mr. Alexander Siloti, a pianist from Moscow, gave a recital in the Princes' Hall, and made a highly favourable impression in a programme generally unconventional, though deficient in works of the first grade. His artistic feeling and fine technique were perhaps displayed to most advantage in minor items by Beethoven, Rubinstein, and Liszt. A set of Variations in B minor, attributed to Schubert, should have been more fully described, as they do not appear among the composer's published works for pianoforte solo.

On Thursday evening the Handel Society gave an invitation concert in St. James's Hall, the programme, strangely enough, containing no works by the composer whose name the society bears. A fair amount of justice was rendered to Beethoven's Mass in C, Haydn's 'Military' Symphony in C, and his motet "Insanæ et vanæ curæ," under the direction of Mr. F. A. W. Docker, the orchestra as well as the choir consisting mainly of ladies; and Dr. Hubert Parry conducted a performance of his spirited 'Eton Ode,' written for the 450th anniversary of the foundation of the college last year. The Handel Society might well appeal more directly to the general public, since its means appear to be adequate for high-class work.

On the same evening the Royal College of Music gave its first chamber concert of the present term, the principal items in the programme being Mendelssohn's Quartet in E flat, Op. 12; Dvořák's Pianoforte Quintet in A, Op. 81; and Brahms's part-songs for female voices, Op. 44.

On Friday afternoon there were again two pianoforte recitals. Sir Charles Halle continued his Schubert series at St. James's Hall, playing the Sonata in A minor, Op. 42; the Fantasia in

C, Op. 15 (not 45, as printed in the programme); and Nos. 1, 2, and 3 of the Impromptus, Op. 142. Miss Fillunger's songs were 'Delphine,' 'Florio,' 'Der Leidende,' 'Der Jüngling an der Quelle,' and 'An den Mond.'

At the Princes' Hall Mlle. Kleeberg gave her first recital this season, and displayed her singularly refined method in Handel's Suite in D minor, in which she infused sufficient vigour; Mendelssohn's Variations in E flat, Op. 82; Beethoven's Sonata in B flat, Op. 22; Schumann's 'Faschingsschwank aus Wien'; and items by Chopin.

THERE is little to be said concerning Señor Sarasate's first concert on Saturday afternoon at St. James's Hall. The Spanish violinist once more displayed his versatility, his solos being Max Bruch's somewhat unsatisfactory Concerto in D minor, Op. 44, Guiraud's trivial Caprice, and a meretricious arrangement of Scotch airs from his own pen. Mr. Cusins's orchestra was heard to tolerable advantage in Mozart's so-called 'Jupiter' Symphony and minor pieces.

THE directors of the London Saturday Concerts have commenced their enterprise at a most unfortunate period of the year, but at any period they would fail to gain the support of amateurs by such a programme as that offered last Saturday evening. It was a miscellaneous entertainment carried out by performers of various degrees of merit, and of no musical interest whatever. To dwell on details would be mere waste of space.

THE immense audience at the first of the Richter Concerts on Monday evening indicated that a programme of familiar music by Beethoven and Wagner remains the most potent attraction for the patrons of these performances. Obviously they can still listen without weariness to the 'Eroica' Symphony, the 'Kaiser' March, the prelude and close from 'Tristan und Isolde,' the Introduction to the Third Act of 'Die Meistersinger,' and the 'Walkürenritt.' Concerning the manner in which these things are rendered under Herr Richter's direction there is nothing that is new to be said. Enough that Monday's performances were fully equal to the average in point of merit.

ANOTHER new pianist, Mr. Isidor Cohn, gave a recital at the Princes' Hall on Monday afternoon, and displayed good technique, but little artistic feeling, in Brahms's Sonata in C, Op. 1; a Sarabande and Passacaille in G minor by Handel; two of Schumann's Intermezzi, Op. 4; and items by Beethoven, Chopin, Mackenzie, &c. His best effort was a Caprice by Stephen Heller, taken from Mendelssohn's 'Midsummer Night's Dream' music.

ON the same afternoon Master Otto Hegner gave his last recital for the present in St. James's Hall. This lad should no longer be described as a prodigy; he is a well-equipped artist, his rendering of Beethoven's Sonata in C, Op. 2, No. 3, and three of Schubert's Impromptus being wholly satisfactory in every sense. His tone is singularly pure and full, and his execution well-nigh faultless. Moreover, he shows almost invariably that he has sympathy with the music he is interpreting.

ON Thursday last week a new cantata for male voices and orchestra by Dr. F. T. Read was brought to a first hearing at Queen's College, Oxford. Sigurd, the hero of the tale, is a roving Viking, and the main incident of the book is a contest in the lists, in which he is victorious. The composer is at his best in the chorus of spectators, which evinces dramatic power. Another piece which created a favourable impression was a *Volkslied*, in which the melody is assigned to the first bass. The composer, who conducted, must have been satisfied with the rendering of the work and the applause with which it was received.

A LARGE number of eminent artists—including Mesdames Clara Samuelli, Marian McKenzie,

Damian, Janotha, and Kornatski, and Messrs. McGuckin, Lawrence Kellie, Oswald, Roberts, Pierpoint, Piatti, Oberthur, and Naché—gave their services in the "Farewell Testimonial Concert" of Mr. Henry Lazarus at St. James's Hall on Tuesday evening. The veteran clarinetist, who has been more than fifty years before the public, took part in Gade's Fantasiestücke in F and A flat for pianoforte and clarinet, playing with much of his former skill. The remainder of Tuesday's concerts, more than a dozen in all, must necessarily pass unnoticed.

THE Westminster Orchestral Society gave its final concert for the present season last week. The programme was excellent, but we cannot speak very highly of the performance either of Beethoven's Symphony in D, No. 2, or Rossini's Overture to 'Semiramide.' An agreeable Notturmo, scored with taste by the conductor, Mr. Stewart Macpherson, was, however, well played. Miss Fanny Davies was perfect in Schumann's Concertstück in G for pianoforte and orchestra, Op. 92, and Mr. W. H. Cummings rendered Beethoven's 'Ade-laide' and Félicien David's 'O ma Maitresse' with welcome refinement, singing in place of Mr. David Hughes.

THE Paris journals speak in very high terms concerning the production of M. Reyer's 'Salammbô' at the Opéra, especially of the impersonation of the titular character by Madame Coron. M. Saléza as Mathô is also warmly praised, and the mounting is said to exceed in beauty and magnificence anything ever witnessed at the Académie.

PROF. BRIDGE has delivered his Easter term lectures at Gresham College during the past week, the subjects treated being 'The Triumphs of Oriana,' the musical notes in Pepys's 'Diary,' and a third, 'Talk about the Orchestra,' dealing with the French horn. Illustrations were furnished by the choir of Westminster Abbey, a quartet of French horns, Miss N. A. Turner, and Mr. Dan Price.

IN the June number of the *Musical Times* appears the first of a series of articles on Beethoven's sketch-books, now in the British Museum, from the pen of Mr. J. S. Shedlock, who appears to have made a minute, and certainly an intelligent, examination of these unique musical remains. When completed the essays should be published in book form.

IN various notices which have appeared concerning the Musical and Dramatic Exhibition at Vienna severe comments have been made on the unreadiness of the English section. There has certainly been unfortunate delay, due to the policy of *laissez faire* which, rightly or wrongly, is for the most part pursued with reference to art matters in this country. As no State grant was to be looked for, funds had to be raised by private subscription, and the exhibits have also been collected from private sources. The committee has been on the whole as successful as could have been expected, and a collection valued at nearly 30,000*l.* will shortly be on view at the exhibition.

THE *Musikalisches Wochenblatt* publishes a full list of the artists engaged for the Bayreuth Festival plays commencing July 21st, from which some extracts may be quoted. In 'Parsifal' the principal rôles will be sustained as follows: Parsifal, M. van Dyck and Herr Grüning; Kundry, Fräulein Malten and Mailhac; Gurnemanz, Herren Greugg and Frau-scher; Amfortas, Herren Kaschmann and Scheidemantel. In 'Tristan und Isolde,' Tristan, Herr Vogl; Isolde, Frau Sucher; Kurwenal, Herr Plank. In 'Tannhäuser,' Herr Grüning in the titular part; Venus, Fräulein Mailhac; Wolfram, Herr Scheidemantel. In 'Die Meistersinger,' Hans Sachs, Herr Gura; Walther, Herr Anthes; Beckmesser, Herr Müller; David, Herr Hofmüller. The repre-



sentatives of Elizabeth and Eva are not decided upon. Herren Levi, Mottl, and Richter are engaged as conductors, and the full rehearsals will commence on the 19th inst.

At the ceremony of unveiling the monument (on the 26th ult.) erected in memory of Felix Mendelssohn-Bartholdy before the new Concert-haus at Leipzig, a great-granddaughter of the composer placed a wreath of flowers at the base of the statue. The pedestal contains the following simple, but appropriate inscription:—"Edles nur, künde die Sprache der Töne."

#### CONCERTS, &c., NEXT WEEK.

- Mon. Covent Garden Opera, 8, 'Philemon et Baucis' and 'Cavalleria Rusticana.'  
 Tues. Performance in Aid of the National Society for the Prevention of Cruelty to Children, 3, Princes' Hall.  
 — Mr. Robert Kennedy's Concert, 3, Steinway Hall.  
 — Madame da Veiga's Harp Recital, 3, St. James's Hall.  
 — Musical Guild Concert, 8, Kensington Town Hall.  
 — M. Duloup and Mlle. Douste de Fortis's Concert, 8.30, Princes' Hall.  
 — Covent Garden Opera.  
 Wed. Sir Augustus Harris's Operatic Concert, 3, St. James's Hall.  
 — Mlle. Kleeberg's Pianoforte Recital, 3, Princes' Hall.  
 — Miss Nellie Atkinson's Violin Recital, 8.30, Princes' Hall.  
 — London Organ School Chamber Concert, 8.30, Erard's Concert Room.  
 — Covent Garden Opera, 'Siegfried.'  
 Thurs. Miss Constance Adair's Matinee, 3, St. James's (Banqueting) Hall.  
 — Entertainment in Aid of the French Schools and the French Poor, 3, Lyric Club.  
 — African Native Choir Concert, 3, Chelsea Town Hall.  
 — Mr. and Mrs. Oudin's Vocal Recital, 3, Princes' Hall.  
 — Mr. Farley Sinkins's Orchestral Concert, 3, St. James's Hall.  
 — Mr. Frank Lambert's Concert, 3, Steinway Hall.  
 — The Portman Orchestra, 8, Portman Rooms.  
 — Mr. Luard Selby's Concert, 8.30, Steinway Hall.  
 — Covent Garden Opera.  
 Fri. Sir Charles Halle's Schubert Recital, 3, St. James's Hall.  
 — Miss Angela Vanbrugh's Concert, 3, Princes' Hall.  
 — Concert in Aid of Foreign Artists, 3, Albert Hall.  
 — Mlle. Marie de Lido's Concert, 3.30, Portman Rooms.  
 — Covent Garden Opera.  
 Sat. Señor Sarasate's Concert, 3, St. James's Hall.  
 — Messrs. Harrison's Patti Concert, 3, Albert Hall.  
 — Miss Marie Wurm's Concert, 3, Princes' Hall.  
 — Mr. Alderson's Concert, 3, Portman Rooms.  
 — Mr. Norman Salmon's Concert, 3.30, No. 17, Grosvenor Place.  
 — Messrs. Russell and Whitaker's Concert, 3.30, St. James's (Banqueting) Hall.  
 — London Saturday Concert, 8, St. James's Hall.  
 — Miss Maud Lancaster's Concert, 8.30, Portman Rooms.  
 — Covent Garden Opera.

TICKETS for ALL CONCERTS in above List can be secured at TREE'S OFFICE, St. James's Hall, 28, Piccadilly.—No charge for booking.

#### DRAMA

##### THE WEEK.

ENGLISH OPERA HOUSE.—'Cléopâtre,' Drame en cinq Actes et six Tableaux. Par Victorien Sardou et Émile Moreau.  
 OPÉRA COMIQUE.—'La Mégère apprivoisée,' Comédie en quatre Actes. Par Paul Delair.

SOME sort of recognition of the merits of Shakspeare is involved in the fact that two pieces, both owning indebtedness to Shakspeare and one claiming to be in some sort a translation, have been set within three days before the English public by French companies more or less closely or remotely associated with the Comédie Française. French translations of Shakspeare abound, and the latest and most distinguished French poets are bent on adding to the number, a French rendering of 'The Tempest' being the latest task of M. Maurice Bouchor. To the merits of these full justice is gladly rendered. Acting French versions of Shakspeare are less acceptable. 'Cléopâtre' is scarcely more of an adaptation of 'Antony and Cleopatra' than is Mr. Wills's 'Faust' of Goethe's immortal drama. Such as it is, bearing the sign manual of the greatest living master of stagecraft, it will never replace Shakspeare. Its cheap rhetoric will not compensate for the loss of poetry, and its scenes are neither livelier nor more dramatic than those of a Shakspearean tragedy which is practically all but banished the stage. 'Cléopâtre' may boast a couple of effective scenes and one or two more or less pleasing situations. These, however, are familiar things added from known sources with M. Sardou's well-known genius for appropriation. Cleopatra arming Antony

for departure goes back to the days of Hector and Andromache, and Cleopatra stamping with irate foot upon the prostrate messenger of ill tidings is a recollection of Signor Salvini in 'Othello.' Against neither of these things have we any disposition to protest. If by any processes whatever M. Sardou can produce a powerful work he shall be congratulated. In this case he has not done so, and his spick-and-span play is not only no better from the stage standpoint than the great work it seeks to replace—it is inferior in some dramatic respects to more than one drama of comparatively recent days. In Paris, where, on October 23rd, 1890, it was played at the Porte Saint Martin, it was a *succès d'estime*, or something less, its chief supporters being strangers and provincials. In other English-speaking countries it has enjoyed better fortune, and it is likely enough to be the rage in London. For this, however—supposing the prediction, or rather the conjecture, to be realized—Madame Bernhardt will be wholly responsible. The spectacle is attractive; but this in itself is a small matter, and a far more poetical *mise-en-scène* might be anticipated at the Lyceum should Mr. Irving be tempted to produce the piece.

A Cleopatra such as Madame Bernhardt is not easily found. That the play is wholly written for her is not to be imputed to M. Sardou as a fault. A century ago it was discovered in England from experiment, and declared in France by Crébillon, that the subject was not tragic, that Mark Antony was anything rather than a hero, and that Octavius was cold and uninteresting. Cleopatra even is not, in the full or the conventional sense, a tragic heroine. None the less, in the hands of Madame Bernhardt she is a creature of boundless fascination. A performance such as Madame Bernhardt gives—so exquisite in allurements, so passionate in abandonment, so caressing, so voluptuous, so feminine—is not to be hoped from an English actress, if, indeed, from another artist. Such crude self-revelation shocks the average sense of Englishwomen, as 'Bianca among the Nightingales' shocked a portion of British matrondom. But the whole, if indiscreet in nudity of soul, is at least admirable in art. In appearance and in method Madame Bernhardt has improved. Her figure is rounder without any loss of flexibility, and her voice, diction, gesture, have improved. She is, indeed, irresistible in seductiveness, and the scenes of love-making, prolonged as they are, do not lose their charm. That her method of speaking is a chant rather than speech is curious, but scarcely disturbing; and her transitions from rage to delight or love, her mutiny, her abandonment, her rapture, are all beyond description. In a fairly competent support the Mark Antony of M. Albert Darmont alone calls for comment. It is large in gesture and altogether effective.

As an adaptation of Shakspeare, 'La Mégère apprivoisée' has claims far higher than those of 'Cléopâtre.' Shakspeare's work is, no doubt, ruthlessly cut and hacked. To a process of the kind it has long been accustomed. 'Catherine and Petruchio,' pronounced by Genest "the best afterpiece on the stage," is the crowning infamy of Garrick's management. After the profana-

tion sanctioned by Garrick and accepted by most subsequent managers, the task of M. Paul Delair and of M. Coquelin may be accepted as that of purification. Much of the original disappears, and cohesion is obtained by the introduction of links of connexion, and even of new dialogue fairly in keeping with the subject. As it now stands the play seems nearer to Molière than to Shakspeare. Better a thousand times be near to Molière than to David Garrick. The line of alternate cajolery and menace adopted by Petruccio, as M. Delair christens the hero, is that exactly of Sganarelle, who says in 'Le Médecin malgré Lui,' "Ma petite femme, mamie, votre peau vous démange à votre ordinaire," and "Doux objet de mes vœux, je vous froterai les oreilles." As Sganarelle M. Coquelin seems to play the part. This is, of course, against the intention of Shakspeare, who meant for a M. Coquelin, could he have found him, the part of Grumio, or, supposing the Induction to have been preserved, that of Christopher Sly. It is none the less so immeasurably better, if only on account of what is omitted, than any Petruchio the English stage has seen, it won acceptance, and even gratitude. We have no clamorous maniac raging up and down and clacking a whip at men of honour, who would have resented such an impertinence by a stiletto thrust; we have no dishonouring business of a sooted leg of mutton—none of those pantomimic tricks of which we think with a shudder. We have, on the contrary, Sganarelle masquerading like the Marquis de Mascarille, and wearing so well his borrowed plumes that his identity remains unsuspected. Some touches of relenting with regard to the sleeping Catarina are human enough, but scarcely judicious. The general performance is better than that of 'Thermidor.' The part of Grumio, originally taken by M. Coquelin *cadet*, is given, with a good imitation of that actor's manner, by M. Deroy; and Madame Malvau, who succeeds Mlle. Marsy as Catarina, makes amends by a spirited performance for her shortcomings in 'Thermidor.'

#### Dramatic Gossip.

In connexion with the performance of 'Cléopâtre,' it may interest readers to know that so early as 1552 a 'Cléopâtre captive,' a five-act tragedy of Jodelle, was played at the Hôtel de Rheims before Henri II. The actors were persons of rank or note, Remy Belleau and Jean de la Péruse playing the principal rôles. It was so successful that the Pléiade offered to Jodelle, crowned with ivy as Bacchus, a he-goat similarly adorned, giving thus rise to a curious scandal. In this piece Cléopâtre, denounced to Octavius by Queen Séleuque as having hidden a portion of the treasures she professed to have given, seized her arraigner, boxed her ears, and kicked her. The direction is "Elle l'accable de coups de poings et de coups de pieds." A 'Marc Antoine' of Garnier followed in 1578; a 'Cléopâtre' of N. de Montreux in 1594; a 'Marc Antoine, ou la Cléopâtre,' by Mayret, in 1630; a 'Cléopâtre,' by Benserade, in 1635; and a 'Cléopâtre,' by La Thorillière, never printed, at the Théâtre de Molière, December 8th, 1667. In the 'Cléopâtre' of La Chappelle, given December 12th, 1681, D'Auvilliers, who played Eros, sought through jealousy to kill Baron, as Mark Antony, with a sharpened sword. Marmontel's 'Cléopâtre,' given at the Théâtre Français, May 20th, 1750, was hissed



in spite of the fact that a detachment of Guards was present to prevent hissing, which was prohibited. An imitation asp, made by Vaucanson, at the moment when Cleopatra put it to her bosom, raised its head and hissed, whereon another spectator, not daring, it may be supposed, to follow the example, said, "Je suis de l'avis de l'aspic." Cléopâtre is also introduced in 'La Mort de Pompée' of Pierre Corneille, and assumably in that of Chaulmer. In more modern days a 'Cléopâtre' of Soumet, with Mlle. Georges as the heroine, made some noise, and 'Une Nuit de Cléopâtre,' by Théophile Gautier, was converted by Jules Barbier into a libretto. Jules Lacroix, Victor Hugo, and Leconte de l'Isle are among the French poets who have dealt with the character.

Of three pieces by Mr. Langdon Elwin Mitchell, produced one afternoon in last week at the Strand, 'In the Season,' a pleasing sketch of a reconciliation, is the best. 'Ruth Underwood,' an episode of the American war, gives an opportunity for a touching performance by Miss Marion Lea in a line which is not hers, but is not a very good piece; and 'Don Pedro' is a not too entertaining sketch of Spanish manners. Mr. Mitchell has capacity, but his work is not yet worthy of him.

'MAKE-BELIEFS,' a duologue adapted from the Danish of Otto Benzon by Messrs. Dagmar Holberg and J. T. Grein, is an effective little piece which was prettily played at the Royalty by Miss Mary H. Keegan and Mr. Bonney. 'Le Petit Chaperon Rouge,' also given, is a not very brilliant mixture of music and pantomime, which was well played by Madame Aline Guyon and other actors.

'NICHOLSON'S NIECE,' by Mrs. Hugh Bell, given at Terry's Theatre on Monday afternoon, is poor and trivial, and disappoints the expectations of those whom the previous work of the author had pleased. It is a farcical comedy of a purely conventional type, and contains some dialogue the humour of which appeals to a limited audience. A Miss Maggie Garrett created a favourable impression as the heroine.

THE Vaudeville reopened on Thursday last for a performance of 'Sophia,' intended as a compliment to Mr. Thomas Thorne, who, with many members of the original cast and some other actors, took part in the representation.

'THE GREY MARE' has been revived at the Comedy Theatre in place of 'A Buried Talent.' Mr. Brookfield's skit, 'The Poet and the Puppets,' still constitutes the afterpiece.

'A DOLL'S HOUSE,' with Miss Janet Achurch as the heroine, has supplanted 'Forget-Me-Not' at the Avenue. A new comedy, said to be founded on 'Mademoiselle de la Seiglière,' is understood to be in preparation.

A DRAMA of anonymous authorship, entitled 'Hilda,' produced at the Princess's for a charitable purpose on the afternoon of Saturday last, proved to be a hopeless experiment.

THE removal of Her Majesty's Theatre will, it is understood, commence very shortly, certain of the properties having already been sold. Successive buildings on this site have important stage associations. The latest edifice has, however, been practically confined to the lyric drama.

A VERSION of Shakspeare's 'Hamlet' in Modern Greek, recently completed by Michael Damiralis, has just been published at Athens. It is inscribed to Miss Mary Girling, an English friend of the translator.

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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3372.

SATURDAY, JUNE 11, 1892.

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THREEPENCE  
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## ROYAL HISTORICAL SOCIETY.

Incorporated by Royal Charter.  
Patron—HER MAJESTY THE QUEEN.  
President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.  
THURSDAY, June 10th, at 8.30 p.m., the following Paper will be read:  
"The Diary of Philip Julius, Duke of Pomerania-Wolgast, during a Visit to England in the Year 1603." Edited by Prof. Dr. VON BULOW, Keeper of the State Archives of Pomerania, and Translated by WILL-FRED POWELL, H.B.M. Consul at Stettin.

## BRITISH RECORD SOCIETY.—The ANNUAL

MEETING will be held on TUESDAY, 14th June, at 4 p.m., in Mr. Athill's Chambers, Herald's College, E.C.  
W. P. W. PHILLIMORE, Hon. Secretary.  
30th May, 1892.

## MUSEUMS ASSOCIATION.

The ANNUAL MEETING of this Association will be held in MANCHESTER on July 5, 6, and 7.

President—Prof. W. BOYD DAWKINS, F.R.S.  
General Secretaries.  
H. M. PLATNAUER, B.Sc. (York).  
T. J. MOORE, C.M.Z.S. (Liverpool).  
Local Secretary and Treasurer.  
W. E. HOYLE, M.A. (the Owens College, Manchester).  
For particulars apply to H. M. PLATNAUER, Museum, York

## VISITS to the BRITISH MUSEUM.—Miss

C. A. HUTTON has arranged a SERIES of VISITS to some of the Collections in the Museum.—For particulars apply to Miss C. A. HUTTON, 52, Lower Sloane-street, S.W.

## SECRETARIAT.—The opportunity offers of

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## TOYNBEE HALL, WHITECHAPEL.

The Committee of the TOYNBEE HALL STUDENTS' LIBRARY require the services of a competent LIBRARIAN of either sex. Hours of attendance: Week Days (Wednesdays excepted), 5 to 10 p.m.; Sundays, 12 to 10 p.m. (The Librarian may employ a substitute for part of the Sunday work). Commencing salary, 50l. per annum.—Written applications, giving full particulars of the candidate's qualifications and antecedents, and three references (not testimonials), to be sent before Saturday, June 25th, to the CHAIRMAN of the TOYNBEE LIBRARY COMMITTEE, 29, Cadogan-terrace, London, S.W.

## CITY of PETERBOROUGH.

The Public Library Committee of the City of Peterborough are prepared to receive applications for the post of CHIEF LIBRARIAN to the Library about to be opened. Salary, 100l. per annum. To give his whole time to the duties of the office. An ASSISTANT LIBRARIAN at 20l. per annum will also be appointed.—Applications, endorsed "Chief Librarian," accompanied by not more than three recent testimonials, must reach me by noon on Friday, the 24th inst.

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W. MELLOWS,  
Town Clerk, Peterborough.

Town Clerk's Office, June 9th, 1892.

## UNIVERSITY COLLEGE, LIVERPOOL.—

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## UNIVERSITY of EDINBURGH.

The UNIVERSITY COURT of the UNIVERSITY of EDINBURGH will, on MONDAY, the 18th of JULY NEXT, or some subsequent day, proceed to the appointment of the ADDITIONAL EXAMINER in MENTAL PHILOSOPHY in the University.

The period of office is three years from 1st October next.

The office can be held only by a Member of the General Council of one of the Universities of Scotland.

The salary is 120l. per annum, with an allowance of 10l. a year for travelling and other expenses to the Examiner if not resident in Edinburgh or the immediate neighbourhood.

The duties include taking part in the Examinations for Graduation in the Faculty of Arts, and in the Examinations preliminary to entrance on study for Graduation in Law, Medicine, and Science.

Each applicant should lodge with the undersigned, not later than Monday, 4th July next, sixteen copies of his application (one of which should be signed), and sixteen copies of any testimonials he may desire to present. Applicants who send in testimonials must not send more than four.  
M. C. TAYLOR, Interim Secretary  
University of Edinburgh, 2nd May, 1892.

## MERCHANT VENTURERS' SCHOOL,

BRISTOL.  
WANTED TEACHERS for GERMAN (150l.) and for BIOLOGY (150l.) for SEPTEMBER.—Particulars from G. H. FORT, Merchants' Hall, Bristol.—Applications received up to June 15th.

## TEACHER WANTED.—ENGLISH MASTER for

the PORTER ACADEMY HIGHER CLASS SCHOOL. Applicants must be University Graduates having experience in the teaching of advanced English subjects, and qualified to prepare for the Leaving Certificate in at least one Modern Language. Probable Emoluments (which are dependent to some extent upon the fees of scholars) about 150l. Duties to commence on 9th August next.—Applications, with copies of testimonials (nine), to be lodged with ALEXANDER FREEMAN, Solicitor, Forlar, Clerk to the School Board, on or before 20th June current.

## BOROUGH of PLYMOUTH.—The Technical

Instruction Committee invite applications for the following APPOINTMENTS in connexion with the new Science, Art, and Technical Schools, which are to be opened in October next:—

1. HEAD MASTER of the SCIENCE DEPARTMENT.  
He must hold a University Degree, and be highly qualified in Mathematics, Physics, and Mechanical Subjects, or Chemistry.

Salary, 300l. per annum.  
(A Second Master will be appointed subsequently, with the assistance of the Head Master.)

2. HEAD MASTER of the ART DEPARTMENT.  
Preference will be given to applicants holding Additional Third-Grade Certificates.

Salary, 300l. per annum.  
Further information can be obtained on application to the undersigned, at the Schools.

Applications, stating age, with copies of testimonials, which will not be returned, together with the names and addresses of three referees, to be forwarded on or before SATURDAY, the 18th day of June next.

F. J. WEBB, Organizing Secretary.  
Plymouth, 26th May, 1892.

## COLLEGE of PRECEPTORS.—The Council of

the College of Preceptors are about to appoint additional EXAMINERS in the following subjects:—(1) Classics (Latin and Greek), (2) French, (3) German. Candidates must be University Graduates, and, in the case of the Classical Examiners, must have taken First or Second Class Honours. They should also have had considerable experience in school work.—Applications, accompanied by testimonials, should be addressed to the DEAN of the COLLEGE, Bloomsbury-square, W.C., not later than the 30th of June. No personal application is to be made to any member of the Council.—Particulars may be obtained on application to

C. R. HODGSON, B.A., Secretary.

## SUMMER MEETING (VACATION COURSES),

EDINBURGH, AUGUST 1-31.  
Programmes from ARTHUR THOMSON, University Hall.

## CIVIL SERVICE COMMISSION.—FORTH-

COMING EXAMINATION.—SECOND ASSISTANT to the LECTURERS at the ROYAL ARTILLERY COLLEGE (20-25), JUNE 22.

The date specified is the latest at which applications can be received. They must be made on forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, London, S.W.

## WESTMINSTER SCHOOL.—An EXAMINA-

TION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will be held in JULY NEXT.—For full particulars apply to the HEAD MASTER, 19, Dean's-yard, Westminster.

## KING EDWARD VI. GRAMMAR SCHOOL,

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REMOVAL of the OFFICES of the ATHENÆUM.—The Crown having acquired Nos. 4 and 22, Took's-court, the Printing and Publishing Departments are now REMOVED to the New Offices at Bream's-buildings, Chancery-lane.

## PARIS.—The ATHENÆUM can be obtained on

SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

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FRIDAY NEXT.

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**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, June 17, at half-past 12 o'clock precisely, first-class PHOTOGRAPHIC APPARATUS, comprising Cameras and Lenses in many sizes, by best makers, Stands, Cases, Plates, &c.—Fishing Tackle—Field Glasses—Electrical Appliances—Telescopes—Books—Microscopes and Slides &c.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

The Library of the late ROBERT FRANCIS COOKE, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION (by order of the Executors), at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 15, and Two Following Days, at 1 o'clock precisely, the LIBRARY of ROBERT FRANCIS COOKE, Esq., deceased, late Partner in the Firm of John Murray, 50, Abchurch-lane, comprising literary and Standard Books in all Classes of Literature—First Editions of Popular Authors—Original Autograph MSS. of Sir Walter Scott—Books of Prints—Bibliography, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

The Collection of Engravings and Relics of Lord Byron, the Property of the late ROBERT FRANCIS COOKE, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION (by order of the Executors), at their House, No. 13, Wellington-street, Strand, W.C., on SATURDAY, June 18, at 1 o'clock precisely, ENGRAVINGS, MISCELLANEOUS ARTICLES, and RELICS of LORD BYRON, the Property of ROBERT FRANCIS COOKE, Esq., deceased, late Partner in the Firm of John Murray, 50, Abchurch-lane, including, Miniatures, Clocks, Snuff-boxes, Rings, Seals, and many other valuable and interesting Relics of Lord Byron, and other Members of his Family—Decorative Porcelain, Wedgwood Ware, Bronzes, and other Works of Art—Engraved Portraits—Topographical Views—Sporting Subjects, after Landseer and Alken, some of which are Framed—Publications of the Arundel Society, &c.

May be viewed two days prior. Catalogues may be had.

The Collection of Continental and English Porcelain, the Property of the Rev. F. W. JOY, M.A., F.S.A.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 20, and Two Following Days, at 1 o'clock precisely, the well-known COLLECTION of CONTINENTAL and ENGLISH PORCELAIN and FINE PORCELAIN, the Property of the Rev. F. W. JOY, M.A., F.S.A., &c., removed from his Residence, Bentham Rectory, Lancaster, comprising valuable Examples of Dresden, Capo di Monte, Vienna, Berlin, Nymphenburg, Copenhagen, Sèvres, and many other European Fabrics—Specimens of nearly every description of English Ware—a large and various Collection of Leeds and Staffordshire Wares, most interesting to Collectors of Quaint Shapes and Curious Marks, with beautiful Examples of Chelsea, Plymouth, Worcester, Derby, Bow, Chelsea-Derby, a matchless Service of Wedgwood, portraying the Signs of the Zodiac, in exquisite Workmanship—originally brought together from the Bernal, Gladstone, Lorraine-Saldwin, Reynolds, Hohn, Edkins, Diamond, and other Collections.

May be viewed two days prior. Catalogues with photograph may be had, price 6d. each.

The important Library of CHARLES DEW, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 23, and Two Following Days, at 1 o'clock precisely, the important LIBRARY of CHARLES DEW, Esq., formerly of Salisbury, including First Editions of the Kilmarnock Burns—Bewick's Birds, imperial paper—R. Browning's Poetical Pieces, various—Goldsmith's Vicar of Wakefield, Jesse's Historical Works—Keats's Endymion, Lamia, &c.—Lamb's Tales from Shakespeare, Prince Dorus, and others by the same—Molière's Comedies, and Les Œuvres de Monsieur de Molière, 7 vols. Paris, 1674—Shelley's Queen Mab, The Cenci, and others by Shelley—Swift's Gulliver—Fielding, Sterne, and Smollett's Works; Original Editions of Dickens and Thackeray—Books illustrated by G. Cruikshank—Rowlandson's Humorous Works—rare Early Printed Books—Forster's Life of C. Dickens, enlarged by the insertion of 142 Autograph Letters—a Large-Paper copy of Dorat, Les Baisers, 1770—Books relating to America, &c., mostly in fine bindings.

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The valuable and extensive Collection of Greek, Roman, English, and Foreign Coins, and Historical, Military, and Naval Medals of the late ARTHUR, VISCOUNT DILLON, F.S.A.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 27, and Five Following Days, at 1 o'clock precisely, the valuable and extensive COLLECTION of GREEK, ROMAN, ENGLISH, and FOREIGN COINS, and Historical, Military, and Naval Medals, formed by the late ARTHUR, VISCOUNT DILLON, F.S.A., of Ditchley, Oxfordshire, comprising, in the English Section, a fine Series of Gold Coins, from Edward III. to James I., including the George Noble of Henry VIII.—rare Pieces of the Oxford and other Local Mints of Charles I.—Patterns of Cromwell by Simon and Tanner—many important Coins from Charles II. to Victoria, including rare Patterns of George II., III., and IV., William IV., and Victoria; in the Foreign Section, scarce Coins of Germany and Italy; and among the Historical, &c., Medals, the rare Plaque commemorating Drake's Voyage round the World—Tromp and De Huyter, by the artists Müller and Van Abee—Charles II. by the Roettiers, &c.—and others of France, Germany, Sweden, Holland, Italy, &c.; also an early Specimen of the Victoria Cross.

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Rare Early English Poetry, from the Library of a Collector.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 27, and Two Following Days, at 1 o'clock precisely, EARLY ENGLISH POETRY, from the Library of a COLLECTOR, including the First and Fourth Folio Editions of Shakespeare's Plays and his Rape of Lucrece, 1655—Brant's Ship of Fools, printed by Fyson, 1509—Chaucer's Works, 1542, 1561, 1558, and 1602—Churchyard's Chippes, 1578, and Challenge, 1582—Coryat's Crudities and Odoabian Haquet, 1611—Crowley's Voice of the Last Trumpet, 1549—A. France, The Countess of Pembroke's Ivy Church, 1571—various Works of George Gascoigne—Heywood's Spider and the Fly, 1556—Chapman's Homer, First Edition—Lydgate's Lyf of our lady, MS. on vellum, Sec. XV.—several Editions of the Mirror for Magistrates of Francis's Faery Queene, First Edition—Works of Taylor the Water Poet, 1630—Virgil's Œneads, by Gawin Douglas, 1553—various Works by George Wither, &c.—and many others of great rarity.

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**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, July 4, and Two Following Days, at 1 o'clock precisely, the SECOND PORTION of the COLLECTION of valuable ENGLISH and AMERICAN AUTOGRAPH LETTERS of the late THOMAS PHILLIPS, Bart., F.R.S., &c. of Middle Hill, Wiltshire, and Thirlestane House, Cheltenham, containing a fine Series of Letters relating to America—important Correspondence addressed to General Grenville relative to the Duke of Kent and others, together with Letters of Actors, Authors, Poets, Statesmen, &c., including Bowes, Burke, Burleigh, Bishop Burnet, H. Burns, Byron, Charles II., Chatterton, Chesterfield, Cromwell, Queen Elizabeth, Mar. Henry VIII., James II., Laurens, Mrs. Jordan, Dudley, Earl of Leicester, Marlborough, Mary II., Nelson, Sir Isaac Newton, "Perdita," Shelley, Siddons, Earl of Straford, Swift, Washington, William III., Earl of Worcester.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will hold the following SALES by AUCTION at their Great Rooms, 8, King-street, St. James's-square, S.W., the Sales commencing at 1 o'clock precisely:—

On **MONDAY, June 13, ANCIENT and MODERN PICTURES**, the Property of the late Col. HOULTON, and of Lord CHARLES BERSFORD, C.B. R.N.

On **MONDAY, June 13, and Following Day, OLD FRENCH FURNITURE, Porcelain, and Objects of Art** (by order of Trustees).

On **TUESDAY, June 14, the FIRST PORTION** of the COLLECTION of OLD ENGLISH SILVER formed by H. D. ELLIS, Esq., comprising Specimens from Periods antecedent to the Introduction of the Date Letter; also Old Silver Plate, the Property of Lady SYBIL TOLLEMACHE.

On **TUESDAY, June 14, OLD CHINESE PORCELAIN and OBJECTS of ART**, chiefly from the Collection of Sir JOHN VAN HATEN.

On **WEDNESDAY, June 15, SILVER and SILVER-GILT PLATE, MINIATURES, BOXES, &c.**, of the late Right Hon. E. PLEYDELL BOUVERIE.

On **FRIDAY, June 17, WORKS of the late J. CONSTABLE, R.A.**; also a Collection of Fine Proofs by David Lucas, after J. Constable, R.A.

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On **SATURDAY, June 18, the FINAL PORTION** of the COLLECTION of MODERN PICTURES and DRAWINGS of the late H. W. F. BOLCKOW, Esq., M.P., and Modern Pictures and Water-Colour Drawings from different Private Collections.

On **SATURDAY, June 25, in accordance with the provisions of the Will**, the highly important GALLERY of PICTURES the Property of the late EARL of DUDLEY, which comprises Works by the greatest Masters of the Italian, Spanish, Flemish, Dutch, French, and English Schools, and which have been collected at the dispersal of the most famous Collections on the Continent and in England during the early and middle part of the present century.

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**MESSRS. FOSTER** respectfully announce for SALE by AUCTION, at the Gallery, 51, Pall Mall, on **WEDNESDAY, June 15, at 1 o'clock precisely** (by direction of the Executor), High-Class PICTURES, including a large exhibited Work by the late Keckley Halswelle, Views of Gibraltar and Suse, by Rossoli, the Madonnas and Child, Lullu, and Works ascribed to L. Cranach, Guardi, Guerclio, Largilliere, Mabuse, Nusternans, and Zuccharelli.

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**MESSRS. FOSTER** respectfully announce for SALE by AUCTION, at the Gallery, 54, PALL MALL, on **WEDNESDAY, June 15, at 1 o'clock precisely**, the late JOHN LEWIS AUBERT, Capt. G. H. ELLIOT, the late FRANCIS MAC-GREGOR, Esq., and others, including old Dutch and Italian Pictures, Modern Pictures, and Water-Colour Drawings by C. Rossoli, Ricket Foster, F. Holl, A.R.S., Alma Tadema, W. Davies, W. P. Frith, R.A., H. Moore, A.R.S., and others, and Proof Engravings, Bronzes, and Statuary.

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*At BIRMINGHAM, on TUESDAY, June 11, a most important Sale of high-class and valuable Pictures, being the entire and exclusive Collection formed by the late W. W. BOULTON, Esq., of Audham House, Stourbridge (to be Sold by order of the Executrix).*

**MESSRS. LUDLOW, ROBERTS & WELLER** have received instructions from the Executrix, as above, to SELL by AUCTION, at their Rooms, No. 18, NEW STREET, BIRMINGHAM, on **TUESDAY, June 14, at 1 o'clock**, the above valuable COLLECTION of high-class MODERN PICTURES, including Two most important Works by B. W. Leader, A.R.A., one being his Academy work of 1873, size 6 ft. by 3 ft. 4 in., the other being his Stratford picture of the same art, size 5 ft. by 3 ft. 2 in.—Dovedale, Derbyshire, by T. Sidney Cooper, R.E., size about 2 ft. by 2 ft., painted in 1835—Betws Pool, a fine characteristic Work of John Syer, sen., 3 ft. by 2 ft. 2 in.—Heidelberg, a grand Work by James Webb, size 4 ft. by 2 ft. 1 in.—La Lettre de Recommandation, a fine Example of Ch. Bagniet—a Gem by E. Verelsthoven—and other Works by T. K. Felham, J. M. Kilburne, J. Goupi, A. H. Mulready, M. J. Muckle, James Orrock, T. Gerard, David Bates, Walter Langley, John Steeple, W. Hensley, H. T. Munns, Florence Westwood, Jonathan Pratt, &c.—and an exceedingly fine Selection of Works by S. H. Baker, Harry Baker, and O. R. Ser.

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SATURDAY, JUNE 11, 1892.

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was Sheriff in 1456 and Lord Mayor in 1465, and was among the twelve prominent citizens who were knighted in a batch by Edward IV. He was evidently a favourite with the king, for he had the grant of several forfeited estates in Buckinghamshire. That he was a prosperous trader seems certain from the large purchases of land which he made. The fourth in descent from Sir Ralph were two brothers—Sir Edmund, who was member of Parliament for Buckinghamshire, and Francis, who sat for the town of Buckingham in the Parliament of 1552. From that time to 1790, when Lady Verney's catalogue ends, there was seldom a Parliament in which a Verney did not sit, nearly always, as far as can be ascertained, supporting what under many changes of name would now be called the Liberal party.

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as an example, more times than we can count, of the misery caused by domestic contests. Sir Edmund, the king's standard-bearer, was killed at Edgehill; his son, who served in the army of the Parliament, survived to a good old age, dying in the reign of William III. From all we can gather here or elsewhere concerning him, he seems to have been a man of noble character. Although very distinctly on the popular side, he was one of those men who dread violent changes. When those of his way of thinking took the Covenant almost to a man, he refused, and his estate was sequestered in consequence. For many years he was compelled to live abroad, mostly at Blois, which must have been a great trial to one of his sturdy Protestant convictions. His wife, Mary, daughter and heiress of John Blacknall, of Abingdon in Berkshire, was a noble-minded woman, fit in every respect to be the companion of such a man. She possessed too, as we gather, more capacity for business details than her lord.

It is curious to find Lady Verney sending "sirrups of violets" and "a firkin of this country butter" from Bucks to Normandy, and when Sir Ralph asked for old sack from Claydon she shrewdly remarks:—

"I am in great admiration at your telling me that good canarye sack will be a wellcome present to my English acquaintance at blois, for I doe not know any English acquaintance I have there, and certainly you have very much altered the natures of ye french if they are growne to love sack—however I like very well of bringing some over."

On her devolved the arduous and intricate duty of getting the sequestration taken off the estates. This was at length carried through, after an amount of toil of which, even now, it is painful to read. We have no doubt that the worry shortened the poor woman's life. Extracts from many of her letters are given, and they show that some members of the new Government were by no means so upright as some of us have supposed. The marriage of Ralph Verney seems to have been an unusually happy union, yet, according to our ideas, it had in the beginning little prospect of being so. As Mary Blacknall was an heiress the right of her wardship and marriage was a perquisite of the Crown. One of her guardians, a man called Libb, wished to contract her to his son, but her uncle appealed to the Court and so hindered the immoral traffic. The other three guardians then offered her to Sir Edmund Verney as wife for his eldest son. Difficulties stood in the way, but at the age of thirteen she was married to Ralph Verney, then a lad under sixteen. Child-marriages of this kind were so common in those days as to be in no sense remarkable. How good and sensible parents could give their consent to such unions passes our understanding. As Lady Verney tells us:—

"Sweet seventeen is often a matron inured to family cares, and either the mother of a family, or mourning the loss of two, and sometimes three babies. The deaths in childbed, the premature births, and the large proportion of children who died before they were ten years old, passionately loved and tenderly cared for, is [sic] most pathetic; the poetry of the day is full of epitaphs upon infants; two such are found in the Verney manuscripts, copied out more than once by loving hands."



The youngest sister of Lady Verney, the wife of the Royalist standard-bearer, married John Pulteney, of Misterton in Leicestershire. She was soon left a rich widow, and received many offers of marriage. To the horror of all her friends, the man of her choice was William Eure, a son of Lord Eure, who was a member of the Roman Catholic communion. Such a union was looked on by all her friends as an act of apostasy to the cause of true religion. Not only was there overwhelming theological objection, but the Roman Catholics were at that time held to be the enemies of all civil freedom—men who would, were it possible, bring in foreign armies for the sake of crushing our liberties. Ralph's letter to his father gives a picture of the feeling of the time which goes far to explain how a body of honourable gentlemen such as the Long Parliament consisted of could adopt the line they did regarding their Roman Catholic neighbours. "Oh S<sup>r</sup> shee is married, shee is married! and therefore now tis past recall. This unlucky deed was donn before I mistrusted ever twas," is the way in which he begins. Sir Edmund was as deeply moved as his son. In his reply he says: "I protest to God, when I redd your letter, a palsey tooke my hands, soe that in five hours I could hold noething steddily." The bride herself seems fully to have realized the gravity of the step she had taken. In a letter written very soon after her marriage she says: "As I have run all the hazard in my matching to him, so I desier to youse all the meanes I can to convert hime, for if I live neere London I can have the best devines to my own house, and besides I intend to keepe one mysele." The chances of happiness for the husband would not seem to have been great, but Lady Verney tells us that the wife was eventually brought over to her husband's form of faith. They seem to have lived very happily together, and it speaks well for Eure that he speedily won the good opinion of his wife's friends. Their married life was not a long one: Eure was killed, fighting for the king, in 1644.

People of our own time have often wondered at what they consider the fanaticism of the early Quakers in refusing to put on mourning for the dead. It is easy to understand the strong revulsion which took place when we know the extravagant extent to which the use of black was carried in the seventeenth century:—

"Everything belonging to a widow or widower was to be black. On April 6 Ralph mentions the black bed and hangings 'that my father borrowed of my aunt Eure,' which she had caused Ralph to buy for her at the death of her own husband three years before, when her whole room was hung with black and the furniture covered with it.....The effect must have been most depressing upon those whom custom thus compelled, at the very moment when they wanted cheering, to inhabit a room where they could not for a moment forget their loss. An excuse is made in one of the letters for having even a white coverlet thrown over the bed of a young Verney widow forty years after this time, because she is sick and cannot bear black cloth."

In times of mourning a black coach, and even black bridles and saddles, had to be used.

The spelling of many of these letters is more irregular than that of any other seven-

teenth century papers we remember to have read. We imagine if they were examined by an expert much light would be thrown on the pronunciation of the time, which there is good reason for believing differed widely from that of the present day.

*The Early Religion of Israel as set forth by Biblical Writers and by Modern Critical Historians.* The Baird Lecture for 1889. By James Robertson, D.D. (Blackwood & Sons.)

AGAIN a book of more than 500 pages on a matter much discussed lately. Prof. Robertson picks his way with decided cleverness between the two schools, the orthodox and the critical, and all the more easily because he separates the question of the authorship of the Biblical books from that of the early Israelite religion. After having mentioned that the publication of his lectures has been deferred by some other occupations and partly by broken health, he remarks:—

"But, indeed, for other reasons I have not been forward to lay my views before the public. I am quite well aware how the current of opinion on Old Testament subjects is running; and I am not insensible to the fact that while some may find fault with me for giving up received views, a greater number, and some who are younger than I, will 'have me in derision' for not being abreast of the age. Nevertheless, one must be fully persuaded in his own mind. I have long been convinced that the substantial value of the books of the Old Testament does not depend upon our knowing their authorship, and I doubt whether we can ever accurately determine the circumstances of their composition. At the same time I am as firmly convinced that, in critical discussions on the Old Testament as these have been conducted, there is much more involved than the dates of the books and the literary mode of their composition. Whatever may be said of the 'traditional view' on these subjects, it is to be remembered that the 'traditional view' of the history of religion is the view of the Biblical writers; and if it is declared to be incorrect, our estimate of the value of the books must be considerably modified. It is this aspect of the critical inquiry that has chiefly engaged my attention. I have patiently and honestly tried to understand the position of critical writers, to follow the process and to grasp the principles on which the historical inquiry has been conducted. But I find myself like one standing by the side of a Highland stream, which another more nimble goes over on improvised stepping-stones. He gets over, apparently dry-shod; but I cannot follow him, because the stepping-stones have been submerged by his weight. I look in vain to the critics for a passable road, with a firm bottom, which a man of plain understanding may tread."

Prof. Robertson has, indeed, thoroughly studied the books of the critical school up to the last, and he maintains an honest fight against it. He is not exceptional in his complaints of the obscurity of the writings of the critical school, in Germany especially, of its arbitrary emendations, transpositions, and eliminations of words, verses, and even chapters in the books of the Old Testament, and, above all, of the capricious torturing of the text until it yields what the school imagines it should furnish. No literature is admitted by it before the prophetic, and therefore the early history of Israel as given in the Pentateuch is myth and fiction. Prof. Robert-

son says rightly that the song of Deborah (in which, we may notice, scribes are already mentioned), the "early historiography" preserved in the books of Judges, Samuel, and Kings, and even the laws in the Book of the Covenant, are expressed in such clear and finished language that they could not be a first attempt at composition. Whether there were records of the Exodus and the history of the patriarchs in the time of Amos and Hosea, the oldest prophetic books which are preserved, no one can say with certainty; but there is no doubt that these two prophets expressly mention the Exodus from Egypt, and to the latter the history of Jacob's flight to the fields of Aram was known. Consequently these incidents are not imaginations or inventions. Details were certainly added by later historiographers in the Pentateuch, a statement to which Prof. Robertson does not object, although he does not directly admit it. Can any one believe that such glorious epochs for Israel as those of David and Solomon should have passed away without any written record whatever? And that writing was common at that time we already knew from the Bible, and the fact is now confirmed by the tablets of Tell el Amarna, from which we learn that writing was in full use forty years before the epoch of the Exodus. Together with historical records there were certainly law records, for naturally the smallest settled tribes can only exist under certain laws, and worship also needs its regulations. The consequence is that laws and rites must have existed before Jerusalem became the centre, or at least before the composition of the Book of the Covenant, to which the critical school assigns the date of the ninth century B.C.; they may have been orally preserved at the beginning, but must have been written down at an early period. Hosea, for instance, distinctly speaks of a written *Thorah*, although not of "myriads" (viii. 12), as Prof. Robertson takes it (the word 'ר' is certainly a corruption). This our author makes clear after having refuted the chief authorities of the critical school, whose words he quotes verbatim, so that they take up too much space in his book.

The proposed threefold division of documents in the Hexateuch, viz., Jehovistic, Deuteronomic, and priestly, Prof. Robertson seems to admit, provided they grew up from a collection of early documents. There is variance as to the dates of these documents, and their authors are, of course, unknown; but for the professor's purpose this is of no vital importance, since the development of the Israelitic religion does not depend on their authorship. The same is the case with the three law books, viz., the Book of the Covenant, the Levitical code, and the Deuteronomic code. "There is nothing unreasonable," says Prof. Robertson rightly,

"in itself in the supposition that laws or codes of law were promulgated at different times; and different sets of laws so given, for special purposes or on special occasions, might run severally their respective literary courses. Nor is it difficult to conceive how such several collections might overlap one another, and after a time have certain features of inconsistency."

Three historical periods allotted to these three codes are well explained by the modern



school, from following the legislation contained in them, viz., the code of the Covenant permits sacrifice anywhere, or what amounts to that; the Deuteronomic code prescribes one central sanctuary; and the Levitical code makes no formal prescription on the subject, taking for granted that the central sanctuary exists, and that worship is there observed. The objections Prof. Robertson urges against this division are, in our opinion, not well founded; the passage in Exodus xx. 24, indeed, is not explained satisfactorily by our author; here the reading *הוֹבִי*, given by the Midrash and accepted by the early grammarians, seems to be the right one. We regret that space does not permit us to give abstracts of some of the professor's happy objections to the arguments of the critical school.

There is an evident distinction between the conception of Jahveh by the Israelites and the ideas of the other nationalities round them regarding their gods. The origin of Jahvism is clearly indicated by the Biblical writers, although Prof. Robertson will not admit it. It came either from Edom (Judges v. 4) or from Midian, i.e., Sinai (Deuteronomy xxxiii. 2), which comes to the same, for Sinai was counted to Edom. The patriarchs, according to Exodus vi. 3, did not know their God by the name of Jahveh, but of El Shaddai, "God Almighty." Jacob says (Genesis xxviii. 20): "Then the Lord (Jahveh) be my God (Elohim)." The last name was in use with nearly all Canaanitic tribes. We must rely on these documents, since we have no others, unless we prefer guesswork and the hypotheses current in the critical school. Elijah exclaims (1 Kings xviii. 39): "The Lord is God." Jahveh is consequently an Edomic word for *הוה*, "he is," and so it is explained by Moses (Exodus iii. 14), or by the prophet according to Hosea xii. 14. The explanation given by our author in the eleventh chapter is opposed to the sense of the sacred writings as well as the theories of the critical school, and after all it is not at all plausible. That Jahveh was represented in the earlier time in various shapes until his worship became the pure religion no one can deny, and this epoch supplies the time of development which Prof. Robertson rightly says is omitted in the theory of the critical school. There was a mixture of conceptions concerning Jahveh: he was "the God of Israel" as long as they were in the Holy Land, and, according to others, wherever they found themselves. To worship Jahveh sacrifices were necessary together with prayers. In the literal words of the Bible there are reminiscences of human sacrifices; all explanations to the contrary such as Prof. Robertson tries to support are opposed to the words of the sacred writers; the abolition of them is part of the development of the Jahveh religion into ethical monotheism. Monotheism, we believe with M. Renan and our author, was an instinct with the Jewish nation; therefore they are the representatives of it more than any other Semitic tribe. On the question whether the prophets were hostile to sacrifices and ritual altogether or partially, we must incline to the latter opinion. Prof. Robertson is perfectly right when he says that all that Samuel, Isaiah, and other prophets say against ritual duties

means solely that obedience to God and righteousness towards our fellow men are preferable to sacrifices, and that sacrifices without a clean heart are an abomination. The arguments adduced by Prof. Robertson on this point are irrefragable. Indeed, a prophet who represents God appearing in the Temple with the seraphim and altar cannot be altogether averse to ritual. As to the antagonism between the prophets and the priests, our author is a little too hasty in concluding that because the two worked occasionally together, or were sometimes represented in the same person, there was no dispute as to the supremacy; this is surely evident in Zechariah's time, and later in the time of the Maccabees.

Although often differing from Prof. Robertson, we consider his book decidedly interesting, and it is full of information concerning the critical school in Germany, France, and Holland. The notes at the end contain several good hints, and the index which follows will facilitate the use of the lectures by students.

Clarendon Press Series.—*Principles of English Etymology*. By the Rev. Walter W. Skeat, Litt.D.—Second Series. *The Foreign Element*. (Oxford, Clarendon Press.)

ALL students of the English language ought to feel grateful to Prof. Skeat for determining to complete his exposition of the principles of English etymology by dealing with the "Foreign Element." Under this title the Anglo-French element is included, while the Celtic and Teutonic words (borrowed directly) and Scandinavian words, together with Greek and Latin words borrowed through "Anglo-Saxon," are excluded, it having been found convenient to consider them in the First Series. The treatment of the Anglo-French leaves little to be desired, as on this portion of his subject the professor speaks *ex cathedra*; but when we get into the sixteenth century the ground becomes treacherous, and no individual, however well versed in our literature, can hope to keep his footing and to escape error. In a large number of instances it is impossible to decide whether words of Latin derivation came in through French or were directly adapted from Latin; while "the problem of determining the first appearance of a word in English, which is always a difficult one, becomes more so as we descend towards modern times." It is, therefore, a pity that Prof. Skeat should have ventured to apply the term "excellent" to Prof. Beljame's essay 'Quæ a Gallicis verbis in Anglicam linguam Johannes Dryden introduxit'; especially as this commendation is followed up by showing that M. Beljame's list contains words introduced in the sixteenth century or earlier, such as *agonize*, *alamort*, *ambuscade*, *assassin*, *brutal*, *brutality*, &c. But so many more ought to be struck out that the essay in question must be pronounced worthless. For instance, *alexandrine* (verse) is used as an adjective by Puttenham (1589); *amnesty* is quoted from Bacon (1605) in the 'New English Dictionary,' and in the modern sense is frequently used in the Greek or the Latin and Italian form before Dryden's time; *bagatelle* is used by Howell; *ball* (dancing party) is in T. Coryat's

'Crudities' (1611), the earliest instance given by Prof. Skeat and the 'New English Dictionary' being about 1632; *bandit* is in Coryat's 'Crambe' (1611); *barricade*, *bravade*, are probably adapted from *barri-cado*, *bravado*, which had both been familiar for about half a century; *cadet* is used by Howell; *camisade*, *cannonade*, and *carnival* are to be found in the sixteenth century, though the 'New English Dictionary' gives no earlier instance for *cannonade* than Flecknoe (1655); *cirque* is in Holland, Sylvester, and Cockeram (1601-1626); *escalade* is found in Garrard (1591); *festoon* (1630); *gazette* (1616); *grandeur* (1600); *harpoon* in Purchas's 'Pilgrims' (1625); *grotesque* and *intrigue* may be borrowed directly from Italian, and *guitar* directly from Spanish; *masquerade* is used by Brent (1620); *messieurs* by Massinger (1624); *palisade* is from Old Spanish *pali-gada*, while Holland uses *palaisade* (1600); *pantaloon* is used by Nashe and Shakspeare (while *pantalons* is probably direct from Italian); *Pasquin* is in Brent; *perruque*, with Dryden's spelling *perruke*, is in 'Every Man out of his Humour' (1599); *pistole* is used by Mead (1631); *portmanteau* was common before 1627; and so on. Persons who write about the diction of authors ought to be careful, as Prof. Skeat is, to guard themselves against being thought to imply that authors have any hand in introducing such words as *couchee*, *levee*, *capot*, *ombre*, *piquet*, *quatre*, *quint*, *vole*, *louis d'or*, *pistole*. If we further deducted the numerous instances (Prof. Skeat says "not many") in which Dryden's contemporaries, and those who wrote but a little while before him, should be credited with the earliest registered record of a word, Prof. Beljame's list would be reduced to exceedingly attenuated proportions but for the French words and phrases in 'Marriage à la Mode,' which are introduced in ridicule of such as displayed extravagant affectation of French expressions and fashions. Dryden may possibly have been the first author to use two or three dozen words or phrases borrowed from French in the reign of Charles II., e.g., *apropos*, *mal-apropos*, *coquette*, *crayon* (not given by M. Beljame), *double entendre*, *nom-de-guerre*, *passee-partout*; but we should opine that several of his contemporaries, such as Shadwell, Wycherley, Etherege, Evelyn, and Temple, equalled or surpassed Dryden in this particular. Moreover, Dryden's works do not by any means exhaust the Gallicisms of his time if the list before us is "fairly complete," as the following items are wanting: *accort*, *balustrade*, *beau monde*, *confidante*, *dégagé*, *dernier ressort*, *déshabillé*, *éclat*, *embonpoint*, *faux pas*, *noblesse*, *promenade*, *railleur*, *routine*, *ruse*—a list which might be enlarged indefinitely.

Even as to Elizabethan diction the ground has proved slippery to Prof. Skeat, for he gives *egal* as an importation of that era, though it is used by Chaucer and in the fifteenth century; *perspectives*, again, is a modified use of Skelton's substantive *perspective*, while the adjective (= *optic*) is found in the fifteenth century. There is a sentence in this section (114) which suggests a defective view of the development of the modern English vocabulary: "There can be little doubt that the borrowing of French words continued throughout the sixteenth



century; in fact, England held both Calais and Guines down to 1558." The political relations of the two countries can hardly have affected our language more than the continuous stream of translations from the French which poured forth throughout the sixteenth century, prominent among which, as containing almost all Shakspeare's vocabulary, stands North's translation of Ames's translation of the 'Parallel Lives' of Plutarch, dated 1579. The copious translator Philemon Holland, 1600-11, used a multitude of French words. Scientific and literary words of English form—e.g., ending in *-tion*, *-té*, *-tif*, *-ble*—might be borrowed unconsciously by students of French literature who knew Latin, French, and English. Such words authors can and do introduce or help to popularize, though they only record the colloquial and fashionable expressions of their day; while the common speech is continually reinforced from the stores of science and literature, owing to the unnoticed influence of persons of culture and learning.

The lists of importations from Italian and Spanish are very incomplete, though the best hitherto published. On pp. 314-315 we miss *agio*, *argosy*, *artichoke*, *bagnio*, *balloon*, *ballot*, *bankrupt*, *belvedere*, *botargo*, *buffoon*, *cadence*, *cardoon*, *caress*, *caroche*, *chiaroscuro*, *contrast*, *domino*, *estafette*, *estro*, *faience*, *falsetto*, *filoselle*, *finale*, *forte*, *furor*, *garland*, *girandole*, *impresario*, *madrigal*, *majolica*, *malmsey*, *mandolin*, *mountebank*, *moustache*, *oboe*, *patrol*, *presto*, *rifacimento*, *rilievo*, *spontoon*, *vendetta*. *Miniature* is derived directly from Italian (p. 315), from French—with Beljame (p. 166); *arsenal* is given as Spanish (p. 339), but the form is Italian, and the early history of the word points clearly to Italy as its immediate source, though the French form may have eventually affected the spelling and pronunciation; *lagoon* is also Italian, as Prof. Skeat used to hold, though he now calls it Spanish.

To the Spanish word-list might be added *amontillado*, *cachucha*, *llama*, *mantilla*, *olla podrida*, *palisade*, *silo* (*ensilage* is given). We get *majordomo* and *monsoon* either from Spanish or Portuguese. It is probable that *avast* is from Sp. *abasto* (Oudin)="enough." In the remarks on the influence of Spanish literature upon English (p. 321) it is surprising to find no mention of the Guevarists.

In crediting West Africa with the word *canary* (p. 432) Prof. Skeat has fallen out of philology into geography, though he has rightly assigned *madeira* to Portuguese.

The words of Latin origin are satisfactorily treated, though confidence is not inspired by the citation of Mr. E. R. Wharton (§ 189) as an authority on the Latin vocabulary. Even without any knowledge of Latin the absurdity of the following estimate ought to be apparent:—

"In classical Latin, down to 300 B.C., there are 41,100 Latin words, of which, perhaps, 1000 are foreign; in classical Latin, down to A.D. 117, there are 26,300 words, of which about 3500 are from Greek and perhaps 300 from foreign languages."

For this Mr. Wharton is not responsible, as the quotation ought to begin "In classical Greek, down to 300 B.C., there are 41,100 words"; but the article on 'Loan-words in Latin,' *Phil. Soc. Trans.*, December 21st, 1888, evinces many of the characteristics of

'Etyma Latina,' which we are glad to see Prof. Skeat does not include in his list of works to be consulted on Latin etymology. It is a pity he did not exercise similar caution with regard to Messrs. King and Cookson's 'Principles of Sound and Inflection.'

The sections devoted to the phonetic development of words of Anglo-French origin, and the attempts to distinguish them from importations from Continental French or Central French, offer an extremely valuable explanation of some of the eccentricities—to use a mild term—of modern English spelling and accentuation. We have little fault to find with this portion of the work, though one or two statements require qualification. In the usual educated pronunciation of *falcon* the *l* is sounded, but Prof. Skeat renders "*fao'kn*" (p. 125). We are told that *tram* cannot come from *Outram*, because "*accented syllables do not disappear*." Without expressing any opinion about *tram*, we cite "*bus*" as an apparent exception to the rule. We are told (p. 99, note) that the "late Lat. short *u* was pronounced as close *o*"—a statement supported by Sp. *sobre*, It. *sopra*. But It. *cubito*, *gola*, *lupo*, *giogo*, are from Late Latin, as well as Sp. *codo*, *gula*, *lobo*, *yugo*; Fr. *coude*, *gueule*, *loup*, *joug*; in which cases Italian and Spanish give contradictory evidence, while *cumulo*, *cumolo*, testify plainly against the allegation in question. Hardly enough stress is laid on the fact that Late (or folk) Latin comprises many different dialects all more or less affected by ecclesiastical Latin.

Prof. Skeat ventures on the thorny theme of Latin pronunciation. He asks plaintively (§ 98):—

"Is it moral to insist that schoolboys shall continue to be trained and taught to pronounce Latin with the modern English sounds? And is it consistent with even common fairness to stigmatise the sounding of *ā* as (*aa*) by the stupid appellation of 'the new pronunciation'?"

The morality, if morals come in at all, is involved in the question of expediency, as to which practical teachers differ, many high authorities feeling that the possible advantages do not outweigh the inevitable inconveniences of the proposed change. As to the epithet "new" (which is applied to a whole system, and not merely to the pronunciation of *ā*), we suppose the professor would not deem it unfair to call the style or fashion of a costume *à l'antique* "new." This is a parallel case. The "amended" pronunciation of Latin is a highly scientific imitation of the antique, but must be far from identical with the pronunciation of the ancient Romans of any period. Prof. Skeat objects to the pronunciation "*shivalry*," yet he does not seem to mind *seignior*, *seignior*, or *chevron*, *devoir*, which have also suffered denaturalization, a process which it is often difficult to explain satisfactorily. We read, "I much regret to find that some Dictionaries mark the old word *chivalry* with *ch=sh*, which is detestable" (p. 13). Dictionary compilers are concerned with facts. On p. 16 we find:—

"A good writer who wishes to be generally understood and has some self-respect, will naturally and unconsciously so choose his vocabulary that it will be mainly composed of words of Anglo-Saxon and Anglo-French origin; he

will only adopt Latinisms or modern French words when he has to express ideas so modern that the two former sources fail him; which will not, or should not, be very often."

This dictum employs no fewer than six "Latinisms or modern French words"! The proper rule was laid down by Gaskoigne long ago, viz., to use short and familiar words. A speaker or writer who stops to take etymology into account is lost, and without deliberation he will certainly employ the objectionable words freely. If we took Prof. Skeat's advice and at the same time followed his dictionary, we should leave off using *aïd*, *frisk*, *fund*, *grave* (adj.), *gross*, *guard*—in short, scores of indispensable monosyllables and hundreds of dissyllables and trisyllables.

Philologists have exaggerated the percentage of Saxon in the vocabulary of various English works by mixing up the words which express relation—very many of which occur over and over again—with words which express ideas—which recur comparatively seldom. Of the former class a very large percentage is Saxon, so that by merely counting words we get a most erroneous notion of the amount of Saxon in the latter class. In the first 42 lines of Chaucer's Prologue Prof. Skeat finds 263 words, of which only 40, or about 13 per cent., are foreign. Now, of the 223 Saxon words, only 98 (including *each*, *eke*, *every*, *forward*, *further*, *wolden*, and four proper names) can be said to express ideas. The corresponding foreign words (not counting *martyr*, but including *serve*, which Prof. Skeat omits) amount to 40, or 29 per cent. of their class. In the other class no foreign word occurs (if we treat "accordant to" as equivalent to "in harmony with," and not merely as a prepositional phrase). If we content ourselves with counting words without any classification, we get a vague and inadequate estimate of the importance of the French and Latin elements of our diction. To take one more instance. We find in the first two sentences of the "specimen of English, crowded with words of French origin" (§ 15), 26 Anglo-Saxon words and 24 foreign, though every material or non-grammatical word is of French origin, unless we call *even* and *much* non-grammatical. In the chapter (xxv.) "On some False Etymologies" the professor exposes several absurd derivations, but he is, perhaps, rather too severe on those who have failed to grasp the bearing of etymological specialisms. It is very easy to make mistakes in such studies; for instance, Prof. Skeat has more than once derived the *port* of *passport* from the French *porte*, an error which would make an interesting addition to his false etymologies.

In the list of prefixes and suffixes a few blemishes may be noted. The rare *ap-*, as in *apagogical*, is omitted; under *archi-* we find *ἀρχεῖν*; under *ec-* we find *ελ-*, as in *ellipse* (*ἐν-λείψις*); under *para-* (2) we ought to be told that *para-dise* does not come directly from Persian, but through Greek; under *-tuo* we find *-ndo*, for *\*-tuo*, as in *ama-ndo*; on p. 395, § 8, we find "vocalic *n*" for "sonant *n*"; on p. 397, § 34, "the numerous verbs in *-αἰεῖν*, *-ιζειν*," are referred to the suffix "*-D*" (*-αδ*, *-ιδ*) as if this view was established, or even generally accepted.

If we have thought it better to suggest



corrections which may improve future editions of this volume rather than dwell on its many strong points, we have done so to show our high appreciation of it and from a feeling of the needlessness of eulogy bestowed upon a high authority whose reputation is thoroughly established.

*Men, Mines, and Animals in South Africa.*

By Lord Randolph S. Churchill, M.P.  
(Sampson Low & Co.)

LORD RANDOLPH'S volume is substantially a reprint of the letters he contributed last year to the *Daily Graphic* during his tour in South Africa, and a characteristic feature of their republication under the above title is the author's preface, wherein he points the finger of scorn at certain "critics of literary and epistolary efforts" who animadverted rather sharply upon sundry passages in his articles while in course of appearance.

It is, perhaps, in order to let readers of this lively preface judge fairly the point at issue between the author and his censors that revision of the work for production in a permanent form has been as nearly as possible confined to verbal corrections; but in allowing a mass of material compounded of separate papers, each one necessarily written hastily and representing a temporarily dominant impression, to go forth as a whole without more careful comparison of one part with another than is here made manifest, the writer has done himself a certain amount of injustice. The volume is so unusually interesting, so sincere in tone, and so studded with practically suggestive matter touching recently acquired African territory as a field for either agricultural or commercial enterprise, that it seems a pity sufficient pains was not taken to make it a solid piece of work. A very simple illustration of what is meant may be drawn from the opening pages. The lesson gathered at the conclusion of chapter i. is that

"it may be a matter of question whether under present conditions a voyage to South Africa is as beneficial to invalids or to persons of delicate health and liable to sea-sickness as is generally supposed,"

seeing that "rolling, pitching, imperfect ventilation, and inferior food" are super-added to the discomforts they bear about in their own frail bodies. But six pages further on, and presumably six days later in the writer's experience, after every nauseous contingency of a sea-passage has been forgotten, or seems of no account, in the presence of Cape scenery and hospitable society, we are told that persons desiring to avoid an English winter would do better to take "a three weeks' voyage, unaccompanied either by hardships or risks, to this lovely spot," than to "seek sunshine and warmth in the south of Europe amid unsympathetic foreigners."

The avowed main object of Lord Randolph Churchill's journey was a personal investigation of the gold-mining prospects connected with the Chartered Company's exploitation of Mashonaland, for which he secured the co-operation of an American expert. Joined to this purpose was a sportsman's hope of a first-rate "big game" shooting season in the all but illimitable Veldt lying between the company's first station, Fort Tuli on the Limpopo river, and the

Zambesi. That this anticipation was borne out in the fullest sense will be seen from the following paragraph:—

"To the young Englishman fond of shooting, of riding, of a wild hunter's life, active, vigorous, healthy, and endowed with adequate fortune, those regions of South Africa which extend from the Limpopo to the Hungani River offer a field for sport not to be equalled in any other part of the world. During the winter time, from May to September, the climate of this region is almost perfect, the risk of fever slight. The air of the veldt is invigorating, the scenery and surroundings attractive and various, the life of the hunter temperate and wholesome. This man coming to these parts of Africa, eager for sport, will experience little if any disappointment. Accompanied and guided by some good Dutch hunter, such as Hans Lee, he will see, pursue, probably kill almost every African wild animal, with the exception of the elephant, buffalo, and rhinoceros. These also may be obtained without difficulty, if one is not daunted by the remoteness of the districts near the Zambesi, by the real rough life incident on the absence of waggons and of all beasts of burden owing to the existence of the Tsetse fly, or by hard walking exercise under the heat of a tropical sun. But in the vast territory I have defined above, the hunter may without difficulty surround and cheer himself with every species of comfort. Waggons drawn by oxen or by mules, the former are preferable, can penetrate to any part of the bush veldt; tents, bedsteads, provisions of all kinds can be carried with ease, and even a young Pall Mall sybarite would acknowledge that there can be provided out here an inconceivable combination of sport and luxury. The soundest sleep at night, the best of appetites for every meal, the clear head, the cool nerve, the muscle and wind as perfect as after an autumn in the Highlands, are pleasures and delights which can be here experienced, and to which many of our London *jeunesse dorée* are almost strangers. All kinds of strange forest sights, all the beauties and many quaint freaks of nature, will charm the eye and exercise the mind."

We need not dwell on Lord Randolph's encounter with six lions, each "almost as big as a small bullock," as that adventure has already been commented on and talked of till we are weary of it. A less pleasurable excitement was a bush fire in close proximity to the hunting party's camp. The natives, it seems, set light to the grass, &c., from motives not dissimilar to those that actuated Charles Lamb's swineherd Ho-ti after the accidental burning of his cottage and pigsty had revealed to him the previously unimagined deliciousness of "crackling;" only the Mashonese incendiaries are tempted by the quantities of charred rats and mice found on the smoking ground after every conflagration. But the only really sad experience of the journey was that of the horse sickness, which, though dying out in the long-settled districts of South Africa, is still a scourge and plague of the open veldt, for which neither preventive nor efficacious remedy has yet been discovered. Three horses were lost during a day and a half's halt by this inscrutable malady, one being the author's favourite shooting pony "Charlie," and the picture presented of this poor animal struggling in the grasp of three men to escape the fumes of sulphur burnt under his nostrils to promote discharge from his congested lungs is terrible.

Lord Randolph Churchill is not, it is well known, sanguine as to the speedy value of Mashonaland either as an El Dorado for the

mining speculator or a thriving home for the emigrant farmer, though on the former point he says, "It is far too soon to give any opinion as to the possible gold production of Mashonaland." But he is quite sure that "no more unwise or unsafe speculation exists than the investment of money in exploration syndicates." He goes on:—

"Nor can I yet escape from the opinion that, as a field for emigration, Mashonaland is a disappointment. The climate, fine in winter, but in very many parts quite unhealthy for Europeans in summer; the torrential rains of January and February, during which all work has to be suspended and roads become impassable; the prevalent malarial fever, the various animal pestilences, and apparent general absence of rich deep soil, such as distinguishes the Transvaal, seem to offer invincible obstacles to large settlements of white people. Naturally, if great and rich gold discoveries are made, those settlements will come, and nature's obstacles will be mitigated and conquered. But in the absence of such discoveries I cannot yet perceive that Mashonaland has much to offer the British emigrant. Here on Fort Salisbury, and on some of the high veldt, a few might live and thrive, but the want of any large market would prevent the gaining of wealth."

Bechuanaland is, in Lord Randolph's opinion, "destined in time to become the great ranching ground of South Africa," and he considers it is hardly an exaggeration to say that "if in the course of centuries all other supplies of meat for the human race should be exhausted, the African veldt could produce sufficient to feed the stomachs of a starving world." Indeed, his estimate of the productive power of this portion of South Africa, taken together with the neighbouring country of the Transvaal, is practically boundless. He is inclined to admit that the much condemned retrocession may have been in 1881 a necessary sacrifice, which has been at least partially rewarded by a consolidation of interests and good understanding between the English and Dutch populations of the Cape Colony, not possible while the country originally settled by the Boers was ruled by Great Britain by right of the strongest arm. But he is yet more certain that Boer supremacy in the Transvaal is, in the natural order of things, doomed to pass for ever away. The Boers themselves have, he thinks, condemned themselves to national extinction by their wilful ignorance and obtuse resistance to all forms of progress, including any humane change in the relative positions of white settlers and the native races, towards whom Boer sentiments are described as still falling far short of that "which is just and equal." Johannesburg won his admiration as architecturally a handsome town; but its unpaved and unlit streets, choking dust, and roadways "as bad or worse than the tracks across the veldt," are cited as examples of the Boer's stolid contentment with a state of things that sufficed for his fathers before him. The Transvaal burgher of to-day is, indeed, a pure-blooded descendant of those Dutch worthies at Cape Town who stoutly resisted their governor's scheme for bringing a supply of fresh water within easy reach of every man's door.

But the railway has at last invaded the Transvaal, and the genuine Boer has a formidable semi-alien element to contend against in the European Dutchman, with



whom he has very little in common, to say nothing of the ubiquitous English or Scotch adventurer, who finds his own chances in the sluggishness of the homebred patriarchs of the land. Here is the last word on this subject of one of the most open-minded of modern publicists on South African affairs:

"The most sanguine dreamer can hardly over-estimate the agricultural and mineral resources of the Transvaal. Before the end of the year the railway will have superseded the ox waggon, Johannesburg and Pretoria will be connected with the railway systems of Cape Colony and of Natal. This should produce a rapid and large increase of population and of mining industry. Probably in the history of mining no gold-field more important than the Witwatersrand has ever been discovered..... It is to the Transvaal wealth that I look for the attraction which may ere long thickly populate South Africa.....The riches of the world are there in abundance, nor is it in the power of a feeble, corrupt, and almost insolvent Boer Government to prevent or to delay for long these riches being largely distributed among mankind. Pages I could write in praise of South Africa, but fortunately want of space arrests me. To the young, vigorous, and versatile British emigrant, I can recommend the country as a place where the means of ease and affluence can be acquired rapidly if only fortune smiles; to the traveller in search of health, distraction, amusement, sport, beauty of scenery, excellence of climate, I can recommend it as being the region of the world most favoured by nature either for the residence or the industry or the amusement of man."

*The Rauzat-us-safa, or Garden of Purity.*

By Muhammad bin Khâvendshâh bin Mahmûd, commonly called Mirkhond. Part I. Vol. I. Translated by E. Rehatsek; edited by F. F. Arbuthnot. "Oriental Translation Fund," New Series, I. (Royal Asiatic Society.)

At the first superficial glance we were most agreeably surprised to see in the present volume a successful attempt to call back to life and prosperity the old Oriental Translation Fund, to which scholars of Eastern literature owe such a debt of gratitude for numerous important publications. But, alas! our joy was rather premature. A perusal of the editor's preface proved conclusively that this new venture, "under the patronage of the Royal Asiatic Society," offers no advantage whatever to those engaged in Oriental research, unless they are rich enough to defray the printing expenses for the results of their labour out of their own pocket—that it is in fact "a fund without funds." The generous example set by the University of Oxford in the "Anecdota Series," in which first editions of Oriental texts can be printed free of cost, has as yet not been followed by any other academic body or learned society in this country, and all the Royal Asiatic Society has been asked and has consented to do, in order to encourage faithful translations of standard works of the East, is to allow its name and address to be printed on the title-page. Still, we must be grateful even for that, and must especially thank Mr. Arbuthnot for the trouble he has taken in laying the matter before the Council of the Asiatic Society, and in successfully carrying through the press the first volume of Mr. Rehatsek's translation of Mirkhond's 'Universal History,' from the creation of the world to the

time of the author himself, who died 1498. At least four more volumes are to follow, representing the first part and about one half of the second of the Persian text of Mirkhond's bulky work, which contains altogether seven parts, and gives an elaborate account of the ancient prophets and kings, and of the life of Muhammad. The present volume extends from the creation of genii and men to Aaron's death, and deals principally with the lives of the Hebrew patriarchs, of Joseph, Job, and Moses, and the wanderings of the children of Israel in the wilderness, from a Moslem standpoint, *i.e.*, embodying all the endless legends and traditions that have accumulated in the East concerning those Biblical personages.

Whether it was advisable to choose so late an author as Mirkhond, whose style is very flowery and often bombastic, to illustrate those legends, rather than one of the older and oldest historians—for instance, Tabarî in his original Arabic garb—we need not discuss here; enough that Mr. Rehatsek has given us a scholarly and thoroughly trustworthy rendering of an historical text that at any rate enjoys a very wide reputation among Eastern readers. Some discrepancies, however, in the transcription of Muhammadan names must be noticed. We find correctly transcribed Muhammad, Hârûn, Ya'qûb, Mûsa, Yusuf, Sho'aib, and many others; but why "Wuhub" instead of Wahab, "Thâbut" instead of Thâbit, "A'is" instead of 'Is, 'Isâ, or 'Isyâ (the various forms for Esau), "Esahâq" instead of Ishâq, "Ajavini" instead of Al-Juvainî, "Mastufi" instead of Mustaufî, "Zulqar-neen" instead of the proper dual form Zulqarnain, "Mahi-ud-dîn Maghrabi" instead of Muhyî-uddîn Maghrîbî, "Ka'b-ullâkhbâr" instead of Ka'b-ulâhbâr (plural of *hîbr*), &c.? The same remark applies to titles of Arabic and Persian books frequently quoted in the text; for instance, 'Ta'rikh-i-Hukm' for 'Ta'rikh-i-Hukamâ', 'Rauzat-ullâbab' for Banâkî's well-known history 'Rauzat-ul-lâlâb', 'Nazhat-ulqulûb' for 'Nuzhat-ulqulûb', 'Manâhuj-uttâlâbeen' for the renowned 'Minhâj-uttâlîbîn', 'Noâdir' for 'Nawâdir', 'Tovârikh' for 'Tavârikh', and many more. We must also object to the remark on p. 11 that *safa* (read *safâ*) is in Arabic plural, and stands for "illustrious men." It simply means "purity" and nothing else; *asfiyâ* would be "pure or holy men." As to Khondemir being the son of Mirkhond (p. 13), that is an old error which ought to be removed once for ever; he was Mirkhond's grandson, as he states himself in his 'Habîb-ussiyar,' and as several Persian standard works (for instance, the 'Haft Iqlîm') expressly declare; see, moreover, Rieu's Persian Cat. of the British Museum, i. p. 96.

To the bibliographical list of European editions and translations of portions of the 'Rauzat-us-safâ' (pp. 11–13) some useful additions can be made: Defrémery, 'Histoire des Sultans du Kharezm,' Paris, 1842, and 'Histoire des Samanides,' Paris, 1845; Jaubert, 'Histoire des Sassanides,' Paris, 1843; F. Mühlau, 'Zur Geschichte der Arsakiden' (translated from Mirkhond), with the valuable critical remarks of Gutschmid and Blau, in the *Zeitschrift der D. M. G.*, vols. xv., xvi., and xviii.; and Tornberg, 'Mirkhond's Berättelse om As-

kaniernas Konungaätt i Persien,' Lund, 1863.

*John Major's History of Greater Britain.* Translated and edited by Archibald Constable. (Edinburgh, Scottish History Society.)

NONE of the nine previous publications of the Scottish History Society, since its foundation in 1886, exceeds this in value and interest. The rarity of the work and its crabbed Latinity have rendered the 'Historia Maioris Britanniae' a sealed book to all but historians, and even they have made scant use of it. Three or four passages from it have been cited again and again—those, for instance, referring to Robin Hood, Blind Harry, and James I.; but it was reserved for Mr. Constable to recognize, and to enable others to recognize, that the book's real value is less as a chronicle of former events than as a mirror of the thought and manners current in Major's own day.

The last of the schoolmen, or rather the last illustrious schoolman, John Major was born near North Berwick in 1470, and died at St. Andrews in 1550. More than thirty of the best years of that long life he spent in Paris, as a teacher of logic and theology; still he always remained a true Scot, although his leanings were rather towards England than towards France. He stands out manfully for Scotland's old independence; he will hear nothing of homage paid to an English king; and yet he repeatedly dwells on the advantages that would accrue to the two kingdoms from a peaceable union by a royal marriage. His history was published in 1521, and it seems at least possible, though Mr. Constable nowhere hints at the possibility, that it was written with the distinct object of promoting a match between James V. of Scotland and the Princess Mary of England, the one then a boy of nine, and the other a girl of five.

Anyhow, the history was compiled on the eve of the Reformation; and there is much in it that shows how a good Churchman looked upon ecclesiastical affairs. Major applauds Becket's vindication of the clergy from lay jurisdiction; but he condemns John's imposition of Peter's pence on his subjects, and endorses King James's saying about David I.—"Ane sair sanct for the crown." He is rather severe upon nuns, who "ought to be shut up in their nunnery," for "the devout female sex is more thoughtless than the other, and has a greater proclivity to intemperance of conduct, wherefore they easily violate their vow of chastity, and only rarely and with great difficulty observe it." On the other hand, English "Churchmen are of an honest walk and conversation, and should they be taken in adultery or fornication, yea, though they were beneficed priests, from their place they are forced to go." Christmas is worse observed in Britain than in France, for the Britons begin the festival with sumptuous banqueting, and spend the two following days in "devilish dances and lewd songs." The English stand in the art of music above the Scots, every priest a master of plain-song; and

"so too do the people of England make with their bells the sweetest and skilfullest melody. You shall find no village of forty houses without its peal of five sweet-sounding bells, and in



what town you please, of whatever size, every three hours the sweetest chime will break upon your ears. When I was a student at Cambridge, I would lie awake most part of the night at the season of the great festivals, that I might hear this melody of the bells. The university is situated on a river, and the sound is the sweeter that it comes to you over the water."

To turn to things secular, Major gives a minute account of how ale was brewed in Britain; he depicts the northern farmers as hardy, temperate, warlike, scornful towards townsfolk, not tilling the land themselves, but keeping a diligent eye upon their servants; and his sketch of the Scottish land question, with its short leases, evictions, and agrarian murders, is even now not un-instructive. Our beef was better than the French, our mutton poorer, though (what is hard to believe) many Scotchmen, apparently Highlanders, held "as many as ten thousand sheep." Whilst conceding the right to joust with blunted lance, Major abhors the dangerous jousting with the spear, "for anything is hateful which risks the lives of men without necessity." At the same time he does "not deny that priests for their country, or to defend their own lives, may take up arms"; and "Britain," he says, "can show 40,000 priests who could be matched as fighting men against a like number of men from any nation." The Borderer's custom of giving parole to a captive is new to us:—

"The conqueror does not slay his prisoner, but in all clemency spares his life, and grants him for the most part a safe return home, when he pledges his word. But if he do not keep his word, then the conqueror fastens to a horse's tail the effigy of his prisoner, and so carries it across the Border, whereupon all of his own people acknowledge him for all time to be a perjured and perfidious person, who has brought no small dishonour upon the country that gave him birth."

Another most interesting fact first brought to light here, though not in the 'History,' but in a dedication (p. 428), is that Gavin Douglas, the poet-bishop who "gave rude Scotland Virgil's page," was born at Tantallon Castle—no birthplace could be fitter for a poet.

In the 'History' itself, as history, of Scotland to the year 1469, and of England to the reign of Henry VII., there is less to remark. Even the account of the rebellion of "John Cade the Irishman," which came near Major's own time, adds nothing to our knowledge; it makes no mention of that "William Hawarden, a common thief and Cade's chief councillor," whom Cade caused to be beheaded, and who cannot surely be of Mr. Gairdner's creating. Still, we should gladly have learnt a little more than is told us here of Major's sources, other than Bede, Barbour, Froissart, Gaguin, and Caxton's edition of Trevisa. The Robin Hood passage already referred to is (though Mr. Constable does not notice this) our oldest authority for the nobler features of the Sherwood outlaw. To Major's ascription to James I. of "the pleasant and ingenious poem 'At Beltayn,' &c. [*i.e.*, 'Peblis to the Play'], upon which other writers of Dalkeith and Gargell laid themselves out to make some change," a note might have well been appended of Prof. Skeat's contrary opinion. "Dalary" on p. 221 should be *Dalry*; and for the credit of centenarianism we trust

that in the foot-note on p. 42 there is some mistake as to the dates of the birth and death (1436–1536), or as to the manner of that death ("tabes gallica ex vaga venere quæsitâ"), of Marcantonio Coccio. Else for Mr. Constable's work we have only the highest praise. His translation, written in good vigorous English, reads like an original; his notes are copious, without redundancy. The research involved in them must have been very great.

The bibliographical appendices by Mr. T. Graves Law add much to the value of the work; but of the life of Major by Mr. Æneas Mackay it is difficult to speak quite so unreservedly. Filling nearly a hundred pages, it is much fuller and better than anything else we possess; yet it is disfigured by several errors, and Major throughout appears to be represented as something other than he really was—as a minimizer of miracles, as a would-be reformer if only he had dared, and as the great schoolman to whom, as to Wolsey, "the Renaissance had imparted some of its reconciling influences." But in all Major's writings what hint is there of doubt or of timidity, or what of the faintest tincture of the New Learning? Whilst as for miracles, we know that he accepted the triplication of St. Baldred's corpse, the bilocation of the Blessed Ambrose, and the "tailed condition" of the children of those Kentishmen who had pelted St. Augustine with fish-tails.

Wishart was not "the first of the Scottish Reformers," nor were the doctrines of Wycliffe and Huss all but extinguished "in the preceding centuries"; "Charterhouse" on p. xlvii is probably a misprint for *Christ's Hospital*, as "nations" on p. lxxvi is for *nomine*; and for "Sir George Borthwick, captain of Linlithgow," we would read *John and Sheriff*. More serious are the errors involved in the following:—

"Michelet notes that during these years three men, different in every respect except in the greatness of their fame, came to Paris to complete their education—Ignatius Loyola, who commenced his education in grammar at Montaigu in 1528, John Calvin, who entered the College of Ste. Barbe in 1523, and Francis Rabelais. Rabelais's college has not been discovered, but probably he was in Paris from 1524 to 1530."

The passage obviously suggests that the three were of much the same age; between Rabelais and Calvin there really were twenty-six years. And whilst it is open to doubt whether Calvin did enter Ste. Barbe's, it is pretty certain that Rabelais never was a Paris student at all. There is an odd mis-translation of Major's dedication to Wolsey, where he says that he always made his journeys to and from France through England, "quum per mare perpetuum potu- issem." The last words can only mean, "though I could have performed the whole journey by sea," not surely "so far as I was permitted by the never-changing ocean." And lastly, "legentium," on p. cii, will not scan; which suggests Major's own dry remark on James I.'s two rhyming hexameters, that "he treated the last syllable of the adverb *cautè* as short, whereas it is long; but some allowance may well be made for kings when they take to extempore verse-making."

*Herodas*. Facsimile of Pap. CXXXIV. Published by the British Museum Trustees. *Herondæ Mimiamboi*. Ed. F. Buecheler. (Bonn, Cohen.)

THE brilliant reproductions of the Autotype Company have introduced a new epoch in philological criticism. No sooner is a new text discovered than a general demand is made to have it photographed for the use of critical scholars. In England there are the means, and nowadays scientific enterprise sufficient, to carry out this expensive process, and then the acumen of many men is brought to bear in a very short time on every line of the MS. Every little scholar airs his hobby and lectures the editor on his shortcomings, but in due time what is bad is laughed out of court and forgotten, while what is good remains. Thus the Mimes of Herondas, first edited by Mr. Kenyon from the British Museum papyrus with only a specimen of the writing, have now, at the urgent request of both our own and foreign scholars, and by the liberality of the Trustees, been brought out complete in facsimile. On this are based the handy text and translation of Buecheler and the later and more complete editions, of which several are now in preparation. Mr. Kenyon adds nothing to his previous text but a few fragments, now brought into some order by the acuteness of Profs. Diels and Palmer independently. The facsimile, however, forms a strong guarantee of the care and accuracy of his first decipherment. We regret that he did not take the pains, and save his readers the trouble, of noting the number of the mime on each page, and of adding in the margin the numbers of the lines. Every student who desires to refer backwards and forwards from a printed text to the facsimile will have to undertake this labour for himself. By a similar negligence Buecheler has not given the numbers of the columns on the pages of his text, and this help would have been more useful than the often very obscure notes with which he accompanies his translation. Indeed, both translation and notes have in several places completely baffled us. In his preface he acknowledges generally the help obtained from many suggestions by many scholars, but without taking the trouble of citing even the most brilliant decipherings with their dates. Moreover, he completely ignores the very successful labours of the English editors and critics, to whom he is more indebted than the reader would suppose. This high-handed appropriation of special work, in which claims of priority are so keenly asserted and valued, is not courteous on the part of the German editor. The reading of vii. 72, which he sets down simply as in the MS., would never have been accomplished but for the brilliant conjecture of Diels, who from two or three stray and faint letters actually guessed what can now be verified in the remaining vestiges.

A few good points have been made in England too late for his use, *e.g.*, i. 80, Mr. Headlam has rightly deciphered the word *ερχεσθαι*, to which Mr. Palmer has added *τον* before *ακρητον*. But, of course, the text is not yet perfectly established, or even established as nearly as the MS. will allow us to do it. Many improvements in the reading may still be expected even after



the first great rush into the new field, and the rich harvest which scholars have gathered, not only for their own glory, but for the knowledge of old Greek society.

This last is assumed to be the great and permanent gain we shall derive from Herondas. He can hardly be called a poet, unless it is in the sense of a comic dramatist. He professes to be a realist, and, indeed, a coarse one. His language is intended to be that of the people, though perhaps too much stuffed with recondite proverbs to save him from the suspicion of being a learned man, like Theocritus, imposing his art upon us as nature. The majority of critics have inferred from the allusion to Egypt as the El Dorado of the Greeks, with its shrine of the Gods Adelphi and the generous king (i. 27, *sq.*), that the author lived and wrote at Cos in the days of the early Ptolemies—perhaps rather the end of Philadelphus's reign, after Arsinoë was dead, than in that of Euergetes I. Thus his Mimes, were they really taken from ordinary life, would be a valuable picture of a Greek society in one of its most civilized centres at a moment when our knowledge of such things is extremely defective. There seems to be a strong inclination among scholars to use the text in this way. We think it well to assert a critical attitude, and to urge against the acceptance of the Mimes as historical pictures of Cos the following considerations.

As it is a commonplace that the 'Adonia-zusæ' of Theocritus were borrowed from Sophron, so it is almost past doubt that to this ancient and famous master Herondas owed much of his inspiration. Most unfortunately we only know of Sophron that he wrote mimes, in a form intermediate between prose and verse; that they were classed as pictures of male and female society respectively, and that they represented scenes from common life. But we are also told that they served as a model to Plato as well as to Theocritus, and if we can judge of their effect on Herondas by the analogy of other cases, we shall be tempted to admit a very free use of the older model by the younger poet, who wrote in an age of learning, of second-hand inspiration, of careful copying from older masters. Hence it is quite possible that what Sophron intended for bitter satire, Herondas may have produced as pictures of ordinary life. It would seem that Sophron's "female mimes" were the more striking, even though the field they covered must have been very limited. If women were not conversing with visitors at home, they must be themselves at some semi-religious show, where it was not improper for them to be seen, and hence the favourite situation of making them admire works of art in a temple which we have in the first chorus of the 'Iphigenia in Aulis,' not to speak of a similar scene in Plutarch's tract 'On the Pythian Oracle.' This commonplace probably came from the original of Sophron. So also, with great probability, may we refer Herondas's low estimate of women and the portrayal of their vices to the Syracusan master. There is no bitterer satire on a society of women than this collection of mimes. With the exception of the second,

which is a parody on dicastic eloquence, all these poems have women for their chief characters, and in most of them women that exhibit foibles and vices. Even the respectable grass-widow in the first, who resists temptation, treats her infamous visitor with every indulgence, and gives her a good drink of wine before sending her away. To the grosser poems we need not here introduce the reader.

It is not at all likely that the average female society of Cos, or of any other respectable Greek town in those days, was of this low type, where mere frivolity was almost a virtue. There is, indeed, some reason to believe that the people of this island formed one of the best and purest of Hellenic societies. Nor is it likely that any society ever talked a language so stuffed with proverbs as that of Herondas. Coarseness and "proverbiality" are the only leading features we can detect in the scanty fragments of Sophron, and so we have probably before us another case of what is so common in Greek literature—the illusion produced by a studied art which creates imaginary types and imposes them upon us as natural.

Let us revert in conclusion to a few of the critical questions still under discussion as regards the text. The principle asserted in these columns when we reviewed Mr. Rutherford's first essay, that the paragraph lines must be strictly regarded as marking a new speaker, and that this mark is not neglected by the scribe, has been amply confirmed by the consensus of critics. A certain strictness in scansion is also to be assumed. Thus in ii. 27 the reading of *ὑμέων* as a trisyllable is contrary to use, for which reason Prof. Palmer has suggested *λυμέων*, which makes good sense. On other points, as to the elisions permitted, the same critic has made some important remarks in a critical article published recently (*Hermathena*, No. xix.). This article (one of the best contributions to the establishing of the text) deals in two kinds of healing—the supplying of erased or lost words, and the correction of the scribe's mistakes. But the amount of boldness permissible in this latter case depends upon a careful estimate of his undoubted blunders. For this will tell us what the chances are of his having gone wrong in doubtful cases. We may, therefore, suggest to the critics an accurate examination of the matter, for on the assumed faithfulness of the scribe are based many exhibitions of brilliancy which will bring glory rather to the emendator than to the poet. As to the former kind of emendation, Mr. (or rather Dr.) Palmer has been most successful, though it is likely that rival theorists may not endorse this opinion. He has, at all events, striven to give to each his due, and has noted the very dates of his emendations, for the purpose of avoiding quarrels concerning priority in these minute discoveries. We may expect from Mr. Headlam's promised edition a further approximation to the truth, and more light upon this interesting text.

## NOVELS OF THE WEEK.

*A Human Document.* By W. H. Mallock. 3 vols. (Chapman & Hall.)

*The Venetians.* By the Author of 'Lady Audley's Secret.' 3 vols. (Simpkin, Marshall & Co.)

*The King's Favourite.* By U. A. Taylor. 2 vols. (Methuen & Co.)

THAT Mr. Mallock is a very clever man is not, in our judgment, a matter for controversy. He has had, indeed, the eccentricity to turn aside from much good literary work which he seemed made to do, in order to constitute himself a sort of prophet to West-End congregations and Primrose Dames, an advocate of their unreal religious and very genuine social aspirations. But he has never quite lost himself in this profession. Just when he seems to be immersed in the work of discovering the obvious and dressing up platitudes in a sort of faded Macaulayese, he comes forward with some book, like this story of the loves, and sins, and sorrows of Robert Grenville and Irma Schilizzi, which shows that he has never lost sight of the human element in his West-End congregations and his Primrose Dames, and that the artist in him has not been utterly swallowed up by the expositor. We cannot pretend, however, that the former element has not suffered. Mr. Mallock evidently "fancies himself" (to use a vulgar phrase) so much as a controversialist that it is very hard for him—nay, it is impossible for him—quite to put off that character. The present story he introduces by a preface, which could well have been spared, giving his readers his views about the treatment of illicit passion in fiction, and its treatment at the hands of the French, especially of M. Zola. Our author seems to feel *à cheval* in the enunciation of sentences such as the following:—

"To men and women, who are capable of observation and reflection, and who are neither depraved nor abnormally innocent, life is essentially a combination of widely different elements. Whatever may be our definition of good and evil, and however remote as an abstraction one may be from the other, we see that as realities they are everywhere in the closest contact, sometimes fretting each other, sometimes apparently united, not only in the same society but in the same people, and in the same motives and actions."

It is a greater fault that the two principal characters of the story—who both keep diaries, and are equally introspective—constantly fall into the same vein. When they forget to be themselves they become as profound (almost) as Mr. Mallock. Yet in spite of many grave artistic defects the story is very cleverly told; the characters—there are but two of any importance—are carefully studied. Mr. Mallock gets his effect by clumsy means (nothing could be clumsier than that one of making both hero and heroine begin separately, yet at the same moment, to keep diaries avowedly for the same object in each case—introspection); but he does get it; and we have rarely known a book by a man in which the woman's side in an illicit love affair has been treated with more justice and completeness. With the doctrinal parts of Mr. Mallock's work we do not conceive that we have anything to do; for, like both the author's other novels, this has a quasi-doctrinal character. To put it



bluntly, the doctrine seems to be that there may be a sort of adultery which is without sin—which, instead of degrading, exalts the committers thereof. Robert Grenville and Mrs. Schilizzi are continually assuring each other and themselves in their journals that their mutual passion has not debased, it has ennobled, them. Of course if the book had been written on purely artistic lines this constant iteration would have been just what we should have looked for; but we should not have regarded it as proving the truth of the fact asserted. We rather gather, however, that in this matter Mr. Mallock is not writing merely as an artist, but that this is part of his *doctrina*. The *doctrina* is the stranger in that the two lovers do not contemplate running away together—that *grande route* and *chaise de poste* which Florac said were always the end of such love affairs in England—but seem contented with the French notion of a *ménage à trois*. It is beyond Mr. Mallock's skill to persuade us that this was not a disgraceful and a degrading position in which to be placed—however worthless the husband, however peculiar the situation of the lovers, and however noble, not to say quixotic, may have been, or have been meant to be, Grenville's self-sacrifice at the end. But that the skill which he exercises is very great may be freely acknowledged; and only those who read the story can form a fair judgment upon the matter. The plot of this novel is sufficiently indicated by what has been already said. It is simply the history of how Robert Grenville, a rising young (not very young) diplomat-financier, on his way to undertake the reform of Turkish finance, happens to be thrown in close contact with the English girl-wife of a Levantine speculator; how the two, neither having known before what real love was, fall, as an Elizabethan author would have described it, into such an extremity of love one with another that their passion overleaps all bounds of prudence, worldly advantage, morality, and even (as we have seen) of private honour. Their passion, it must be said, is not in itself of an impure kind, and it would be impossible to find a book more remote from the French prurient novel than this one. Nor can we ourselves say that we think that any very elaborate apology is necessary for the choice of such a plot. It is, after all, that of half the romances of chivalry. For Mr. Mallock's controversial purpose more condemnation may be due. But we have said that we do not consider it our province to look for controversial purpose in what should be a work of art. What kind of treatment our author is likely to receive at the hands of his former disciples should be a matter for uneasiness to him; it need not be our concern. Let Mr. Mallock and the Primrose Dames and "swift Hebrus" see to it between them. The book is full of good things, not exactly *bons mots*, but telling bits of description and epigrammatic reflections. It would have been a pleasure to quote some of these had there been space. The author's talent lies much more in this direction than in the belated *Edinburgh Review* manner which he so much loves to put on. Still good things of this kind do not, as a rule, serve the artistic purpose of a novel-writer; for they either bring the author into too great prominence, and that tends to make his charac-

ters seem unreal, or they give an air of monotony to the talk of these personages themselves. It must unfortunately be added that, as has been already hinted, this novel, like both Mr. Mallock's previous ones, is full of artistic blunders and of amateurish methods of workmanship. The scheme of the two diaries is the worst—all Mr. Mallock's heroes, we believe, keep diaries, and they are always written in the same vein of long-winded introspection; but there are many other examples. These put Mr. Mallock quite out of court in criticizing the art of such veterans in the craft as M. Zola and some of his compeers.

A homicide, an Italian singer, an Oxford athlete, and the Dark Continent are amongst the personages and paraphernalia of Miss Braddon's newest romance. Good John Vansittart, a putter of heavy weights, has got himself into trouble at Venice, and is concerned in a brawl which is fatal to another young Englishman. The fair but frail Fiordelisa has something to do with it, and from that time forward she is inextricably mixed up with the fortunes of Vansittart, and with those of the girl whom he marries. The story, it need not be said, is exciting and full of plot, and it is worked out with all the ingenuity that the author has taught her readers to expect from her. There are nearly all the good features of a Braddonian story in 'The Venetians,' amongst them being a remarkable and never-failing freshness in the dialogues and descriptions, which make a novel by the author of 'Lady Audley's Secret' invariably pleasant reading, however little or however great its sensation may be. In truth, Miss Braddon is a good deal more interesting in her pictures of the Marchant family—a selfish colonel and five pretty neglected daughters—than in her account of the homicide in the Venetian *caffè*. But of course the homicide is the mainspring of the story, and the art of the author is shown in the natural tracing out of consequences from her initial situation.

There is a certain amount of power in Miss Taylor's book, and readers who like a psychological exercise in fiction may find it readable. It is of the school which, ignoring Protestantism, endeavours to show that Catholicism and agnosticism are the sole alternatives for the questioning spirit of man. As in 'John Inglesant' and 'Robert Elsmere,' the interest lies in the struggles of souls yearning to believe, but thwarted in the perpetual aspiration. Here, however, in Simona, the true ascetic—who retains her earthly love in spite of cruel contempt, treachery, and misfortune, but subordinates it in the last resort to her affection for spiritual things—we believe we are presented with the writer's religious ideal. Of Prospero, who starts on the race of life as her companion and fellow pupil with her of the mystic Tristram, we cannot suppose anything but that he is a solemn warning. Brought up a Catholic and a devotee of the Royalist reaction in the days of the Commonwealth in England, he becomes the means of betraying Tristram to the mob which slays him. In his horror he casts off his creed and joins the Fifth Monarchy men; them he also betrays, and becomes an agent in the Restoration, and, renouncing all faith, leads the libertine life of a courtier. Worse than all, he

makes use of a solemn token to bring the pure and loving Simona to Court, with a view to her undoing. And we are asked to believe that this caitiff (who always has his hands on some one's curls) exercised a fascination over men to the extent of destroying every principle or sentiment within them but personal devotion to himself. One of the most curious and unnatural things in the book is the maudlin folly of this kind of unpleasant attachment. Tristram and Prospero in turn wield a sort of mingled priestly and personal influence which is as loathsome as it seems impossible. The date and scene of the story we have indicated, but there is no hint of historical detail, nor any fidelity to the spirit of the age. The writer has the gift of description, as when the searist is pictured through which the enthusiastic neophyte Simona makes her way to show the beacon-light which is to bring the precious pair safely to land who are destined to work her so much woe; and there is no doubt much intensity in her treatment of theological matters, but she occasionally tumbles over the brink of the sublime in the use of strange words, as "solicitous," or curious idioms, as in:—

May chanced thee lie withered and old,  
In winter nights that are so cold,  
Playing in vain unto the moon  
Thy wishes then may not be told,  
Care then who list, for I have done.

There is a good deal of "vain playing to the moon" in this book, especially by one Peter, a kind of Habakkuk Mucklewrath who has lost his faith; but it has its strong points, and is no mere imitation.

#### LOCAL HISTORY.

THE pretty quarto Mr. Murray has published, entitled *A History of Strathfield Saye*, and compiled by the Rev. Charles H. Griffith, can hardly be called a history. Mr. Griffith writes pleasantly on a subject which evidently interests him; but he shows few signs of possessing that peculiar kind of knowledge which is required for writing the history of a manor. The mediæval portion is thin and poor. We are quite sure that if time had been devoted to it much more of importance might have been found among our national records. After all, however, the interest which gathers round Strathfield Saye is not connected with the Dabridgecourts, the Sayes, or the Pitts. We all think of it as the home of the great Duke of Wellington. Here we have no fault to find. Mr. Griffith is on familiar ground, and, without any of that exaggerated language which is sometimes employed when great houses are described, he tells his readers very much about the modern dwelling and demesne and the improvements made therein by the first duke. The work is illustrated by some good photographs, among which we must not forget to mention that of the grave of Copenhagen, the charger ridden by the Duke at Waterloo.

*The Ouse*. By A. J. Foster. (Society for Promoting Christian Knowledge.)—This is a chatty, pleasant little book which few people will take up without reading. It is something of the nature of a guide-book, but the author has avoided the faults which disfigure so many of the examples of that dull form of literature. 'The Ouse' does not, standing alone, give the intending reader a clear impression as to the river to which Mr. Foster's book relates. Ouse is a common name for rivers and streams. There is the Bedfordshire Ouse; the Ouse which, with the added waters of the Trent, forms the estuary of the Humber; an



Ouse in Sussex, another in Norfolk; and sundry others, slightly varied in spelling, exist in continental lands. The Bedfordshire Ouse is the subject of Mr. Foster's book, and he traces its course from its source in Northamptonshire until at Lynn it loses itself in the German Ocean. We are told of the interesting objects to be found near its margin, and the noteworthy men and women—heroes, criminals, and the accidentally notorious, whose names go so far towards filling our biographical dictionaries—who have been in any way connected with the towns and villages which are watered by the Ouse. We have been surprised by the number of important names which flit across Mr. Foster's pages. Some of them have, it is true, but little connexion with the Ouse country. Charles Mordaunt, Earl of Peterborough, for example, has small claim to notice, except that his body was brought all the way from Lisbon to be buried with his ancestors in Turvey Church. The Ouse flows past many interesting churches, several of which have been terribly spoilt by eighteenth century churchwardens and modern restorers. To nearly all of these Mr. Foster directs attention, but he does not seem to care so much for architecture as for historical associations and scenery. Mr. Foster tells his readers that in the church of Clifton Reynes there are some curious sepulchral effigies. "Two of them are of oak, a very unique form of construction." What "very unique" may be intended to convey we are by no means sure. If Mr. Foster intends to say that there are no monumental figures made of wood to be seen elsewhere, he is mistaken. They are rare, but by no means unknown. Once they were probably not very uncommon, but they have been subject to a danger from which those made of stone have been comparatively free. In former days there was an object of this sort in the church of Radcliffe, a little village in Nottinghamshire. The inhabitants were not lovers of the memorials of old days, but their hearts were aflame with loyal devotion, so when the news came of one of the Duke of Wellington's great Spanish victories they dressed up the old figure to represent Napoleon Bonaparte and burned it in token of their joy. Under "Buckingham" there are a few words as to those who have borne it as a title. Giffard, Plantagenet, Stafford, Villiers, and Temple flit before us. Why is John Sheffield excluded from the list?

*The History of the Suburbs of Exeter.* By Charles Worthy, Esq. (Gray.)—Mr. Worthy has hardly attained his endeavour to place his book "before the public in an attractive and readable form," even though to achieve this aim and to meet "the requirements of modern literature" he has "not burdened the text with references." The work is as unreadable in point of literature as a genealogical tree, which in fact it is, or rather a plantation of such trees. As a contribution to Devonshire family history the book shows laudable research, and is of real value; but this value is impaired by the inability of the inquirer to verify the statements of the text by reference to previous sources. Of the honesty of the compilation we make no question, but its correctness depends upon the infallibility of the writer, who centres in himself a responsibility for accuracy that he might have prudently divided with his authorities. More than one-fifth of the book deals with the "Earldom of Devon," the account of the family being practically a repetition of Sir Harris Nicolas's tabular recital of the same descent in his 'Synopsis of the Peerage.' Mr. Worthy, however, tells us that Richard, first Earl of Devon, died in the year 1107, while Nicolas gives 1137 as the date of that event, adding that his son Baldwin de Redvers succeeded him the same year. We are obliged to accept the later writer's correction, if it be one, on no authority but his own. The country round Exeter seems to be singularly barren of

history, nothing having occurred since the Danish invasion of the parish of Pinhoe in 851, except the births, bridals, and deaths of certain "county" families, whose names are more distinguished than their recorded deeds. Such distinction is that of the Barings, who, before they became bankers in London, were woollen manufacturers at Exeter. If money be an epitome of social power, the Barings as an epitome of money are well entitled to the page of family history here allotted them. There is also a good account of the descent of the Hamlyns. On the whole, Mr. Worthy is much more a genealogist than an historian or a topographer.

*Records of the Parish Church of Preston in Amounderness.* By Tom C. Smith. (Preston, Whitehead; London, Gray.)—Mr. Smith is well known from previous works on topography. It would be unfair to compare him with men such as Dr. Raine, Surtees, or Hunter, who did so much for the history of the north of England; but, though holding a distinctly lower rank than they, all the works written by Mr. Smith that we have seen possess a permanent value. He may not enter into the life of past times as some others have done, but he for the most part avoids making blunders, and is, as every page shows, remarkably industrious. This history of Preston is a performance of which no one need be ashamed. The first chapter is thin and poor, but the others are full of facts. The list of the rectors and vicars of Preston is a considerable improvement on what has hitherto been published. We have, of course, no means of testing its accuracy, but it seems to have been compiled with care. The biographical notes on these persons which follow the catalogue show how much may be discovered by persevering industry, even as to the most insignificant people. Most of these ecclesiastics have hitherto been mere names, but now Mr. Smith has something to say of them all. Henry de Wingham, who held the living from 1256 to 1262, was a Kentish man, and probably held some office in the Exchequer. At one time he was Chamberlain of Gascony, and we hear of his going on embassies to France. For a short time he was Keeper of the Great Seal, and he was enriched to the amount of 300 marks per annum out of the ecclesiastical benefices of Ireland. He seems to have been a great pluralist, almost equalling the notorious Bogo de Clare in the number and value of his Church preferments. Mr. Smith supplies a catalogue of them; but it is fair to add that it is not at present certain that Wingham held all these good things at the same time. The living of Preston has furnished far more than its fair share of bishops to the Church. There were at least two before the Reformation. In more recent times we meet with Samuel Peploe, a Shropshire man, and a Whig in days when cowards preferred the other side. In 1715, while he was performing service in Preston Church, some soldiers of the Jacobite army entered, and threatened him with death if he did not cease from praying for "the Hanoverian usurper." The brave vicar went on with the prayer, only interrupting himself by saying, "Soldiers, do your duty; I shall do mine." It is said that when the story was told to George I. he at once determined to make him a bishop. We imagine, however, that his sermon preached at Liverpool in 1716, at the time of the Jacobite trials, entitled 'A Steadfast Affection for the Protestant Religion,' had far more to do with his future rise in the Church than anything which may have happened during the storm of the insurrection. He was promoted to the see of Chester in 1726, which he held till his death in 1752. In 1745 he evinced his Protestant principles by preaching a sermon entitled 'Popish Idolatry,' intended to move his hearers to resist the last rising in favour of the exiled royal family. Peploe was more of a politician than a theologian; but he seems to have been a zealous supporter during his whole life of what

he held to be the cause of English liberty. The chantries and chapels were not so numerous as we should have expected to find them in a parish so large and important. Is it quite certain that Mr. Smith has recovered the names of all of them? He mentions that of "Our Lady," of the "Holy Rood," of "St. Mary Magdalene," of "The Grey Friars," and of "St. George." The author has given lists of the churchwardens and other parish officials, beginning with 1534, as well as a series of extracts from the parish registers; both of these will be most useful to genealogists. We must not conclude without remarking that the volume is furnished with a most complete index.

#### OUR LIBRARY TABLE.

*In Ladies' Company: Six Interesting Women,* by Florence Fenwick Miller (Ward & Downey), deals with Mary Seton, the Duchess de Berri, Alison Cockburn, Fanny Mendelssohn, Caroline Herschel, and Ida Pfeiffer. Its key-note is the complaint that "nobody can compute precisely what literature lost" through the long enforced silence of women. True, we may have lost many such gems as that "the 'Curse of Scotland' was the traditional name of the nine of diamonds, because of the Duke of Cumberland having written on that card the order for the massacre of Glencoe." Three out of the first five Stuart sovereigns were not murdered; "Seton's shooting-box at West Niddry" is an odd description of a Scottish fortalice in 1568; and Alison Cockburn was born, not in 1710, but on October 8th, 1713; she was not "a Rutherford of that ilk," for her birthplace was Fairnilee; and her father-in-law was not "raised to the peerage," but was merely a "paper lord."

*Studies in Scottish History, chiefly Ecclesiastical,* by A. Taylor Innes (Hodder & Stoughton), is the somewhat misleading title of eleven essays, of which at least seven are simply political pamphlets in favour of disestablishment. Even of the remaining four two are largely polemical, those on 'Samuel Rutherford' and 'Sir George Mackenzie,' the latter much the most valuable portion of the volume—a heavy indictment of tolerant intolerance on the part of an Erastian persecutor. All the eleven are ably written, if sometimes the language is a trifle flowery; but it may be pointed out that Charles II. cannot have "appeared at St. Andrews about Christmas of 1649," since he did not land in Scotland till six months afterwards; that 'Wandering Willie's Tale' in 'Redgauntlet' is not "supposed to be told so late as this century"; and that the accusation against Rutherford in 1625 of immorality, "which has never been cleared up," might be cleared up by reference to the Edinburgh Town Council Records of date February 3rd, 1626.

MESSRS. CASSELL & Co. publish *Industrial Freedom*, by Mr. B. R. Wise, a gentleman who, having been president of the Oxford Union, at an early age became Attorney-General of New South Wales and then resigned the office, but continues to be a friend and follower of Sir Henry Parkes, under whom he served. Mr. Wise's book will not be found of value in this country, for its arguments against protection are not those applicable to our situation. Whether it can be of value in Australia is another matter, but we should doubt it, and should imagine that no Australian protectionist workman would ever be converted to free trade by an examination of the arguments of Mr. Wise. Our author relies, like all New South Wales free-traders, upon a comparison between the respective rates of progress of New South Wales and Victoria—an argument wholly fallacious, looking to the enormous territory of New South Wales and its immense stores of coal, and to the cramped situation of Victoria and its lack of coal. Mr. Wise is ambitious, and examines, but in a most perfunctory manner, the protectionist movement in



Europe. He ascribes it to militarism, or in other words the necessity for raising large taxation, and tells us that the peaceful, liberal, and progressive nations are the nations which incline towards free trade. It is simply astounding to find that he places Italy in this list—Italy which is protectionist, Italy which spends a larger proportion of her income on war preparation than any other power, and in which the evils of the ruin of the peasantry by war expenditure are far more clearly visible than they are in any other country in the world. As regards France and Germany and Russia, which, after all, are the chief countries to be had in view, when we talk of the combination of great armaments with a protective policy, we utterly deny the connexion between their protectionism and their war expenditure. In all of them revenue has been distinctly sacrificed on several occasions, against the protests of the Ministers of Finance, for the purpose of undisguised protection. Mr. Wise should confine himself for the present to the politics of New South Wales, where he can be of service, and should equip himself more thoroughly before he ventures into the European field. This volume, although under the patronage of the Cobden Club, will do more harm than good to the great cause it advocates.

WE have received from Paris two of the most interesting and readable volumes that have appeared for a long time. *La Grèce d'aujourd'hui*, by M. Gaston Deschamps, published by MM. Armand Colin & Co., is a perfectly impartial book of travel and observation on Greece and the Greeks, by a French archaeological "digger," of which the style is most entertaining, and the descriptions rival those of Fromentin. It is a pity that the author's political sanity is not sufficient to prevent his thinking that the British Government wishes to add Crete to the Queen's dominions. The other book, *Napoléon I. et la Fondation de la République Argentine*, by the Marquis de Sassenay (Plon, Nourrit & Co.)—is of even greater interest to English readers. The surrender of Beresford with his British regiment and his marines, and the capitulation of the remains of a British force of 11,000 men in the following year, are forgotten episodes, effaced by the Peninsula and Waterloo; but the lives of the French adventurer (afterwards Spanish count and viceroy) Liniers, and of the M. de Sassenay of the day, are admirably told, and are for all time. Liniers—who rose from little to rule the countries which now form four of the vast republics of South America, and then fell to nothing, but has his name placed at Cadix along with those of Don John of Austria, of Columbus, of Magellan, and of Fernan Cortez—is the greater figure. On the other hand, the picture of the French noble—left immensely rich at the age of twenty-three, in 1783, by his father's death; captain in the cavalry; deputy of nobles to the States General in 1789; ruined, "émigré," "corporal of horse" in the Army of Coblenz fighting against his country in 1792; captain and afterwards major in the British service in 1795; settler in the United States, and then envoy of Napoleon to South America; prisoner of war; deputy under Charles X., and living on to the end of 1840—is one of the most vivid known to us in the whole range of memoirs.

WE have on our table *Homeward Bound after Thirty Years*, by E. Reeves, with Illustrations (Sonnenschein & Co.),—*Adrift in America; or, Work and Adventure in the States*, by Cecil Roberts (Lawrence & Bullen),—*History of the United States of America during the First Administration of James Madison*, by H. Adams (Putnam's Sons),—*Evolution of the Ordinance of 1787*, by Jay A. Barrett, M.A. (Putnam's Sons),—*Barker's Facts and Figures for the Year 1892*, edited by T. P. Whittaker (Warne & Co.),—*Office Work in Shorthand* (Pitman & Sons),—*Addition Swift and Accurate: a Systematic Guide to "Long Tots,"* by J. H. Yoxall

and E. Snelgrove, B.A. (Jarrold & Sons),—*Principles of Political Economy*, by C. Gide, translated by E. P. Jacobsen (Boston, U.S., Heath & Co.),—*Evenings Out; or, the Amateur Entertainer*, by C. Milman (Griffith & Farran),—*The Imitation of Buddha: Quotations from Buddhist Literature for each Day in the Year*, compiled by E. M. Bowden (Methuen & Co.),—*Standard-Bearers: a Story of Church Defence*, by Austin Clare (S.P.C.K.),—*Catoninales: a Domestic Epic*, by Hattie Brown (Lawrence & Bullen),—*Paganism and Christianity*, by Archdeacon Farrar (Black),—*The Gospel of Jesus the Christ according to S. Luke*, by Rev. C. F. Farrar (Nisbet),—*An Account of the Discovery of the Remains of Three Apes at Oxford Cathedral*, by J. P. Harrison (Oxford, Clarendon Press),—*The Word of the Lord upon the Waters* (Heinemann),—*The Broad Churchman: a Catechism of Christian Pantheism* (Sonnenschein & Co.),—*The Unsearchable Riches of Christ, and other Sermons*, by John F. Ewing, B.A. (Hodder & Stoughton),—*Good Company*, edited by the Rev. J. Jackson Wray, Vol. VII. (Simpkin & Marshall),—*Sunday Keynotes*, by M. E. Townsend (Wells Gardner),—*Torniamo a Virgilio: Note e Saggio d' Interpretazione per uso dei Novizi nel Latino*, by Montano d' Ivedria (Turin, Roux & Co.),—*Ombres et Mirages*, by R. Scheffer (Paris, Librairie de la 'Nouvelle Revue'),—*Les Dupourquet*, by E. Delard (Paris, Lévy),—*L'Empire inédit*, by C. Guyho (Paris, Lévy),—*Vlacho-Meglen, eine ethnographisch-philologische Untersuchung*, by Dr. G. Weigand (Leipzig, Barth),—*Studier over Engelske Kasus*, by Otto Jespersen (Copenhagen, Klein),—*Der letzte Schuss, &c.*, by A. Friedmann (Leipzig, P. Reclam, jun.),—*Pensons-y et Parlons-en*, by J. Heimweh (Paris, Colin & Co.),—and *Aulo Gabinio e i suoi Processi*, by G. Strocchi (Turin, Loescher). Also the following New Editions: *Paris in Old and Present Times*, by P. G. Hamerton (Seeley),—*The Beautiful in Music*, by Dr. E. Hanslick (Novello & Co.),—*Avviamento allo Studio del Sanscrito*, by F. G. Fumi (Milan, Hoepli),—and *Historia della Letteratura*, by P. M. Poncelis (Buenos Ayres, Mirau).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Slater's (W. F.) *The Faith and Life of the Early Church*, 7/

## Philosophy.

Jones's (E. E. C.) *Introduction to General Logic*, cr. 8vo. 4/6

## Archæology.

*History of the Church of S. Mary the Virgin*, Oxford, by the Present Vicar, cr. 8vo. 10/6 cl.

## History and Biography.

Beaver's (A.) *Memorials of Old Chelsea*, 4to. 42/ cl.

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## Geography.

Mars: *Sable et Galet*, 10fr.

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## Philology.

Bailly: *Dictionnaire Chinois-Français*, Vol. 3, 75fr.

Müller (H. D.): *Historisch-mythologische Untersuchungen*, 3m.

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## Science.

*Handbuch der anorganischen Chemie*, hrsg. v. O. Dammer, Vol. 1, 20m.

*Jahrbuch der Chemie*, hrsg. v. R. Meyer, 1 Jahrg. 1891, 12m.

## General Literature.

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Heyse (P.): *Merlin, Roman in 7 Büchern*, 3 vols. 12m.

Kukula (R.): *Bibliographisches Jahrbuch der Deutschen Hochschulen*, 11m. 60.

Sudermann (H.): *Iolanthes Hochzeit*, 2m.

## CAXTON AT WESTMINSTER.

British Museum, June 8, 1892.

It may be interesting to those of your readers who saw my letter a fortnight or three weeks ago, on the first discovery of Prior Essex's notebook of his rent receipts, to have a full transcript of all the thirty entries relating to Caxton. I therefore append the following list.

EDWARD SCOTT.

Anno regni regis Ricardi ij<sup>o</sup>.

Memorandum quod recepi de W. Caxton pro duobus tenementis penultimo die Decembris, videlicet pro vno tenemento xs. & pro alio iij*s*. iij*d*.—xii*s*. iij*d*.

Item de W. Caxton xxvj<sup>o</sup> die eiusdem mensis [Marcij], xii*s*. iij*d*.

Memorandum quod recepi de W. Caxton vltimo die Junij pro vno tenemento xs. pro quarteria anni & pro alio iij*s*. iij*d*. pro quarteria anni. Item de eodem pro ij<sup>o</sup> lotie supra portam Elemosinarie iij*s*. iij*d*. pro termino dicto, summa xv*s*. viij*d*.

Anno regni regis Ricardi ij<sup>o</sup>.

Item v<sup>o</sup> die Octobris de W. Caxton pro tenementis, xii*s*. iij*d*.

Item de eodem pro alio tenemento, iij*s*. iij*d*.

Anno regni regis Ricardi iij<sup>o</sup>.

Item vj<sup>o</sup> die Januarij de W. Caxton pro vno tenemento, xii*s*. iij*d*.

Item de eodem pro alio tenemento, iij*s*. iij*d*.

Item vj<sup>o</sup> die Aprilis de W. Caxton pro j tenemento, xii*s*. iij*d*.

Item de eodem pro alio tenemento, iij*s*. iij*d*.\*

Item vltimo die Julij de W. Caxton, xxx.

Item viij<sup>o</sup> die Octobris de W. Caxton, xii*s*. iij*d*.

Item eodem die de eodem pro alio tenemento, iij*s*. iij*d*.

Anno regni regis Henrici vij<sup>i</sup> primo.

Memorandum quod recepi de W. Caxton x<sup>o</sup> die Januarij pro vno tenemento, xii*s*. iij*d*.

Item eodem die pro alio tenemento, xii*s*. iij*d*.

Item ij<sup>o</sup> die Aprilis de W. Caxton pro vna domo, xii*s*. iij*d*.

Item de eodem Willielmo pro altera domo, iij*s*. iij*d*.

Item iij<sup>o</sup> die Julij de W. Caxton pro vna domo, xii*s*. iij*d*.

Item pro altera domo, iij*s*. iij*d*.

Item pro Camera supra viam pro toto anno, iij*s*. iij*d*.

Item xxvij<sup>o</sup> die Septembris de W. Caxton pro vna domo, xii*s*. iij*d*.

Item pro altera domo, iij*s*. iij*d*.

\* The words "in vino," written in Essex's hand in the margin against Caxton's rent payment for April, show that that payment was made in kind, not in money.



Item j<sup>o</sup> die Januarij de W. Caxton pro vna domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera, iijs. iiij<sup>d</sup>.  
 Item xij<sup>o</sup> die Aprilis de W. Caxton pro duobus domibus, xvjs. viij<sup>d</sup>.  
 Item pro domo vidue juxta Caxton, vjs. viij<sup>d</sup>.  
 Item vj<sup>o</sup> die Julij de W. Caxton pro vno domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera domo, iijs. iiij<sup>d</sup>.  
 Item pro Camera supra viam de eodem, iijs. iiij<sup>d</sup>.  
 Item primo die Septembris de W. Caxton pro vna domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera, iijs. iiij<sup>d</sup>.  
 Item x<sup>o</sup> die Januarij de W. Caxton pro vna domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera domo, iijs. iiij<sup>d</sup>.  
 Item x<sup>o</sup> die Aprilis de W. Caxton pro vna domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera domo, iijs. iiij<sup>d</sup>.  
 Item j<sup>o</sup> die Julij de W. Caxton pro vno tenemento, iijs. iiij<sup>d</sup>.  
 Item pro altero, xiijs. iiij<sup>d</sup>.  
 Item pro altero, vjs. viij<sup>d</sup>.  
 Item pro Camera supra viam eundo ad Elemosinariam pro toto Anno, iijs. iiij<sup>d</sup>.  
 Memorandum quod iij<sup>o</sup> die Nouembris recepi de W. Caxton pro vno tenemento, iijs. iiij<sup>d</sup>.  
 Item pro altero, xiijs. iiij<sup>d</sup>.  
 Item pro altero, vjs. viij<sup>d</sup>.  
 De W. Caxton xij<sup>o</sup> die Januarij pro vna domo, vjs. viij<sup>d</sup>.  
 Item pro alia domo, xiijs. iiij<sup>d</sup>.  
 Item pro altera, iijs. iiij<sup>d</sup>.  
 Item xxiiij<sup>o</sup> die Marcij de W. Caxton pro vno tenemento, xiijs. iiij<sup>d</sup>.  
 Item de eodem pro altero, iijs. iiij<sup>d</sup>.  
 Item de eodem pro altera domo, vjs. viij<sup>d</sup>.  
 Item xij<sup>o</sup> die Julij W. Caxton, xxiijs. iiij<sup>d</sup>.  
 Item xvij<sup>o</sup> die Octobris de W. Caxton pro vno tenemento, xiijs. iiij<sup>d</sup>.  
 Item de eodem pro altero, iijs. iiij<sup>d</sup>.  
 Item de eodem pro altero, vjs. viij<sup>d</sup>.  
 Item de W. Caxton pro vno tenemento, xiijs. iiij<sup>d</sup>.  
 Item pro alio, iijs. iiij<sup>d</sup>.  
 Item pro alio, vjs. viij<sup>d</sup>.  
 Item vij<sup>o</sup> die Aprilis pro vna domo de W. Caxton, xiijs. iiij<sup>d</sup>.  
 Item pro alia domo, vjs. viij<sup>d</sup>.  
 Item pro altera, iijs. iiij<sup>d</sup>.  
 Item xx<sup>o</sup> die Octobris de W. Caxton, xxiijs. iiij<sup>d</sup>.  
 Memorandum quod vltimo die Januarij W. Caxton soluit michi pro tribus domibus [sic], xxiijs. iiij<sup>d</sup>.

## THE UNIVERSITY OF MELBOURNE.

St. John's College, Cambridge, May 29, 1892.

On arriving in England from Melbourne I find in your issue of March 5th a letter concerning the University of Melbourne written by Mr. Jenks, who recently resigned the Professorship of Law in that institution. The letter aims at being an indictment of the University Council and a solemn warning to intending candidates for Melbourne professorships. It may also be regarded as an *apologia pro abdicatione sua*.

The departure of Mr. Jenks from Melbourne was looked upon by the Council, his colleagues, and the public as a very great loss to the intellectual energy of the University. There were not wanting those who saw, in all the particular circumstances of his own case, a large measure of justification for his general course of action. Nevertheless the letter which he has thought fit to communicate to the English press will be resented by the Victorian community, and regarded by his late colleagues as a grievous mistake.

I do not fail in appreciation of the sincerity of Mr. Jenks's motives, nor in a discriminating sympathy with his vexations; but when I consider the entirely erroneous impressions which his highly coloured and uncompromising presentation of the case may conceivably produce, I fail to discover any good which can result to the Melbourne University, and I apprehend much harm to the future of persons whom he may possibly deprive of a career, which would perhaps have given them a satisfaction almost as complete as the dissatisfaction which it gave Mr. Jenks.

As a professor of over six years' standing in the University of Melbourne, who had previously been habituated to the identical "pleasant atmosphere of an English university" to which Mr. Jenks alludes, I should like first of all to remark that, apart from the initial advan-

tage of the position, Melbourne professorships are, in point of public and private consideration, of usefulness, and of happiness, very much what the occupant makes them. To Mr. Jenks there certainly fell abundant measure of all these, except, apparently, the happiness. And the lack thereof he attributes to the policy and character of the University Council, which came into too violent collision with his own.

One must regret that Mr. Jenks draws no distinction between the Council and members of the Council. Discourteous persons have at times crept into the Council fold, and discourteous efforts (generally frustrated) have been a consequence. The same phenomenon occurs, I understand, in the pleasant atmospheres of Oxford and Cambridge. But in Melbourne the reporters of the public press are present, and their desire is toward vivacity, while in the council chambers of Oxford and Cambridge the popular reporter is not.

As a matter of fact the University Council as a body consists of just and courteous gentlemen, whom one would scarcely suspect from Mr. Jenks's letter to be what they are, including, to wit, judges of the Supreme Court, leading barristers and physicians, heads of colleges and schools, an ex-professor, a bishop, and others of repute in the community. Mr. Jenks speaks truth when he says that the Council is not a body of distinguished university scholars. But he creates an untrue impression when, by a number of expletives of the "quite" and "entirely" order, he would lead the British public to picture the Council as a banal gathering of uncultured *bourgeois*. The University Council of Melbourne, on the contrary, comprises a fair sprinkling of general and special culture, combined with at least an average share of elevated ideals, and a more than average share of practical wisdom. One need not hesitate to assert that it is a body much superior to most of those which rule the newer order of local university recently established in England. Thus much one must in common justice maintain in behalf of a body which will certainly not condescend to defend itself.

Mr. Jenks's main complaint against the Council is that it "persists in meddling with every petty detail of management." The "English university man" would hardly gather the to him essential fact that the teaching staff is in no wise hampered by the Council in the time, nature, standard, or manner of its lectures, and that no professor has suffered, or is likely to suffer, any interference with his teaching, his arrangements for teaching, his class, or his class-rooms. What he might in justice be told is that certain powers of discipline and prescription attaching to the Professorial Board, and, according to any common-sense construction of the statutes, attaching only to that Board, are frequently claimed to be overlapped by, or inseparable from, powers exerted by the Council, and that the Council, like most public bodies of a comparatively lay character, is prone to extort the uttermost farthing of its fancied prerogatives in junctures where its decisions are likely to be less salutary than those of the teaching staff, and consequently irritating to the latter body. That friction occasionally arises along this line is indisputable. But that there is nothing whatever in the position to diminish a professor's self-respect, or to make him on that account yearn for the balmy atmosphere, physical or moral, of England, is equally indisputable. A specialist may, from a combination of reasons, prefer the environment of an English university. But if what is chiefly desired is an ample sphere of important work, with scope for the play and influence of the teacher's individuality, in a community where honest labour is sure to be rewarded with applause and esteem, and where its substantial emoluments and social recognition are at least reasonable, Melbourne will certainly not disappoint a person who is prepared to meet its new conditions

not only with energy, but also with reasonable adaptability.

To take Mr. Jenks's eleven heads of complaint, and deal with them *seriatim*, adding the qualifications and explanations which barest justice demands, and determining the extent of real grievance, would require more space than I can reasonably ask of any paper outside Victoria. In the majority of the matters cited I do not so much quarrel with the "bald" statements as with their baldness. But as one or two counts of the indictment are so worded as to be capable of causing a particularly deep and particularly wrong impression, I should like to say that item 8, "They have altered the terms of a contract upon which a professor came out from England, against his emphatic protest," has no reference whatever to the terms of the tenure (*quandiu se bene gesserit*), nor to the emoluments, nor to the dignity of the office. The reference is, I believe, to a dispute as to the subjects of the professor's chair. I am not in a position to speak of the dispute itself. I would only remove any misgiving as to the remotest possibility in Melbourne of so serious a thing as "repudiation." Again, item 6, "They have attempted to prevent professors from appearing on a public platform in support of a movement wholly unconnected with the University." The professors were Mr. Jenks and myself. As a matter of fact the Council came to a decision wholly favourable to the liberty of professors in this respect. It is scarcely fair to blame a whole public body for a (rejected) proposal of one or other of its members.

I entirely agree and sympathize with Mr. Jenks in his objections to the too frequent interference of the Council in disciplinary questions, to the entertaining by it of frivolous appeals from examinees (for "examiners," I suspect, was a misprint), and to matters of a similar nature. But I cannot think these enormities of such dimensions as to merit a grand exposure to the British public.

One more remark before concluding. In the *National Observer* of April 9th Mr. Jenks asserts that his distinguished predecessor Dr. Hearn did not get on at all well with the Council. I shall merely state that Dr. Hearn, after being a professor for thirty years, was, just before his death, elected Chancellor of the University by the said Council.

I have no sort of delegated authority to play the part of champion of the Council, but when Mr. Jenks avers that it is an "overstrained loyalty" which has prevented his late colleagues from acting as he has done in warning scholars not to become candidates for sacrifice to Minotaur, I feel bound to assure the same scholars that there are infinitely worse places than our antipodean Crete in which to sacrifice oneself to educational monsters. A modern Theseus might discover better fields for his heroism much nearer home.

T. G. TUCKER.

## THE JUNIAN HANDWRITING.

MR. SAMUEL DAVEY's remark that the Junian handwriting is that of a lady accords with what John Wilkes said to Mr. Butler. The latter states in his 'Reminiscences' that Wilkes thought there was some resemblance between the Junian manuscripts and a card of invitation to dinner in old Lady Temple's hand. The resemblance is striking; but it does not prove (as W. J. Smith, the librarian at Stowe, thought it did) that Lady Temple was the amanuensis of her husband. Indeed, the men who were taught writing at the time Junius was a boy had a copybook before them in which the peculiarities of the Junian hand were set forth for their imitation. The result was that many persons then wrote in the same fashion as Junius. Mr. W. J. Smith makes this clear in his dissertation on Junius which forms the introduction to the third volume of the Grenville Papers, where he writes:—



"I have found the handwriting of several persons, some almost unknown to fame, and having no other qualification for the authorship, to be so remarkable in resemblance to that of Junius, that if all other circumstances combined in favour of it, there would be a strong presumption that either of them might have been the author or his amanuensis. Such, for instance, are the handwriting of the first Lord Carysfort, a Lord of the Admiralty; of Mr. Claudius Amyand, sometime under secretary to Lord Holderness, and subsequently a commissioner of Customs; and of the Honourable Augustus Hervey, afterwards Earl of Bristol; and, though in a somewhat less degree, of Hester Stanhope, Countess of Chatham."

This testimony favours my contention that the handwriting of the extant Junian manuscripts is natural, and my conclusion that, if it be natural, then Francis was not Junius.

It is to be regretted that Mr. Lecky has not dealt with this matter in the judicial spirit that characterizes his decisions on other moot points in his excellent 'History of the Eighteenth Century.' I am glad to be able to announce that the Lord Chief Justice of England, whose literary taste and acumen are on a par with his great legal reputation, has reviewed the whole question in a masterly fashion in a letter to me, and has given me his permission to make his letter public. That letter will be sent to you for publication at an early day.

W. FRASER RAE.

#### LITERARY PRIZES.

May 28, 1892.

THE Council of the International Peace and Arbitration Association have offered a competition prize of 50*l.* to be given to the successful writer of a "Model Chapter" on the subject of Peace, intended for young persons. They state in their announcement that *none of the essays of the unsuccessful competitors will be returned*, at the same time reserving to themselves the right of publishing any, or all of them, without any pecuniary recompense.

I venture, therefore, in the interest of those who may be preparing to enter the lists, to ask your judgment, as a censor of literary morals, if this proposal offers an equitable bargain, or if it be in accordance with literary precedent or business usages. It strikes me that the Council are seeking to make an uncommonly good bargain, and that the philanthropy which they profess in one direction is considerably overbalanced by the one-sided terms on which they seek to appropriate the result of the labour of probably a hundred competitors (for it is a world-wide competition), without giving the ninety-nine either the chance of offering their MSS. to some remunerating publisher, or paying them their honestly earned pecuniary reward. As the arrangement now stands it seems to me to be equivalent to "Heads, I win; tails, you lose," and to partake of the nature of a literary lottery.

W. ALEX. SOTHERN.

#### THE ANGLO-SAXON NAME BEOWULF.

SOME considerable time ago a discussion took place in the *Athenæum* as to the origin and meaning of the Anglo-Saxon name Beowulf, but I think it was not then, nor, to the best of my belief, has it been since, brought to a satisfactory conclusion. It seems to me that a solution ought to be sought for in the comparison of ancient High German names, of which we have so full a list in the 'Alteutsches Namenbuch' of Foerstemann. We find there an Old Frankish name Badulf, quoted from the list of retainers of the Abbey of Saint-Germain-des-Prés compiled in the reign of Charlemagne. This name is compounded of *bad*, war, and *wulf*, wolf, and the Anglo-Saxon name corresponding to it would be Beadowulf, which, by a common form of elision (cf. Theobald for Theodbold, Albert for Adalbert, &c.), would become Beowulf.

Our own family name Biddulph might then, on this hypothesis, claim to be the lineal descendant of the Anglo-Saxon Beadowulf or

Beowulf, as our name Balfe, come to us no doubt through the Normans, is the descendant of the corresponding Old Frankish Badulf.

ROBERT FERGUSON.

#### SHELLEY'S "NIGHT-RAVEN."

Linnean Society, Burlington House.

REFERRING to the recent correspondence on the subject of the 'Birds of Wordsworth,' it may be of interest to point out a curious parallelism which seems to have escaped notice, or at least has not been referred to by any of your correspondents.

In the *Athenæum* of May 21st the following lines are attributed to Shelley:—

Hark! the owl flaps his wings  
In the pathless dell beneath;  
Hark! 'tis the night-raven sings  
Tidings of approaching death.

The similarity which these lines bear to certain others in the 'Minstrel's Song' in 'Ælla' is very striking. Chatterton has:—

Harke! the Ravenne flappes hys wyng  
In the briered delle belowe;  
Harke! the dethe owle loud dothe syng  
To the nyghte-mares as heie goe;  
Mie loue ys dedde,  
Gone to hys dethe-bedde  
All under the wyllowe tree.

It can scarcely be doubted that Shelley, having read and admired these lines, unconsciously, or otherwise, paraphrased them. Whether he improved upon them or not may be a matter of opinion. To my mind, Chatterton's lines, with all their quaintness of feigned orthography, are more poetical.

J. E. HARTING.

#### Literary Gossip.

THE following is the list of universities and colleges (exclusive of the Irish) which are sending either formal deputations or distinguished individual professors to the approaching feast in Dublin: Aberdeen, Aberystwith, Bangor, Basle, Berlin, Berne, Bologna, Boston, California, Cambridge (twenty-two members in all), Christiania, Columbia, Copenhagen, Cornell, Durham, Edinburgh, Erlangen, Geneva, Ghent, Glasgow, Göttingen, Harvard, Heidelberg, Jena, Johns Hopkins (Baltimore), Kiel, Königsberg, Lausanne, Leipzig, Leyden, London, Madras, Melbourne, Milan, Montpellier, Moscow, Munich, New Brunswick, New Jersey, Oxford (twenty-one members in all), Paris (twelve in all), Pennsylvania, Pesth, Punjaub, Rome, St. Andrews, St. Petersburg, Stockholm, Sydney, Toronto, Utrecht, Victoria, Vienna, and Yale. When we add to these literary peers, bishops, soldiers, artists, the company is a very goodly one, and will tax all the resources of Dublin to afford it a proper reception.

THE preparations, so far as they are not hindered by the dilatory members of the College, are progressing favourably under the hands of Mr. Bernard and Prof. Cunningham. Great sympathy is felt for Mr. Palmer, who has been obliged, by the prolonged and dangerous illness of two members of his family, to abandon his duties of secretary to Mr. Bernard. Several German universities have sent formal congratulations, with regrets that their summer *Semester* keeps all their professoriate engaged, and unable to attend. All the efforts to secure the presence of a member of the royal family have failed. The King and Queen of Italy went to the festival at Bologna; but no representative of the house of Hanover will be seen at Dublin.

READERS of the 'Synthetic Philosophy' will be interested to hear that one of the

closing volumes is through the press, and will be issued as soon as arrangements for simultaneous publication in the United States are completed—probably about the 20th. In the preface to 'Justice,' published in June last, Mr. Spencer expressed the hope that along with part i., 'The Data of Ethics,' long since published, parts ii. and iii., completing the first volume of 'The Principles of Ethics,' might presently be completed. This hope has now been fulfilled.

MR. HEINEMANN intends publishing a volume of 'Love Songs of the English Poets,' from 1500 to 1800, selected, and with notes, by Mr. Ralph Caine. Mr. Heinemann also tells us that 'Naulahka' is to be published on the last day of this month, and not delayed to the autumn as we said last week. It will be issued at the same time in New York and in the "English Library" on the Continent. Messrs. Cassell & Co. will publish Mr. R. L. Stevenson's new work, 'The Wrecker,' on the 27th inst. It will also be issued simultaneously in New York.

MR. W. A. COPINGER has in preparation a third edition of his 'Law of Copyright in Works of Literature and Art,' which we understand will be in the printer's hands early next month. The whole of the chapters on copyright in designs and international copyright have, in consequence of the recent alterations in the law, been rewritten; and in view of the increased importance of a knowledge of copyright in foreign countries by reason of the Berne Convention, this portion of the work will be considerably enlarged.

MESSRS. S. W. PARTRIDGE & Co. have written to us respecting the paragraph that appeared on p. 728 of our issue of the 4th inst., having reference to the editing of their various periodicals. They complain that the information contained in the paragraph was forwarded without their knowledge or consent. This is quite true, but the information was accurate. They also add that all editorial communications for their magazines should be addressed to "The Editor" (of the magazine for which it is intended), 9, Paternoster Row.

A NEW work, by the contributor to the *Daily News* of sundry articles on 'Life in our Villages,' which attracted considerable attention, will shortly be published by Messrs. Sonnenschein & Co. It is entitled 'The Social Horizon.'

AN appointment is announced honourable to the Foreign Office and honourable to English scholarship—that of Dr. Charles Wells to succeed Sir G. W. Redhouse as Oriental Translator to the Office. Dr. Wells was the one pupil who entered the class of Prof. Leitner which was founded at King's College after the Crimean War. He attained such proficiency that in 1867 he acted as Turkish interpreter on some occasions when the Sultan Abd ul Aziz was at Buckingham Palace, and received much attention from his Majesty. He continued the pursuit of Turkish here and in the East. Alone or in co-operation with Redhouse he produced some valuable works—dictionaries and manuals. For some time he was professor in the Imperial Naval School at Halki, and was present at one of the Rumelian campaigns. The prize he has



now gained is not a great one, but it is well merited, and is not unattended with advantages. It is self-study which largely maintains our Oriental schools, and its judicious encouragement is particularly valuable.

THE interest in Junius is very keen among cultivated Americans, and there are many collectors in America who vie with each other in obtaining anything relating to him. One of them is Mr. D. F. Day, of Buffalo, who purposes writing a book on the subject as the result of studying the works in his collection, and he will propound a new theory as to the authorship of the Letters.

'GARIBALDI AND ENGLAND,' the title of the book on which Mr. Maltus Q. Holyoake has been some time engaged, will contain an account of the English Legion that fought for Garibaldi in 1860; and of Garibaldi's visit to London in 1864, and a solution of the mystery of its sudden termination, on which point Mr. Gladstone has written a letter to the author. The Duke of Sutherland has permitted access to the private letters and papers preserved at Stafford House relating to the visit; and the work will include unpublished letters, poems by Landor and Hugo, portraits, and illustrations. The book will be published by subscription.

ON Saturday last a monument was unveiled in Rochdale churchyard, where he is buried, to the memory of John Collier, the Lancashire *littérateur* and humourist, who is better known throughout the county under the pseudonym of "Tim Bobbin."

THE first examinations of the Library Association under the new scheme will be held at Hanover Square on the 20th and 21st inst. Among the examiners are Dr. Garnett, Mr. Law (of the Signet Library, Edinburgh), Mr. Mullins (chief of the Birmingham Public Libraries), Mr. Tedder, and Mr. MacAlister.

EVERYBODY, indeed, seems to be examining everybody. It is next to be the turn of the booksellers' assistants. A committee of the London Booksellers' Society was recently formed—consisting of Mr. Friend of Brighton, Mr. Ellis, Mr. Shaylor, Mr. Burleigh, and Mr. Stott—to consider the question, and in accordance with its recommendations it has been decided to hold examinations of two kinds: the preliminary, for those under twenty years of age; and the advanced, for those over that age. The examinations will be based upon the following subjects: 1. Authors and their works; 2. The published price of books; 3. The best works on stated subjects; 4. The writing of business orders and calculations of prices. Money prizes and certificates of merit will be given. Intending candidates are requested to send in their names at once to the honorary secretary of the society. So we suppose we shall soon have papers of this sort set: "Write a character of Mr. Walter Besant," "To how many magazines has Mr. Andrew Lang contributed in the course of his career?" Over the latter question a good many assistants, we fear, would be plucked, and possibly the examiners would not know the answer.

OUR American cousins are most industrious cataloguers. The Harvard College Library has just issued 'Special Collections in

American Libraries,' by W. C. Lane and C. K. Bolton. A careful index makes it of value to students desiring information in their special fields of investigation. Mr. Lane is at the head of the college section of the National Association of Librarians, and Mr. Bolton is the author of a 'Gossiping Guide to Harvard.'

THE *Library Journal* of New York announces the death of Dr. Moore, the superintendent of the Lenox Library, and previously of the New York Historical Society, succeeding his father in that. He was the author of many monographs on the history of the United States, such as 'The Treason of Major-General Charles Lee,' 'The History of Slavery in Massachusetts,' 'Notes upon the History of the Old State House in Boston,' 'Notes upon the History of Witchcraft in Massachusetts,' 'History of the Jurisprudence of New York,' 'Washington as an Angler,' 'The Employment of Negroes in the Revolutionary Army,' and 'The Early History of Columbia College.'

THE librarian of Milwaukee, Dr. Linderfelt, who was to have presided over the conference of the American Library Association, has, the same journal says, been arrested on a charge of embezzling the funds under his control.

THE Rathschulbibliothek of Zwickau is in possession of a rich treasure of letters of the period of the Reformation. About four thousand of such letters have been found, and the cataloguing of the collection is now in hand. Amongst others of special value are two from the hand of Johann Neudörfer, of Nuremberg, the creator of the German Schönschreibekunst. The only specimens of his own writing hitherto known to be extant were his subscriptions to Albrecht Dürer's pictures 'Die Temperamente,' and a single letter of his in the Nuremberg city archives. Both the letters discovered at Zwickau were written to Stephan Roth, one in 1531, the other in 1533.

WE regret to record the death, at the age of fifty-three, of M. Isidore Loeb, one of the *rédateurs* of the *Revue des Études juives* (which has reached its twenty-third volume), and Professor of Jewish History and Literature in the École rabbinique at Paris. He contributed largely to the *Revue* articles on Jewish mediæval history, and lately also on Biblical criticism, viz., on the literature of the poor in Isaiah and the Psalms. Having also been the secretary of the Alliance israélite universelle, M. Loeb was the best authority on Jewish statistics of modern times, on which he wrote an essay. It will be difficult to replace him in any of the functions he discharged to the satisfaction of all.

THE reminiscences of the Baroness Jenny von Gustedt, who was for some time lady-in-waiting to the Grand Duchess Maria Paulowna, the mother of the late Empress Augusta, will shortly be published under the title of 'Aus Goethe's Freundeskreise.' The book, edited by Lily von Kretschman, will chiefly relate to the literary and artistic doings at Weimar during the latter years of Goethe's life, and to his influence, which made itself felt after his death.

M. H. V. HOLTROP has printed at Paris a useful list of the printers and printing

offices that existed in Europe during the fifteenth and sixteenth centuries as represented in his collection—a collection stronger in regard to continental printing than that of Great Britain, and containing apparently no works of Scotch or Irish or English provincial or university presses.

THE Parliamentary Papers of the week include a Statement exhibiting the Moral and Material Progress and Condition of India, 1890-91 (2s. 3d.); Colonial Reports, Mauritius (3d.), Bermuda (1d.), Newfoundland (1d.), and some other colonies; Annual Statement of the Trade of the United Kingdom (3s. 5d.); and Crofter Colonisation, Third Report (2d.).

## SCIENCE

*The Naturalist in La Plata.* By W. H. Hudson. With Illustrations. (Chapman & Hall.)

AFTER careful perusal we feel inclined to assign to Mr. Hudson's work a high rank among books on South—or even inter-tropical—America; and, while placing it below those of Darwin, Wallace, and Bates, we should bracket it with Belt's 'Naturalist in Nicaragua' and Bigg-Wither's 'Pioneering in South Brazil.' It is written by one who, born in the country and familiar with the pampas from boyhood, has found time during his wanderings to stop and marvel at the wonders that presented themselves—also to think out for himself the reasons for many phenomena which have to be taken on trust by the busier dwellers in towns.

From his letters in the *Proceedings* of the Zoological Society, as well as from the notes which form the bulk of 'Argentine Ornithology,' published four years ago in collaboration with Dr. P. L. Selater, we have learnt that Mr. Hudson possesses considerable powers of description, and these are now displayed over a wider field than was formerly available. The twenty-four chapters which make up this volume are quite independent, some of them being admirable specimens of word-painting, while others are of the nature of essays. Among the former may be classed his opening sketch, "The Desert Pampas," and hardly inferior is "A Wave of Life." In the summer of 1872-3 (summer, it will be remembered, is in December and January) mice became so abundant on the pampas that "the dogs subsisted almost exclusively on them; the fowls also, from incessantly pursuing and killing them, became quite rapacious in their manner; whilst the sulphur tyrant-birds (Pitangus) and the Guira cuckoos preyed on nothing but mice." Before this abnormal increase humble-bees and their nests had been plentiful, but before autumn came the little rodents had accounted for these, and then the Maguari storks and short-eared owls learned in some way that a rich banquet awaited them, so down they came in numbers. By the following August these invaders had completely cleared the dried-up country of mice and had taken their departure; but the small resident burrowing owls, whose natural food had been devoured by the larger and stronger species, found themselves reduced to great straits, and might be



seen sitting within a few yards of the door-steps of the country houses, probably attracted by the smell of roast meat.

In the chapter on "Some Curious Animal Weapons" a striking instance is given—for the first time, we believe—of adaptation to habit in the case of the hairy armadillo (*Dasyurus villosus*). Most other edentates are diurnal and almost exclusively insectivorous; but their intelligence being limited and their habits unchangeable, they are gradually vanishing before the spread of civilization. This alone of all the armadillos bends to altered conditions. It still eats ants and hunts by day, like its congeners; but it also digs up worms, devours mice and carrion, and will even subsist on vegetable diet; while in populous districts it is becoming more and more nocturnal, and does not go out until long after dark. Every one knows that its bony covering is a defence, but few suspected that it was also a weapon. That it is so, however, is shown by the following. A snake about thirty inches in length was observed lying coiled up on a stone, when a hairy armadillo appeared trotting directly towards it. The rest is best given in the author's own words:—

"Apparently the snake perceived and feared its approach, for it quickly uncoiled itself and began gliding away. Instantly the armadillo rushed on to it, and squatting close down, began swaying its body backward and forward with a regular sawing motion, thus lacerating its victim with the sharp, deep-cut edges of its bony covering. The snake struggled to free itself, biting savagely at its aggressor, for its head and neck were disengaged. Its bites made no impression, and very soon it dropped its head, and when its enemy drew off, it was dead and very much mangled. The armadillo at once began its meal, taking the tail in its mouth and slowly progressing towards the head; but when about a third of the snake still remained it seemed satisfied, and, leaving that portion, trotted away."

Foremost among serpent-killers is the great teguexin lizard (called "iguana" by the dwellers on the pampas), which uses its powerful tail as a weapon; and one of these has been known to make a furious attack upon a *lazo* trailing behind a horseman, pounding several yards of it under the erroneous impression that the long moving object was a snake. Another curious mode of defence was that adopted by a frog, of an unknown species, which sprang straight at the author's hand, hugged two of his fingers between its forelegs so forcibly as to cause an acute sense of pain, and then bounded away before Mr. Hudson had recovered from the surprise. We are also told of a venomous toad (*Ceratophrys ornata*), the *escuerzo* of the natives, which attacks anything that comes in its way, and is commonly supposed to kill horses—a belief which Mr. Hudson seems to share. As for the mephitic skunk, that animal has a chapter all to himself—as he has everything else—and his victory over the dog is one of the prettiest of the many excellent illustrations in the book. Again, the chapter on "Parental and Early Instincts" shows much thought; and the author's remarks, derived from long personal experience, on "The Strange Instincts of Cattle" are well worthy of attention. Another excellent article is that upon the viscacha, the habits of which, though often

noticed, have never been so thoroughly described before.

The author does not agree with Darwin in considering that "the voluntary selection of mates by the females is the final cause of all set musical and dancing performances, as well as of bright and harmonious colouring, and of ornaments." In opposition to this theory Mr. Hudson adduces in "Music and Dancing in Nature" numerous instances to show that birds indulge in displays from pure gladness of heart; and therein we are at one with him. In fact, we receive with great respect everything that he tells us as the result of his own observation. We must, however, decline to place on the same plane the stories derived from *gauchos* and others respecting the puma, to which Mr. Hudson gives credence. We are told that it is absolutely the friend of man—"el amigo del cristiano"; that it will seldom defend itself from attack by a human being, though a dog "puts its back up"; that it weeps so piteously when "cornered" as to make a hardened homicide vow he would never kill another; and that it will even defend a disabled man from a jaguar—a supposed incident illustrated by a sensational picture. As we are also informed that the puma is the sworn foe, and often the conqueror (!), of the far larger and undoubtedly ferocious "tigre," it may not be uncharitable to suggest that, assuming the truth of the story, the motive was not that the puma loved man much, but that it hated the jaguar more. We never heard of anything of the kind during some years' residence in wild parts of South America where those animals and their misdeeds were the subjects of conversation; but that proves nothing, for the ways of many of the inhabitants of Argentina are, it is to be hoped, peculiar to that country. We agree with the statement that, as a rule, the puma will not attack man; but George Byam, an English officer, a thorough sportsman, and an exceedingly accurate observer, gives from his own knowledge ("Wild Life in Central America") an instance of a puma which, after following a messenger for some distance at night, sprang on and partly ate him not far from the narrator's *ranchito*. That the aggressor was not a jaguar was conclusively proved by the footprints, for the jaguar leaves a perfectly clean impression, whereas the puma—which has a very large paw in proportion to its size—always throws a little dirt back from the ball of the foot: a well-known peculiarity which, strange to say, Mr. Hudson does not mention. We hope that he will forgive us the scepticism which we have expressed with regard to the philanthropy of *Felis concolor*; but really he has painted his client in terms so glowing that there is a danger of pumas being taken up as pets, like collies, for the public will certainly fasten upon this, the second chapter in the book. To our mind there are several better articles, and we have mentioned some of those which seem the best; but all are interesting, and our notice might easily be expanded to twice its present length if such a proceeding were fair to the author. The type of this capital book is clear, and the illustrations, by J. Smit, are good, especially those of the birds.

#### THE ROYAL OBSERVATORY, GREENWICH.

In communicating his Annual Report to the Board of Visitors last Saturday, Mr. Christie commences by a reference to the death of his lamented predecessor, Sir George B. Airy, who left by will to the Observatory such of his books, manuscripts, &c., as might be considered useful, and the volumes thus transferred form an important and valuable addition to the library.

Some delay has occurred in the execution of the alterations mentioned as desirable in the last Report; but provision has been made for building the south wing of the proposed Physical Observatory during the present financial year. The 36-foot dome to be erected on the south-east tower for the accommodation of the new 28-inch refractor is in course of construction by Messrs. T. Cooke & Sons, but is not yet completed. A building consisting of a pair of semi-domes for the new Transit Pavilion has been erected in the Front Court, and is quite satisfactory. The transit circle was out of use during nearly two months last autumn, it having become necessary to repolish the object-glass, advantage was taken of which to make some other improvements. Temporary arrangements had to be made, and observations for time obtained with the portable transits mounted in the new Transit Pavilion; there was, however, difficulty at first in getting these satisfactorily. The object-glass of the transit circle was returned in October, and has been used regularly again since. The number and arrangement of the wires for right-ascension observations have been somewhat altered.

As it has appeared desirable to publish places of fundamental stars more frequently, a catalogue of those for the five years 1887-91, reduced to the epoch 1890, has been prepared, and this will be made available for use in the *Nautical Almanac* for 1896, now in progress. Other observations have been continued as usual; and the mean error of the moon's tabular place (computed from Hansen's lunar tables with Newcomb's corrections) shows resumption of tendency to increase, which had been intermitted in 1889 and 1890. Whilst the transit circle was out of use, the altazimuth observations of the moon were made throughout the lunation, as on the old system, but, excepting then, only from the third to the first quarter, as in recent years. The telescope tube and cradle of the south-east equatorial were dismantled in November, in preparation for the mounting of the 28-inch refractor in its place. The object-glass of this has been received from Sir H. Grubb, but the erection of its telescope has been necessarily delayed pending the completion of the 36-foot dome, referred to above. The 13-inch refractor is now being mounted in place of the Lassell 2-foot reflector, which was dismantled in April. The photographic equatorial has been in constant working order, and some valuable results have been obtained, particularly with regard to the changes in magnitude of the new star in Auriga. Spectroscopic observations have been fewer than usual in consequence of the dismantling of the 13-inch object-glass.

Photographs of the sun have been regularly taken, and great increase in the solar activity has been exhibited. Since March 28th, 1891, the sun has not been free from spots on a single day on which it was observed, whilst the number of groups and their average size and complexity have gone on increasing, and the group of last February (last seen on March 17th, and, after its appearance, found to have been first registered on the photographs as early as November 15th) was, when at its greatest extent, the largest ever photographed at Greenwich. The magnetic observations show several important disturbances; in particular a very large one occurred on February 13th-14th, commencing about a day after the large sun-spot was on the central meridian.



All the meteorological instruments are in good order, and observations with them have been carried on with accustomed regularity. The mean temperature of 1891 was 48°·4, being 1°·1 below the average of the preceding fifty years. The highest air-temperature in the shade was 85°·1, on July 17th, and the lowest 12°·0, on January 10th. The mean daily motion of the air was 278 miles, being 4 below the average of the preceding twenty-four years. The number of hours of bright sunshine recorded during 1891 by the Campbell-Stokes instrument was 1,222, which is about 66 below the average of the preceding fourteen years. The rainfall was 25·0 inches, being 0·5 above the average of the preceding fifty years.

Arrangements are being made for determination of longitudes Montreal-Canso-Waterville-Greenwich, and the first stage of the operations was completed last May. Time determinations were made in all on fourteen nights at Greenwich, twelve at Waterville, and about the same number at Canso and Montreal. Prof. McLeod will reach Greenwich in July and bring some account of the Canadian observations; and after discussion with him, Mr. Turner (Chief Assistant at Greenwich) will leave for Montreal early in August.

The staff at the Royal Observatory has undergone several changes since the last Report, which have altered other arrangements, but it is only necessary here to mention that Mr. Criswick has taken charge of the photographic mapping of the heavens. The Astronomer Royal closes that before us with the suggestion of a plan for making observations out of the meridian with a transit circle so constructed that, by means of a turntable, it can be placed and firmly fixed in certain definite azimuths, the instrument being used essentially as a transit circle for a complete series of observations in the selected azimuthal plane. Mr. Christie described the general principles of this proposed instrument in a paper recently communicated to the Royal Astronomical Society. He thinks it would not only advantageously replace the existing altazimuth, designed nearly fifty years ago for extra-meridian observations of the moon, but also be employed in observations of the sun, planets, and stars (in the meridian as well as out of the meridian) for the elimination, as far as practicable, of systematic errors, and for the more accurate determination of astronomical constants. The proposal is that the instrument in question should be a reversible transit circle, having an object-glass of eight inches aperture, and circles of three feet diameter (each read by four microscopes), with special arrangements to adapt it for use in the prime vertical or any other selected azimuth.

#### SOCIETIES.

ROYAL.—June 2.—The President in the chair.—The annual meeting for the election of Fellows was held.—The following were elected: Lieut.-Col. R. Y. Armstrong, F. E. Beddard, Prof. J. A. Fleming, Prof. C. Le Neve Foster, Dr. H. Gadow, Dr. R. Giffen, Prof. F. Gotch, Prof. W. A. Herdman, Capt. F. W. Hutton, J. Joly, J. Larmor, Prof. L. C. Miall, B. N. Peach, Prof. A. Pedler, and Dr. A. D. Waller.—The following papers were read: 'On the Method of Examination of Photographic Objectives at the Kew Observatory,' by Major Darwin, 'Supplementary Report on Explorations of Erect Trees containing Animal Remains in the Coal-formation of Nova Scotia,' by Sir J. W. Dawson, 'The Hippocampus,' by Dr. A. Hill, 'On a New Form of Air-Leyden, with Application to the Measurement of Small Electrostatic Capacities,' by Lord Kelvin, 'On certain Ternary Alloys, Part VI.: Alloys containing Aluminium, together with Lead (or Bismuth) and Tin (or Silver),' by Dr. Wright, 'The Conditions of the Formation and Decomposition of Nitrous Acid,' by Mr. V. H. Veley, 'On the Theory of Electrodynamics as affected by the Nature of the Mechanical Stresses in Excited Dielectrics,' by Dr. J. Larmor, and 'On Current Curves,' by Major Hippisley.

SOCIETY OF ANTIQUARIES.—June 2.—Mr. A. W. Franks, President, in the chair.—Mr. Beloe ex-

hibited a Roman quern of "pudding-stone," found near Lynn, retaining the iron band and handle by which it was worked. Mr. Beloe also exhibited a mediæval sword-blade and some specimens of pottery.—Mr. Haverfield communicated a note by Prof. Rhys on a Roman bronze inscription found at Colchester.—Dr. Freshfield read a descriptive account of the curious collection of notaries' marks in the "Common Paper" of the Scriveners' Company of London. In illustration he exhibited the book, and a set of photographs of the principal marks.—Mr. Hartshorne read a paper on buff coats, their origin, use, and history, and exhibited a fine series of examples in illustration, lent by Lord Saye and Sele, the Dean of Rochester, Mr. Pettie, Mr. S. Lucas, and others.

ROYAL SOCIETY OF LITERATURE.—May 25.—Mr. E. W. Brabrook, V.P., in the chair.—A paper was read 'On Foreign Literature, Art, and Archæology in 1891-2,' by Mr. C. H. E. Carmichael. The author said he thought it right to speak not only of literature, but of men whose influence is still strong in our midst, and of some whose works, though written in our language, throw a light on foreign literature, &c. He therefore gave some critical details of the lives and works of Prof. Freeman, M. Fustel de Coulanges, M. de Laveleye, and M. de Hubé, as representing English, French, Belgian, and Slavonic literature. He then passed to the consideration of the recent acquisitions to the collections at the Louvre, and the rearrangement of the halls, particularly of Greek and Roman antiquities there, and also gave an account of some recent acquisitions of the Musée Guimet, in Paris. He then mentioned the excavations in progress, or in prospect, in Greece, particularly the proposed excavation of Sparta by Dr. Waldstein, and passed on to Italy, where he mentioned the various discoveries in the Italian and Tyrolean portions of the Adige, and the Etruscan discoveries at Bologna, and in connexion with Etruscan antiquities spoke of Prof. Krall's investigations of an inscription, which he believes to be Etruscan, on the wrappings of a mummy at Agram. Lastly, he drew attention to a recent letter of Cardinal Capecepolo, Librarian of the Vatican, which he hoped might lead up to freedom of access to both the MS. and printed collections at the Vatican for students from all parts of the world of letters.—The Chairman, Prof. D'Odiardi, Messrs. Collard J. Stock, P. H. Newman, and P. W. Ames further discussed the subject.—Mr. A. Marks then made some remarks on the St. Anne cartoon of Leonardo da Vinci, and exhibited a large collection of photographs.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—June 1.—Mr. J. W. Grover in the chair.—Mr. Barrett exhibited several sketches of various armorial bearings of old members of the Trinity House, and read an elaborate paper on the history of the company, the materials for which he had obtained from various State papers, the archives of the company having been burnt in 1714. The lost history thus recovered referred to many curious points of sixteenth and seventeenth century history, including the establishing of lighthouses along the coast of England, the company having a patent for doing so. The origin was from a fifteenth century guild, which was incorporated in 1573. The company's arms were those of Sir T. Spert, the first master, who died in 1541, and who is buried in Stepney Church. Enormous sums were spent by the company in helping to man the fleet in times of national peril, details of which were rendered. In addition, many particulars were given of the company's work in freeing captives from the Barbary Corsairs, whose ravages around the coasts of England and Ireland are no creditable page of English history.—Mr. Loftus Brock exhibited some curious examples of neatly turned alabaster, found on the site of Cyzacus, of Greek workmanship.—The Chairman described several remarkable flint implements of prehistoric date, one of which, found by him at Stonehenge, was carbonated and white from long exposure.—Mr. E. Way exhibited several examples of Bellarmine jugs found at Southwark, including some of earlier date than the middle of the sixteenth century.—Mr. Barrett exhibited a very fine Grès de Flandre jug, dated 1691.—A second paper, by Mr. Macmichael, was then read, entitled 'The Greybeard.' The author traced the origin of this once common brownware jug from early times, and produced several examples which showed the progress of the form to its full development, when, by the addition of the head and broad square-cut beard, the shape was supposed to resemble the portly form of the obnoxious cardinal. These vessels were made in very large quantities in almost every town of the Low Countries, and imported into England. A collection of the designs of the cartouches which decorate the sides was exhibited. These show, in almost every case, the arms of the various cities of manufacture.

ARCHÆOLOGICAL INSTITUTE.—June 1.—Earl Percy in the chair.—The Chairman referred to the great loss the Institute had sustained by the death of the Rev. Greville J. Chester, who had recently become a member of the Council, and had for many years contributed papers on Oriental archæology to the *Journal* of the Institute.—The election of the following new Members was announced: Mr. L. Bishop and Mr. J. R. Bramble.—Mr. C. E. Keyser read an extremely interesting paper on some mural paintings at Little Horwood Church, Bucks, and exhibited photographs of some of the more important subjects.—Precentor Venables communicated a paper on a Roman villa lately discovered at Lincoln.—Mr. G. E. Fox and other members took part in the discussion.

MICROSCOPICAL.—May 18.—Dr. R. Braithwaite, President, in the chair.—Mr. R. T. Lewis in his paper 'On the Process of Oviposition as observed in a Species of Cattle Tick' said that the tick was observed under a low power. After some time the head with the extended rostrum and palpi was retracted, producing a deep depression, the softer adjacent portions of the ventral surface between the basal joints of the first pair of legs being drawn over the margin. Parts surrounding the depression changed colour, and a white vesicle appeared upon the lower internal wall. The palpi separated so that they rested on each side of the vesicle. A membranous body, glistening with mucus, was protruded from the cavity, from the lateral extremities of which two papillæ were thrown out, extending across the depression. The vesicle was then elongated and embraced by the papillæ; through its walls an egg was seen in motion, which being delivered into the grasp of the papillæ, the ovipositor at once retracted. The papillæ closed round the egg, covering it with an albuminous secretion, and withdrew, leaving it suspended from the under surface of the dorsal plate. The palpi closed together until in contact with the rostrum, the head elevating, clearing the egg out of the depression, leaving it adhering to the outer margin. The entire process of laying each egg occupied a period of 2 minutes 42 seconds.—Mr. A. D. Michael remarked that the word "head" was somewhat misleading, because these animals had no heads in the sense in which the term was applied to insects, but the whole movable organ was really the rostrum.—Mr. E. M. Nelson read a note 'On Penetration in the Microscope,' showing that for his own sight the penetrating power was only one-seventh of that given by Prof. Abbe, whose myopic sight accounted for the difference in the estimate. Mr. Nelson also read a note 'On Rings and Brushes of Crystal,' for the observing of which a petrological microscope was generally thought to be necessary. This was not essential, as it was really a telescopic object. All that had to be done was to convert the microscope into a telescope by placing an objective inside the tube of the instrument.

INSTITUTION OF CIVIL ENGINEERS.—May 21.—Annual General Meeting.—Mr. H. Hayter, V.P., in the chair, in the absence, from indisposition, of Mr. Berkley, President.—In the Report of the Council it was stated that 59 Associate Members had been transferred to the class of Member, and that there had been elected 3 Honorary Members, 28 Members, 324 Associate Members, and 7 Associates, while 4 Associate Members had been restored to the register. These additions together amounted to 366, a net increase of 221, bringing up the total number on the register to 5,371, as against 5,150 at the corresponding date last year. This enumeration was irrespective of the Students, of whom 200 had been admitted during the year, as against 166 for the previous twelve months; but during this period 106 Students had become Associate Members, and 140 had disappeared from the list, so that the number now on the books was only 868, whereas last year the number was 914. Thus, including Students, the total number on the books was now 6,239, as against 6,064 twelve months ago. During the financial year ending the 31st of March the receipts amounted to—Income, 20,070*l.* 17*s.* 3*d.*; capital, 5,186*l.* 7*s.*; and trust funds, 930*l.* 19*s.* 8*d.*, making a total of 26,188*l.* 3*s.* 11*d.*, as compared with 24,274*l.* 8*s.* 11*d.* for the previous twelve months. The disbursements were—General expenditure, 15,038*l.* 14*s.* 6*d.*; capital, 7,497*l.* 5*s.* 3*d.*; and trust funds, 821*l.* 1*s.* 5*d.*, together 23,357*l.* 1*s.* 2*d.*. Capital expenditure extraordinary amounted to 1,612*l.* 13*s.* 9*d.*, mainly for the purchase of the lease of No. 27, Great George Street, against which there was a set-off for rents of 251*l.* 5*s.*, whilst there had been transferred from the current receipts 1,361*l.* 8*s.* 9*d.* to effect a balance. A bequest of 500*l.*, free of legacy duty, under the will of Sir John Hawkshaw, although unconditional, had been added to capital. These several receipts had been invested in debenture stocks of British railway companies, of the nominal value of 7,000*l.* The balances to the credit of the



Institution at the beginning and at the end of the financial year were respectively 6,755l. 2s. 8d. and 8,224l. 16s. 8d. A George Stephenson Medal and a Telford Premium were given to Mr. Alex. R. Binnie; Telford Medals and Telford Premiums to Mr. F. Fox, Mr. W. T. Douglass, Mr. A. P. Trotter, and Mr. A. W. Szlumper; and Telford Premiums to Messrs. H. Alfred Roehling, A. H. Curtis, W. Airy, H. Gill, Sheibner, T. H. Beare, W. C. Unwin, E. Penny, A. D. Stewart, R. H. B. Downes, W. Matthews, and Prof. W. C. Roberts-Austen. The Howard Quinquennial Prize had been awarded to Sir Isaac Lowthian Bell for his treatise on 'The Principles involved in the Manufacture of Iron and Steel.' For the papers read at supplemental meetings of students the Council had awarded the Miller Scholarship to Mr. H. B. Ransom, and Miller Prizes to Messrs. C. H. Wordingham, E. L. Hill, D. Carnegie, G. H. Sheffield, J. B. Ball, and R. J. Durely.—The following gentlemen were elected to serve on the Council for the ensuing year: *President*, Mr. H. Hayter; *Vice-Presidents*, Mr. A. Giles, Sir R. Rawlinson, Sir B. Baker, and Sir J. N. Douglass; *Other Members of Council*, Dr. W. Anderson, Mr. W. Barry, Mr. A. R. Binnie, Mr. E. A. Cowper, Sir D. Fox, Mr. J. C. Hawkshaw, Mr. C. Hawkley, Sir B. Leslie, Mr. G. F. Lyster, Mr. J. Mansergh, Sir G. L. Molesworth, Mr. W. H. Preece, Sir E. J. Reed, Mr. W. Shelford, and Mr. F. W. Webb.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 8.—General Monthly.  
 Engineers, 7½.—Foreign Sewage Precipitation Works, Mr. A. Wollheim.  
 — Aristotelian, 8.—Mr. F. H. Bradley on "Thought and Reality," Mr. W. Routledge.  
 — Institute of British Architects, 8.  
 Tues. Colonial Institute, 8.  
 — Biblical Archaeology, 8.—'The Book of the Dead, Translation, with Commentary, of the Seventeenth Chapter,' Mr. P. Le P. Renouf.  
 — Zoological, 8½.—Brain and Muscular Anatomy of Annelodius, Mr. F. E. Beddard; 'Subdivision of the Body-cavity in Snakes,' Mr. G. W. Butler; 'British Paleogene Bryozoa,' Mr. J. W. Gregory.  
 Wed. Meteorological, 7.—English Climatology, 1881-1890, Mr. F. C. Hayward; 'Mean Temperature of the Air on each Day of the Year at the Royal Observatory, Greenwich, on the Average of the Fifty Years, 1841 to 1890,' Mr. W. Ellis.  
 — Folk-lore, 8.—'Some Queries on Animism,' Mr. J. Stuart Glennie; and Other Papers.  
 — Microscopical, 8.  
 Thurs. Royal, 4½.  
 — Numismatic, 7.—Annual Meeting.  
 — Linnean, 8.—'Contributions to Indian Carcinology,' Prof. J. R. Henderson; 'The Thames as an Agent in Plant Dispersal,' Mr. H. E. Guppy; 'On some Abnormal Development of the Flowers of *Cypripedium*,' Miss M. F. Ewart; 'Supplementary Notes on the Fauna of the Mergui Archipelago,' Mr. R. I. Pocock; Lantern Demonstration.  
 — Historical, 8.—'The Diary of Philip Julius, Duke of Pomerania-Wolgast, during a Visit to England in the Year 1602.'  
 — Chemical, 8.—Ballot for Fellows; 'Contributions to an International System of Nomenclature: The Nomenclature of Cycloids,' Dr. H. E. Armstrong; 'Production of Pyridine Derivatives from the Lactone of Triacetic Acid,' Dr. N. Collie.  
 — Antiquaries, 8½.—'Three Italian Daggers,' Mr. W. H. Spiller; 'Two Panels with Figures of Saints,' Mr. G. H. Wallis; 'The lately recovered Brass of John Borrell, Sergeant-at-Arms, at Broxbourne, Herts,' Mr. F. B. Garnett; 'Saxon Crypt of Ripon Minster,' Mr. J. T. Micklethwaite; 'Remains of Early Vestments found in a Bishop's Coffin at Worcester,' Mr. W. H. St. John Hope.

## Science Gossip.

THE annual conversazione of the Royal Society will be held on Wednesday.

THE Clarendon Press will publish immediately a second volume of Prof. Weismann's work on, 'Heredity and Kindred Biological Problems.' It consists of four essays, only one of which—the shortest—has already appeared in English.

CAPT. OLIVER has passed through the press the volume of the "Adventure Series" he has edited, 'The Memoirs and Travels of Mauritius Augustus, Count de Benyowsky, in Siberia, Kamskatka, Japan, the Liukiu Islands, and Formosa.' Among the illustrations is a medalion portrait of the count.

MR. SPILLER, honorary secretary in 1888 of the Hofmann Testimonial Fund, points out that instead of saying, as we did some weeks ago, that the late Prof. von Hofmann was sixteen years resident in England, we ought to have said twenty. Hofmann came to England in the summer of 1845, and began teaching in the temporary laboratories in George Street, Hanover Square, in the following October; and the farewell dinner in his honour was given at the Albion on April 28th, 1865.

FOR the two years 1892-3 and 1893-4 the Jevons Memorial Fund will be administered by University College, London. The Council of the College has decided to apply the fund to encourage researches by trained economists into questions of special interest connected with the

economic and social conditions of London, and to offer for this purpose in each of these years a studentship of 50l., the holder of the first being eligible for the second.

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

## THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

## THE MINIATURES.

CONTRARY to common ideas on the matter, the charming art the miniatures represent is by no means extinct. To convince the visitor that it is not, we may call attention to Miss E. J. Rosenberg's *S. L. Lane, Esq.* (No. 1345), and others by the same artist; to Miss C. E. Howard's charming *Countess of Hopetown* (1365); to Miss A. Dixon's *Miss M. Norman* (1372); to Miss A. J. Harrison's *My late Sister* (1373); to Mr. L. B. Smith's *A Study* (1377); to Mr. E. Rinzi's *Minnie Way* (1389); to Mr. W. B. Ford's *Beatrice* (1397); to Mr. R. Henderson's *Lady A. Fane* (1406), *Lionel and Beaujolois* (1408), and *Mrs. N. Robinson* (1409); to Miss K. Collyer's *Mrs. G. Branstons* (1413); to Mr. H. C. Heath's *C. Bentinck, Esq.* (1422), and *Tonie* (1423); to Miss E. F. Sneyd's *Mrs. J. Head* (1433); to Mr. E. Tayler's *John* (1435) and *Mrs. W. Armstrong* (1438); to Mr. C. Turrell's *Mrs. Heathcote* (1448); and to Miss M. J. Gibson's *Norna* (1456). That more than six score examples have been accepted by the Academy speaks highly for the condition of miniature painting in this country, and we can safely say that hardly ten of them are unworthy of that praise which considerations of space alone restrain us from offering.

## THE BLACK AND WHITE ROOM.

This small room contains one hundred and fifty-eight etchings, engravings proper, and drawings of various kinds, none of them without considerable merit. The best are as follows, in the order of the Catalogue:—Mr. F. Short's very fine *Diana and Endymion*, after Mr. Watts's beautiful piece, a noble mezzotint (1477); M. P. Mallet's *Between Egham and Old Windsor* (1478), a crisp etching; Mr. W. L. Wylie's luminous and firm *Kit's Hole Reach* (1479) and the brilliant *H.M.S. Calliope at Samoa* (1504), which comprises a sea Rembrandt would admire; *Schiedam* (1485) and *Antwerp* (1494), a gem in its way, by Mr. C. F. Allbon; Mr. F. Slocombe's fine aerial study *A Hunting Morn* (1490); Mr. W. Ball's *Cromer* (1493) and *Luddington* (1519); the tender and delicate *Water Meadows* (1499), by Mr. D. Law, after Mr. A. East's capital picture; Mr. H. Dicksee's *Memories* (1505), a solid and rich etching after Mr. F. Dicksee's painting; Miss E. C. E. P. Nott's brilliant and tender etched portrait of *Dorothy Woolner* (1518); Miss L. Swainston's *Adversity* (1526), a somewhat lugubrious rendering of the subject; the Marchioness of Granby's pencil drawings of *The Speaker of the House of Commons* (1534) and *R. Rodd, Esq.* (1540), both of which are drawn with vivacity, taste, and firmness; the Edridge-like *Edith, Portrait* (1543), by Mr. Lumb Stocks, the last of his works we shall find in the Royal Academy exhibitions; the life-size *Devotion* (1590), a boy looking up in prayer, by Mr. A. Wasse; Mr. J. B. Pratt's capital *Daniel's Answer to the King* (1591), after Mr. B. Riviere; *Dr. Joachim* (1595), by Mr. N. Kenealy, after Sir A. Clay; "Nearer, my God! to Thee" (1596), by Mr. W. Henderson, after A. Piot; *Love and Death*, after Mr. Watts, by Mr. W. B. Gardner (1600); an exquisite pure line engraving by Mr. E. Büchel

of T. Grosse's lovely *Aphrodite* (1607); the very pretty *Floral Offering*, after Mr. J. Sant, by Mr. H. S. Bridgewater (1608); Mr. F. Stacpoole's *Sweethearts* (1612), after Mr. C. B. Barber; Mr. J. C. Webb's *Sir D. A. Smith* (1616), after Mr. Oules's capital portrait; and the brilliant and artistic *La Glorification de la Loi* (1617), after M. P. Baudry's *plafond*, by M. L. Flameng.

## THE SCULPTURES.

Although not superior as a whole to those of last year, the sculptures are sufficiently fine to mark how great is the advance made by Englishmen and their foreign visitors, whose numbers have much increased of late. It must be remembered that the present is the sole exhibition of current art in marble, bronze, and plaster to be found in England. The result of the increased attention paid by the Academy to plastic and toreutic design is, therefore, most encouraging; but it is possible to add many more facilities, and we have no doubt they would be in every sense profitable, especially if the quadrangle of Burlington House were temporarily roofed with glass and converted into a small repetition of the charming garden in the Champs Élysées.

The principal instance in the collection of this year is Mr. Onslow Ford's masterpiece *The Shelley Memorial* (2002), of which we need not repeat the description we gave on the 5th of March last; but we may repeat our praise of the design and execution of the figure of the "Silent Muse," who is in the attitude of listening with rapt attention to the last note of the lyre on which she partly leans. The style of this ideal figure Mr. Ford has wisely differentiated, alike in spirit and method, from that of the nobly realistic effigy of Shelley to which it forms an accessory. The animation, pathos, and loveliness of the Muse's face are as poetical as they can be, and the statue is one of the purest illustrations of that higher and more spiritual phase of the renaissance in sculpture which Mr. Onslow Ford—more, perhaps, than any other artist of his years—has succeeded in promoting among us. He has, we may as well point out, found in Greek types what Alfred Stevens found in the art of Michael Angelo. The *Gordon Memorial Shield* (1980), which has been presented by Miss Gordon to the corps of Royal Engineers, is an extremely fine and beautiful work, deserving of detailed notice far beyond that which our space allows. Its execution is researchful and complete. The bust of *Mr. A. J. Balfour, M.P.* (1974), is an excellent likeness, marked by insight into the statesman's character, and as a piece of modelling not the less good and true because some of the contours are slightly deficient in precise indications of the bones they enclose.—Mr. Hamo Thornycroft's *Edward I.* (1996) is one of the best modern equestrian statues on a large scale this country has produced. Its picturesque design adapts it perfectly to the position for which it was intended. It was to be one of the four groups to support which the pedestals at the extremities of Blackfriars Bridge were erected. It is a great pity this decorative scheme has not been carried out; but we do not despair of it. Although it is an excellent and characteristic likeness, in a truthful attitude, at once simple and strong, and fairly well executed, we care less for the Rochdale statue of *John Bright* (1868) than for 'Edward I.,' or most of Mr. Thornycroft's portrait statues. His *April* (1895), a woman's head, is sympathetic and expressive.—Artistically speaking, we prize, in its way, next to the above Mr. H. Bates's fine alto-relief of *The Story of Endymion and Selene* (1907), showing with rare grace and spirit the goddess conveying her sleeping lover to Mount Latmos. The design of the figure of Endymion is appropriate, and the tenderness of Selene is charming and fresh. The composition and the harmonious lines of the work deserve admiring study. Nor



is No. 1917, the *Design for a Chimney-Piece* to receive this relief, less original or less worthy of praise. It is a capital instance of decorative sculpture on a large scale. Praise is likewise due to *A Door-Knocker* (1949), by the same artist. The *Memorial of the late J. T. Caird* (1874), which comprises a statue of Fame writing his name on a tablet, has not the freshest of motives, but it is picturesque and well conceived, ably wrought out, and in every way much above the average of its class. It cannot but strike one that on many sculptured monuments Fame has written greater names than Mr. Caird's, and that this puts the design, so to say, out of harmony with its subject, which is one of the greatest defects of a work of art, and such as even Michael Angelo himself more than once suffered from.

Mr. A. Jones has made his mark with the surprisingly vigorous and original life-size group of *Duncan's Horses* (1880), which is the most conspicuous monument under the dome of the Central Hall. The intensity and passion of these horses are qualities which are rare in sculpture. The composition is thoroughly original and effective, and the execution free and spirited.—A decidedly elegant and good example is Mr. W. R. Stephens's bronze *Wall-Fountain* (1921). It is one of several instances of artists exercising themselves in different methods: our readers will remember Mr. Stephens's oil picture of 'Pleasure' (1022), which is creditable to him.—Last year Mr. B. Riviere contributed to this gallery an admirable and learned *écorceur* of a tiger, which we praised at the time. In a like manner another Academician, Mr. H. W. B. Davis, has sent a solidly modelled bronze medallion of *Canon Bell* (1939).—Mr. A. Gilbert's somewhat too ornate *Chain of Office* (1999) is a noteworthy piece of goldsmithery, which, like most of the designer's productions, would bear chastening. *Comedy and Tragedy, Sic Vita* (2004), a statuette of an actor stung by a wasp and thus startled out of his part, is very spirited, and executed with rare accomplishment. The half-figure of *Sir G. Birdwood* (1964), holding an Indian idol, is excellent, although its personal characteristics are a little too much exaggerated. *Baron Huddleston* (1970), a striking face and air, betrays the sculptor's tendency to exaggeration in rendering personal characteristics, and is remarkable for the highly effective use of metallic gold.

We consider the remainder of the sculptures in their numerical order. Accordingly, Mr. F. Winter's *Mr. W. H. Smith* (1851) deserves commendation for its honesty and sincerity.—*Jacob wrestling with the Angel* (1852), naked figures, energetically designed and picturesquely grouped, by Mr. P. R. Montford, shows some clever modelling.—The *Wounded Tiger* (1856) of Mr. H. C. Christie is rough, and has plenty of "go," but we should not like to live with it.—*Sir J. Madhava Row* (1861), by Mr. E. Lanteri, is an erect figure, full of character and spirit, and the draperies are deftly employed.—Mr. F. Verheyden's busts of *Mr. C. Bradlaugh* (1864), whose less beautiful features have been treated with tenderness, and *Cardinal Manning* (1865), are very good and appropriate in a lifelike way.—The grace and sincerity of the *Model for a Wall-Fountain* (1870), which Mr. G. W. Wilson has sent, are praiseworthy.—Mr. A. B. Joy's *Lord Farnborough* (1872) is one of the best of his busts. Nearly as good and sound a piece of prosaic art is the same sculptor's *Archdeacon Hannah* (1913).—Mr. Bindon's medallion of *G. J. Ingram, Esq.* (1881), is commendable.—The statuette Mr. G. E. Wade calls *Despair* (1883) is well modelled.—That type, as he conceives it, of wild primeval man which Mr. H. Montford has sent as *The Mammoth-Hunter of Canstadt* (1890) might have found a model in a human savage nearer home; its execution, though rough, is vigorous, and its conception is spirited.—Mr. T. Brock had a fine subject for his bust

of the late *Prof. J. Marshall* (1905), which is to be placed in University College, London, and he has produced an excellent, thoroughly well-modelled work, which as a likeness lacks only a little of that animation marble hardly ever lends itself to. The statue of the *Rev. E. Thring* (1967), seated in a chair, is very good and sincere. Excellent, likewise, is *M. Maybrick, Esq.* (1985), by the same.—In Mr. Bowcher's *Medal of Award* (1910) the reverse and obverse are capital works, with that skilful modelling and careful finish of the nude that medalists, to conceal their ignorance and incapacity, but too often affect to disdain, defending their impertinence by referring to the worst and least accomplished examples of that later Renaissance which was really the decadence of design.

We like Mr. G. W. Bayes's *Young Horses* (1912), with a groom, which have been designed with spirit, studiously handled throughout, and finely finished.—The bust of *Miss A. Broke* (1923), by Mr. F. W. Pomeroy, is animated and good.—Mr. Armstead has worked like a master in the large bas-relief of his daughter (1952), but the style is a little dry, especially so for a lady's portrait.—If we had a cat we would ask Mr. J. H. M. Furze to model her in the manner of his capital *Study* (1954) in wax, a pussy who crouches and crawls slowly yet fiercely towards her victim.—Miss A. M. Chaplin's idea of a cat gnawing a bone, see *Tit-Bits* (1984), is to the life; her care and skill are unquestionable.—The statue of *The Children of the Wolf* (1997) is vigorous and fresh: a naked man carries Romulus and Remus. It is the best thing we have had from Mr. G. Frampton.—Mr. G. A. Lawson's *Robert Burns* (1998) is scholarly, complete, and like.

#### THE ARCHITECTURE.

It is impossible within our limits to write at length on a collection of designs and views like that which covers the walls of the cool and pleasant retreat where only critics, sweethearts, and sleepers are to be found. Among these instances are many meritorious and some fine things, the works of artists of ability and renown, which will reward careful examination and studious criticism, but to do justice to them would require illustrations of various kinds, ample space, and a technically competent audience. As we walked round the room, the following examples caught our attention, but they by no means exhaust the admirable works we have examined with not less pleasure than profit. First come *Design for a Boat-house and Entrance Lodge* (1620), by Mr. C. E. Mallows; *Bronze Doors, Adelphi Bank, Liverpool* (1622), by Mr. W. D. Caröe; and *Sheffield Municipal Buildings* (1628), by Mr. E. W. Mountford.—An effective and not ungraceful work is Sir A. W. Blomfield's *College of Music, South Kensington* (1636).—Mr. F. M. Simpson's *Barton Pines* (1643), a mansion in well-treated brick, is creditable to his judgment and taste.—The taste and love of style and colour which appear in Mr. G. Aitchison's *Mosaic Pavement* (1646) and *Interior of a Library* (1703) are beyond question.—Commendable are Mr. R. D. Oliver's *House and Studio* (1662); Mr. G. Sedger's *Technical School* (1663); Mr. J. S. Babb's frieze called *Amores Caprarii* (1678); Mr. A. E. Street's fine and grave *Memorial to Mary Tudor* (1681); Mr. H. Wilson's *Hunting Lodge* (1693) and *Altar Cross* (1698); Mr. C. M. Shiner's *Fire-Engine Station* (1702); Mr. L. Stokes's *Interior* (1714); Messrs. E. George & Peto's *Country House* (1722), and their *House and Studio* (1801); Mr. J. Belcher's *Institute*, an elevation of good quality (1728); Mr. S. R. J. Smith's *Proposed Gallery* (1824); Mr. B. Champneys's sketches at *Mansfield College, Oxford* (1845); Mr. H. J. Blanc's *Coats Memorial Church* (1761); and Messrs. J. Brooks & Son's *Church of the Good Shepherd* (1765), and their *School Chapel* (1725).

#### THE SYSTEMATIC EXCAVATION OF SILCHESTER.

THE excavation of the site of the Roman city at Silchester, undertaken by the Silchester Excavation Fund under the auspices of the Society of Antiquaries, has now entered upon its third season. The fine weather that has continuously prevailed since the beginning of May, when the work was resumed, has made considerable progress possible, and various interesting results have already come to light. The excavation of the strips of land on the south and east sides of the *forum* has not yielded much on the whole, remains of buildings being somewhat scanty, perhaps on account of the area having actually been open ground, or large yards for markets or the accommodation of waggons and carts at market times. The south-east corner of the area under examination contains, however, one feature of the greatest possible interest, in the foundations of what there can be hardly any doubt was a small Christian church. It is of the Basilican type, with a nave terminating at the west end in an apse, and with narrow aisles with rudimentary transepts. Across the east end is a narthex. The nave is paved with coarse red tesserae, but has in front of the apse a square panel of finer mosaic, with a black and white checker pattern, on which probably stood the wooden altar. The rest of the building, except the north end of the narthex, has a rammed floor only. This little church is only about 40 ft. long, a fact which makes it probable that other churches may be looked for on the site. A short distance east of it, in what may be called the *atrium*, is a square platform of tiles, on which doubtless stood the fountain, and immediately in front of this is a catchpit for the water. The surrounding area has not yet been fully excavated, but other curious features have already begun to disclose themselves, and some interesting results are likely to follow. As the date of this little basilica is probably not later than the middle or latter end of the fourth century, it may fairly claim to be the earliest Christian church yet discovered in this country.

Outside the areas referred to as bounding the *forum* the foundations of many buildings have been uncovered. These not only enable the lines of the streets to be laid down with absolute certainty, but when fully worked out and planned they will probably prove to form an interesting series of shops, &c., fronting the streets. A large house has also been partly uncovered, containing, amongst other curious features, a small apsidal chamber, opening upon the street, probably a shrine for small images of the gods.

Subscriptions in support of the Excavation Fund will be gladly received by Mr. F. G. Hilton Price, 17, Collingham Gardens, South Kensington, or by Mr. W. H. St. John Hope, Burlington House.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 31st ult. the following drawing: T. M. Richardson, Amalfi, 68l.

The same auctioneers sold on the 2nd inst. the following, from the collection of the Earl of Westmorland. Miniatures: J. Hoskins, A Lady, in a blue dress, and wearing a pearl necklace, 37l. S. Cooper, Charles, third Earl of Westmorland, in armour, 94l.; The first Wife of Horatio, Viscount Townshend, 87l.; Horatio, Viscount Townshend, 42l.; Mildmay Fane, Earl of Westmorland, 63l.; The Duchess of Buckingham, in a blue dress and pearl necklace, 63l. Holbein, Sir George Nevill, third Lord Abergavenny, 430l. Portraits: Sir Anthony Mildmay, Ambassador to the King of France in the Reign of Queen Elizabeth, whole length, and Grace, Lady Mildmay, wife of Sir Anthony Mildmay, as a widow, 1613, whole length, 225l.

The same auctioneers sold on the 3rd inst. the following pictures, the property of the late Mr. J. K. Wedderburn: F. Boucher, Three



Cupids, with doves, 210l.; Cupids, and Bacchalian Boys (a pair), 147l. Greuze, Cupid, with doves, 210l. C. Van Loo, Music, Painting, Sculpture, and Architecture (four pictures), 241l. W. Hogarth, Six Studies of Heads, 162l.

### Fine-Art Gossip.

THE National Gallery has been extremely fortunate in acquiring by purchase at Christie's the other day, from Mr. J. C. Wedderburn's collection, and at an extremely low price, an unedited group of six life-size heads of men and women of various ages, and evidently of one family, the work of Hogarth, painted with his firmest, crispest touches, and evincing extraordinary vivacity of colour and expression. The heads are close together, and were studies proper, each probably painted at one sitting, or at most two sittings, and they remain in perfect condition. The frame is the original. This work will be hung in the Gallery almost immediately.

A SECOND picture of small size, bequeathed by Mr. R. W. Cooper, has been added to the National Gallery, where it is hanging in the Octagon Room and numbered 1353, named 'Landscape with Satyrs,' and attributed to M. Ryckhaert, 1587-1631. It is minutely and delicately finished.

SIR ALEXANDER CUNNINGHAM intends to publish in a few days his long-promised monograph on 'Mahabodhi; or, the Great Buddhist Temple under the Bodhi Tree at Buddha Gayâ.'

THE Rev. J. Footman is going to issue 'A History of the Church of St. Michael and All Angels, Chipping Lambourn.' There will be many illustrations, reproductions from photographs and old drawings, and plans and elevations made expressly for the monograph by Mr. E. Doran Webb. In an appendix of original documents will be given a hitherto unprinted charter of Canute, with a translation and notes by Mr. W. de Gray Birch, of the British Museum, and a charter of Henry VI. granting a market and two fairs at Lambourn to the Dean of St. Paul's.

THE drawings by the late Louisa, Marchioness of Waterford, which, thanks to the Countess Brownlow, are now being exhibited at 8, Carlton House Terrace, are not only numerous, but more than beautiful enough to justify the praise it was our duty to bestow upon the artist while she was living. They are nearly three hundred and fifty in all, and are placed on walls and screens of the staircase and drawing-room of the mansion, where they can be fairly well seen. They evince the force and grace of the designer's ideas, the happy conception of nearly all her works (she often rose nearly to the highest level of invention), and her, for an amateur, uncommon technical skill. Some of the children are charming and fresh as the life. Her types of colour and coloration are those of Carpaccio, whose art, naïve, gay, or dramatic, was obviously her model, modified in her more ambitious efforts by the influence of Mr. Watts in his most academic mood. When we look at the exhibition as a whole it is as if we were examining the portfolios of one of the early Bellinesques, and we are, in some respects, left in doubt whether Lady Waterford or "E. V. B.," whose types of children (the subjects both the able amateurs liked most heartily) are similar, is the prophetess of that ideal infant they loved in common. Undoubtedly the former was the more copious, skilful, and ambitious of the two, while her better designs belong to a nobler and more robust, if not to a sweeter category of art. The finest instances are the "frescoes" of life-size groups, comprising children, lent from the Ford School, Northumberland, which Lady Waterford decorated with untiring sympathy and zeal—see especially Nos. 1, 29, 72, and 137. The design most to be coveted is 'The Singers' (141); then we prefer 'Children Dancing' (140),

'Children dancing in a Ring' (130), 'Christ among the Doctors' (22), 'Children on a Balcony' (36), 'Lady with a Green Parrot' (112), 'The Chairs and those who worked Them' (154), 'Cruelty' (183), 'Girls Singing' (297), 'Holy Family' (305), and 'Tobit' (313).

A MEMORIAL statue in honour of David Cox is to be erected at Birmingham, where he was born in 1793.

MR. W. L. THOMAS has addressed in the *Daily Graphic* an urgent appeal to the authorities of the City, the heads of the great companies, and citizens of London at large, that they will do their best to promote the formation of a collection of pictures representing those important events in the history of the City which during many centuries have attested its wisdom, patriotism, and vigour. The notion is, of course, a good one, and deserves to be carried into effect by a series of paintings by capital artists delineating occurrences in much remoter times than the killing of Wat Tyler, more than five centuries ago, which is the most ancient circumstance Mr. Thomas has selected, and of greater moment than the penance of Jane Shore in 1482. The City, which has unaccountably neglected the noble scheme for decorating Blackfriars Bridge with the equestrian statues that were designed for the purpose, has now an opportunity of illustrating its own history which ought no longer to be neglected. The prodigious success which has attended the opening of the collection of pictures now on view in Guildhall, which is one of the finest of its kind, may well encourage further efforts in the same direction, and lead to the formation of a gallery such as London has not, although comparatively modern Birmingham, Glasgow, Liverpool, Preston, and Manchester have each furnished themselves with one.

THE *Times* announces the death, on the 30th ult., aged fifty-three, of Mr. Chaloner William Chute, of the Vyne, Basingstoke, whose 'History of the Vyne in Hampshire' we reviewed, with pleasure and profit, in 1888. Mr. Chute was a member of the family of John, that owner of the Vyne whose "Chutehood," or depression of spirits and gout, his admirer and friend the "Count of Strawberry" often deplored in his immortal "Letters," and who was mentioned in the correspondence of Gray and Mann, of Florence. Gray wrote of the "suavissime Chuti," and the "Count" reserved a bedroom for him at "Strawberry." Like John Chute, Mr. Chaloner Chute was educated at Eton; after this he went to Balliol College, Oxford, and gained the Ireland Scholarship, the Gaisford Prize, a First Class Moderations, a Second Class in the Final Schools of Law and History, and, in 1861, a Fellowship at Magdalen College. He was intended for the bar, but finding his health fail, he settled at the Vyne, to which he succeeded in 1879. Since that time he devoted himself to county politics, to the concerns of Winchester College, of the governing body of which he was a member, and to the auditorship of Eton College. He did much for the improvement of his estate, and carefully studied its history.

THE Corporation of Birmingham has bought from Messrs. Tooth & Sons Mr. Hook's well-known picture 'Fish from the Dogger Bank,' lately in the David Price Collection, and originally in the Academy of 1870.

THE 'Virgin and Child and St. John,' by Botticelli, one of the finest of his works in this country, which Messrs. P. and D. Colnaghi & Co. bought for 1,250 guineas at the sale of Mr. F. Leyland's pictures, and which was frequently lent by the late owner to public exhibitions, is now on view at the shop of the purchasers, Pall Mall East.

THE death is announced, at the age of eighty-one, of one of the oldest of the professors of the École des Beaux-Arts, M. Bonassieux, the distinguished sculptor. As long ago as 1836 he carried off the Prix de Rome. He obtained

Second-Class Medals in 1842 and 1848, First-Class Medals in 1844 and 1855, the Legion of Honour in the latter year, and was elected Member of the Institute in 1866. He made somewhat of a sensation in 1856 by declining, owing to his religious convictions, a commission for a statue of Voltaire.

THE Fine-Art Society has appointed to-day (Saturday) for the private views of Mr. W. L. Wyllie's picture of 'Trafalgar,' and of 'A Hundred Water-Colour Drawings of Devonshire,' by Mr. H. B. Wimbush. Mr. Dunthorne similarly shows "On the Margin of Ocean," drawings by Mr. F. W. Sturge. The public will be admitted to either of these collections on Monday next.

### MUSIC

#### THE WEEK.

COVENT GARDEN.—'Lohengrin,' 'Il Vascello Fantasma,' 'Siegfried.'

THIS week we have to chronicle operatic performances in three languages carried out at one theatre and under one management. The fact speaks eloquently for the enterprise of Sir Augustus Harris, and under the circumstances it would be hypercritical to complain too strongly of minor defects in matters of detail. At the same time such careless stage management as that which marred the presentation of 'Lohengrin' on Thursday last week might with the exercise of a little intelligence be easily avoided. As regards the principal artists the performance of Wagner's opera left scarcely anything to be desired. Though his voice sounded rather feebler than usual, M. Jean de Reszke remains an ideal representative of the Knight of the Swan; and his brother as the King, Madame Nordica as Elsa, Mlle. Giulia Ravogli as Ortrud, and M. Dufriche as Telramund are all admirable.

'Il Vascello Fantasma,' as the Italian version of Wagner's 'Der Fliegende Holländer' is entitled, was performed for the first time at Covent Garden for several years. M. Lassalle was irreproachable vocally as the Dutchman, but he did not throw much intensity into his acting. Miss Macintyre as Senta showed a general improvement on her rendering of the character at the Shaftesbury last autumn; and M. Édouard de Reszke was the best Daland we have ever witnessed in London. Owing to the illness of Signor Mansueto, the pilot's song had unfortunately to be omitted. The rendering of the accompaniments under M. Jehin was immensely spirited, though open to the charge of coarseness.

It should be mentioned that at the second performance of 'Roméo et Juliette,' on Saturday, Madame Melba resumed her part as the ill-fated heroine, and at the repetition of 'Lohengrin,' on Tuesday this week, she appeared as Elsa. On the last-named occasion, M. Jean de Reszke being unable to sing, no fewer than five tenors were appealed to in turn to undertake the titular rôle, M. Montariol eventually accepting it, and acquitting himself very creditably under circumstances which, of course, preclude severe criticism.

Ten years have elapsed since Wagner's colossal tetralogy 'Der Ring des Nibelungen' was first presented to a London audience, and during the interim the study of the Bayreuth master's works has widely



spread, while selections from his later music-dramas have become increasingly popular in the concert-room. In all parts of Germany the 'Ring,' either in its entirety or in sections, is frequently heard, so that the day has gone by for discussing the *raison d'être* of the so-called new art. We therefore do not propose to reopen the controversy, more especially as we have now merely to deal with a performance of 'Siegfried,' the third of the four divisions of the work. It is understood that Sir Augustus Harris will give a complete rendering of the four dramas in their proper order later in the season, but that he commenced his German enterprise with 'Siegfried' at the request of his leading tenor, Herr Alvary, who regarded the part of the fearless hero as the most effective in his repertory. It would seem to be vain to expect any true artistic feeling to emanate from an operatic tenor; but, after all, no great harm has been done, and, at any rate, Wednesday's performance served to introduce London amateurs to some very fine artists. Herr Alvary is not imposing in stature, but he has the face of an Apollo, and he is singularly free and graceful in his movements. His voice is moderately robust, and, so far as could be judged from his efforts in music which is almost wholly declamatory, his method is fairly free from the vices of the German school. As a singer a still more favourable impression was made by Herr Lieban as Mime. His pantomime was somewhat exaggerated and less subtle than that of Herr Schlosser, who created the part at Bayreuth and appeared in it here in 1882, but his voice is a pure tenor, and is perfectly under control. We shall be pleased to hear him in a rôle requiring more of the graces of vocalization. Another success was won by Herr Grengg as the Wanderer. This artist has a fine baritone voice, which he manages to perfection, and thus, by a happy coincidence, three declamatory parts were made as attractive as possible in a vocal sense. Frau Sucher is no longer youthful in appearance, and time has commenced to deal unfavourably with her voice; but she is still a consummate artist, and her Brünnhilde was womanly and well considered down to the most trifling detail. Herr Lorent was efficient as Alberich, and Fräulein Heink displayed a fine contralto voice as Erda. It would be impossible to overpraise the efforts of the orchestra under Herr Mahler. Though the tone neither of the strings nor the wind was that to which we are accustomed from our best English orchestras, the lights and shades in Wagner's wonderful scoring were brought into the fullest prominence, and it would be well for conductors to attend these performances, if only for the purpose of watching the methods by which Herr Mahler gains the desired effects. Save for an obvious hitch in the fire scene, the stage accessories were fully satisfactory, and on the whole it may be said that a highly favourable commencement has been made to Sir Augustus Harris's latest enterprise.

### Musical Gossip.

WHITSUNTIDE only brought a cessation of concerts on Bank Holiday, and the number of performances during the past week has probably

been greater than during any corresponding period in the past. Our record must be resumed from Thursday last week, when in the afternoon M. Sauret gave the second of his violin recitals. His rendering of Mendelssohn's Concerto, with the composer's own accompaniment, was very spirited and intelligent; and he was joined by Mlle. Kleeberg in Beethoven's Sonata in c minor, for piano and violin, Op. 30, No. 2. M. Sauret was also heard in Spohr's *Scena Cantante*, and in some trifles from his own pen. Of the vocal music it is unnecessary to speak.

ON Friday evening an excellent orchestral concert was given by the Royal College of Music at Alexandra House. Brahms's Symphony in F, No. 3, and Beethoven's in B flat, No. 4, were rendered with remarkable vigour as well as general accuracy under the direction of Mr. Henry Holmes; and Mr. E. Hopkinson, though a very youthful student, played Max Bruch's Violin Concerto in G minor, No. 1, in the manner of an artist.

A WAGNER programme may generally be trusted to draw a large audience at a Richter Concert, and that of last Saturday afternoon did not prove an exception, though it was Whitsun Eve. At the same time we are absolved from detailed criticism, as only well-worn excerpts were given. The orchestra was heard alone in the Overture to 'Rienzi,' the 'Faust' Overture, the Vorspiel to 'Die Meistersinger,' and in 'Siegfried's Tod.' All these were magnificently played, especially the last named, which has probably never been heard to greater advantage. Mr. Andrew Black took part in Hans Sachs's monologue, "Wahn! Wahn!" from the third act of 'Die Meistersinger,' and in "Wotan's Abschied und Feuerzauber" from the third act of 'Die Walküre,' his efforts being noteworthy for artistic vocalization, but somewhat feeble declamatory power.

THE most interesting of Tuesday's concert-room performances was the harp recital given by Madame da Veiga at St. James's Hall. It is understood that the lady is a pupil of the virtuoso Felix Godefroid, who used to visit this country at a time when the harp was a popular solo instrument. Her solos consisted entirely of her master's showy pieces, which, though possessing little musical value, enabled her to display her extraordinary command over the resources of the instrument. Madame da Veiga is certainly the most gifted executant on the harp that we have heard for many years. A young Portuguese soprano, Senhorita de Cardenas, has a pleasing voice, but she was more successful in a national ditty than in classical song.

WEDNESDAY'S concerts included the second of Sir Augustus Harris's operatic performances at St. James's Hall, which contained no special features on which it is necessary to dwell; Mlle. Kleeberg's second pianoforte recital at the Princes' Hall, the most important item in a well-selected scheme being Weber's beautiful though rarely heard Sonata in D minor, No. 3; a concert of chamber music given at Messrs. Erard's recital room by students of the London Organ School, an institution which is doing excellent educational work in a quiet way; and a violin recital undertaken by Miss Nettie Atkinson at the Princes' Hall in the evening.

### CONCERTS, &c., NEXT WEEK.

- |        |                                                                                      |
|--------|--------------------------------------------------------------------------------------|
| MON.   | Mr. A. Carl's Guitar and Vocal Recital, 3, Messrs. Collard & Collard's Rooms.        |
| —      | Madame Nettie Carpenter and Mr. Leo Stern's Orchestral Concert, 3, St. James's Hall. |
| —      | Mr. Benjamin Parsons's Pianoforte Recital, 3, Princes' Hall.                         |
| —      | Miss Nora Hastings's Recital, 8, Princes' Hall.                                      |
| —      | Mlle. Kosina Isidor's Concert, 5, Portman Rooms.                                     |
| —      | Richter Concert, 8.30, St. James's Hall.                                             |
| —      | Covent Garden Opera.                                                                 |
| TUES.  | Miss Elise Sonntag's Pianoforte Recital, 3, Steinway Hall.                           |
| —      | M. Paderevski's Pianoforte Recital, 3, St. James's Hall.                             |
| —      | Covent Garden Opera.                                                                 |
| WED.   | Philharmonic Concert, 3, St. James's Hall.                                           |
| —      | Herr Max Schwarz's Concert, 3, Steinway Hall.                                        |
| —      | Miss Muriel Elliot's Pianoforte Recital, 8, Princes' Hall.                           |
| —      | Covent Garden Opera, 7. 'Tristan und Isolde.'                                        |
| THURS. | Signor Raimondi's Pianoforte Recital, 3, Princes' Hall.                              |
| —      | The Queen Vocal Quartette Concert, 3, Messrs. Collard & Collard's Rooms.             |
| —      | Royal College of Music Concert, 8, Alexandra House.                                  |
| —      | Covent Garden Opera.                                                                 |

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|------|------------------------------------------------------------------------|
| FRI. | London Academy of Music Concert, 3, St. James's Hall.                  |
| —    | Mr. Edgar Hulland and Mr. Alison Phillips's Concert, 3, Princes' Hall. |
| —    | Postmen's Seaside Rest Concert, 8, St. James's Hall.                   |
| —    | Covent Garden Opera.                                                   |
| SAT. | Senior Sarasate's Concert, 3, St. James's Hall.                        |
| —    | Popular Musical Union Concert, 3, Grosvenor House.                     |
| —    | Mr. Albert Bach's Vocal Recital, 3, Steinway Hall.                     |
| —    | London Saturday Concert, 8, St. James's Hall.                          |
| —    | Concert in Aid of the Seamen's Friendly Society, 8, Princes' Hall.     |
| —    | Nonconformist Choral Union Festival, Crystal Palace.                   |
| —    | Covent Garden Opera.                                                   |

### DRAMA

#### THE WEEK.

SHAFTESBURY.—'Hero and Leander,' a Drama in Three Acts. By Kyrle Bellew.—'A Play in Little.' By Ian Robertson.

COURT.—'Marriage,' a Play in Three Acts. By Brandon Thomas and Henry Keeling.

GRILLPARZER's play 'Des Meeres und der Liebe Wellen,' given at Vienna in 1840, has been with some justice regarded as its author's masterpiece. If in an English adaptation it fails, the fault rests mainly with the translator, who has ventured to employ an instrument of which he has no command. The original is full of poetical suggestion. We hear the choir make "moan upon the midnight hours," the "voice," the "lute," the "pipe," and feel the

— incense sweet

From swinged censer teeming;

and the word of the action is

A bright torch and a casement ope at night  
To let the warm love in.

So long as the world endures, with moderate treatment these things will delight. Mr. Bellew has, however, no control of verse, and the language he employs is distorted, crabbed, and commonplace. His piece thus resolves itself into a spectacle with more or less pleasing accompaniments of music and dance. In his passionate and exquisite fragment of 'Hero and Leander' Marlowe gives us an idea of how a piece might be written on the subject and some indications of the *mise en scène*. Of Hero herself he draws a delightful picture. Several of his suggestions have been embodied in the play. The English version fails, however, to interest or amuse. There is not a character in which any interest is felt, and there are one or two that are decidedly repellent. The pictures presented are attractive, and in these and the festal homage rendered to the statues of Eros and Hymen the attraction of the piece is found. Little was done for it by the acting. Mr. Kyrle Bellew was manly and passionate, and Mrs. Brown Potter looked the part delightfully. Her delivery is monotonous, and her pronunciation of vowel sounds is occasionally perplexing.

With this piece was given a *lever de rideau* of some freshness. A fencing-master has adopted the daughter of a dead mistress, has educated her, and made her a *maitresse d'escrime*. The girl—the period is 1790 and the scene Paris—is followed to her home by a young English nobleman, who, unconscious that he is her connexion, makes dishonouring proposals. Touched by his youth and good looks, the heroine, though outraged, will not call to her aid her father, whom nothing less than death will content. Determined, however, that the youth shall not go unpunished, she fastens the door, and with bitter reproaches, and even blows with the flat of the sword, compels him to fight her. Reluctantly he does this, and, not putting forth his full force against a woman, is



wounded. The sight of the blood disarms and appals the savage little combatant, and the piece ends prettily with the prospect of a wedding. Mr. Ian Robertson and Miss Adrienne Dairrolles played this trifle in agreeable fashion.

Diaphanous in texture and artificial in pattern, 'Marriage,' as the new piece of Messrs. Brandon Thomas and Henry Keeling is not too happily named, has some redeeming qualities. It is a nondescript piece, farcical as regards its construction and approaching burlesque in its incidents, but rising into comedy in its dialogue. Like a fire balloon it rises, constituting a pretty object while the light within it burns, but falling so soon as it is extinguished. Its teaching is that men in the hands of clever women are pliant fools. The heroine steps from the pages of Thackeray. She has something of Becky Sharp and something also of Blanche Amory, and, while passing for an angel in the eyes of her admirers, is seen through and detested by women. Nothing can be funnier than the revelation of selfishness underneath her simulated consideration for others, except the simplicity with which masculine humanity walks into the trap. A glimpse would reveal the lacerating claws beneath the velvet sheath, but such is never given. So clever is, indeed, the satire of this that the piece is a success. It is well played by Miss Gertrude Kingston as the siren and by Miss Ellaline Terriss as a young wife; Mr. Elliot, quite excellent as a sharp solicitor in criminal practice; Mr. Brandon Thomas, and Mr. Little.

### Dramatic Gossip.

A SUBJECT so slight as the story of Hero and Leander has not commended itself strongly to the dramatists of any country. So early as 1633, however, 'Les Amours infortunées de Léandre et d'Héron,' a solitary production of La Selve, an *avocat* of Montpellier, was printed and apparently acted. So rare is the piece that it escaped the researches of Parfaict and the bibliographers of the French stage. It is in execrable taste, a fact for which the author apologizes, saying that "la politesse des bons esprits de la cour n'a point été communiquée en Languedoc." A 'Léandre et Héro,' an unprinted tragedy of Gabriel Gilbert, a secretary of the Duchesse de Rohan, a Protestant and a protégé of Mazarin and Fouquet, was given in Paris August 15th, 1667; and a 'Héro et Léandre' of Louis Ratisbonne was played at the Théâtre Français, December 14th, 1858. This was in one act and in verse, and contained a translation of a well-known poem in the Greek anthology, easily recognizable in the distich:—

Oui, j'adjurais ces flots qui combattaient l'amour;  
Je leur disais: Ne me noyez qu'à mon retour.

In addition to these an opera, taking great liberties with the subject, in five acts and a prologue, was presented at the Paris Opéra in 1750. It is by Lefranc de Pompignan—of whose "cantiques sacrés" Voltaire said,

Sacrés ils sont, car personne n'y touche,—

and the music by the Chevalier de Brissac. No English drama on the subject is traceable in Genest. Sir Robert Stapylton printed, quarto, 1669, a tragedy derived from Ovid and Musæus, which does not appear to have been acted; and a burlesque 'Hero and Leander,' by Isaac Jackman, was given at the Royalty in 1787.

THE representations of M. Coquelin were summarily suspended on Friday in last week, on which night the comedian was announced to appear in 'Chamillac.' Those who went to the

theatre were fronted with barred doors, across which was written "Closed." Letters of explanation have been sent to the press, giving different explanations of a collapse the reason of which was the simplest—want of support. London, as experience has repeatedly proved, can with difficulty support one French theatre, and in the opposition of two rival entertainments disaster to one at least seems unavoidable.

THE evil promise of the early season has been abundantly fulfilled, and a dry rot has set in among the theatres. At half a dozen or more houses, including one at least not always blest with prosperity, malignant influences have been successfully combated. Management after management has, however, collapsed, and the period of closing will probably at most theatres be earlier than has often been known.

So favourable was the reception of 'Sophia' on Thursday in last week that the representation has been transferred to the regular bills of the Vaudeville. Mr. Thomas Thorne, Mr. Charles Warner, Miss Maude Millett, Miss Larkin, and Miss Kate Phillips resume the characters in which they were then seen.

'THE COUNTY,' a drama by Miss Estelle Burney and Mr. Arthur Benham, has been produced at an afternoon representation at Terry's Theatre. It is a not very probable or dramatic story, in which Miss Estelle Burney took the principal part—that of a *divorcée* who takes to the stage, makes a success, and marries a duke.

MISS FLORENCE FORDYCE made, at the Criterion on Wednesday afternoon, a first appearance in England, playing in promising style Madame de Fontanges in 'Plot and Passion.' The new-comer displays promise. Much interest was inspired by the Desmaretts of Mr. Cyril Maude, which was more remarkable for intellectuality than vigour.

MRS. LEIGH MURRAY, whose decease is announced, has long been before the public. The wife of a celebrated actor, whom she married in Edinburgh in 1841 and long survived, she acted as Miss E. Lee at the Edinburgh Theatre in the season of 1841-2, when Leigh Murray was acting under the name of Leigh. She remained in Edinburgh after her husband left, but was acting with him at the Olympic in 1846. In 1849 she was, at the Strand, Mrs. Bodkin in Selby's 'Taken In and Done For.' On February 15th, 1868, she was, at the Prince of Wales's, the original Mrs. Kinpeck in Robertson's 'Play'; on August 21st, 1880, the first Mrs. Foley in 'Forget-Me-Not.' In 1888 a public performance was given for her benefit. She had capacity, and even a measure of refinement, in dowagers.

THE death of Lydia Foote, whose non-professional name was Legg, came to most people as a surprise. She appeared as a child at the Lyceum in 'A Chain of Events' on April 1st, 1852. On November 2nd, 1864, she was, at the Olympic, the first Enid Gryffyd in Tom Taylor's 'The Hidden Hand'; and on October 29th, 1866, was the first Clara in 'The Frozen Deep' of Wilkie Collins. Her presentation, April 6th, 1867, at the Prince of Wales's, of Esther Eccles in Robertson's 'Caste' attracted popular attention to her, and from that time forward she played with conspicuous success the heroine of many more or less sentimental dramas. She had great command of pathos, and was, in truth, an actress of genuine merit. During recent years, in consequence of illness, she had ceased to appear on the stage.

TO CORRESPONDENTS.—S. J. L.—J. R. C.—E. O.—J. E.—D. L. H.—received.

No notice can be taken of anonymous communications.

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SATURDAY, JUNE 18, 1892.

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## LITERATURE

*The Letters of Philip Dormer Stanhope, Earl of Chesterfield, with the Characters.* Edited, with Introduction, Notes, and Index, by John Bradshaw. 3 vols. (Sonnenschein & Co.)

WITH the present demand for eighteenth century literature, it was certain that Lord Chesterfield's letters would sooner or later be reprinted, and they undoubtedly deserve more attention than they have lately received. They have, in fact, hitherto been not particularly accessible. The 'Letters to his Son' are common enough, but anything like a complete collection of the miscellaneous letters was only to be found in Lord Mahon's edition, which has become scarce and expensive.

For the general reader the most interesting portion of this collection will be found in the miscellaneous letters. Many of these refer to important political events, about which Lord Chesterfield was able to speak with unquestionable authority. His comments on public affairs are nearly always impartial, and show few signs of personal rancour. He had several reasons to dislike Walpole; he distrusted Pulteney and Carteret; and though he held office for a time in the same cabinet with the Duke of Newcastle and Henry Pelham, he could never have forgotten that they had neglected his counsels and treated his wishes with slight consideration. His remarks, however, on these statesmen are rarely ill-natured, and in social life he remained on good terms with both. He holds up for his son's example Walpole's method and order in transacting business. On hearing of Newcastle's death, Lord Chesterfield remarks, in a letter to a friend:—

"My old kinsman and contemporary is at last dead, and for the first time quiet.....I own I feel for his death, not because it will be my turn next; but because I knew him to be very good-natured, and his hands to be extremely clean, and even too clean if that were possible; for, after all the great offices which he had held for fifty years, he died three hundred thousand pounds poorer than he was when he first came into them. A very unministerial proceeding!"

"Mr. Pelham," writes Lord Chesterfield on another occasion,

"died last Monday.....I regret him as an old acquaintance, a pretty near relation, and a

private man, with whom I have lived many years in a social and friendly way. He meant well to the public; and was incorrupt in a post where corruption is commonly contagious. If he was no shining, enterprising minister, he was a safe one, which I like better."

It would be difficult to name any letters which are more characteristic of the writer than those of Chesterfield. They are distinguished by common sense, sound judgment, philosophic equanimity, and that air of courtly breeding which is so often associated with his name. His English is generally correct, and is better than that of most of his contemporaries. Occasionally it is possible to discover an error, such as the use of the double perfect in his letter of July 31st, 1751. "Lady Chesterfield," he writes, "would have come to have waited upon Mrs. Dayrolles....." He would certainly not have been so careless in writing French, though it may be said in his defence that a few years ago a Prime Minister and an ex-Prime Minister, on the occasion of a ministerial crisis, both made the same mistake in their letters to Her Majesty.

Lord Chesterfield has sometimes been accused of insincerity, and he undoubtedly was lavish of flattery, but chiefly, we think, towards those from whom he had nothing to gain. In one of his letters he says that in France "flattery passes only for common civility," and he appears to have adopted a similar practice. But in refusing a request, as in his letters to Dean Swift and Mr. Jevers, his language, though courteous, was perfectly straightforward and decided.

Many of Lord Chesterfield's letters must, we think, have been lost, or perhaps destroyed by the writer's instructions. In this collection there are but three letters written during the period of his Irish viceroyalty, and only one of them refers to Irish business. The letters, too, which have been preserved, are evidently written with great caution, especially when they refer to affairs in which Lord Chesterfield had been personally engaged. This restraint was in a great measure due to the belief, often expressed in his letters, that his correspondence was tampered with at the Post Office. In the excellent account, for instance, which he gives of the reconciliation between Pitt and Newcastle, no allusion is made to the very important part which he took in that transaction, though he had every reason to be proud of it. An alliance of this sort between rival statesmen who have lately been assailing each other with fierce invective must always be distasteful to English ideas; but on this occasion the proceeding was justified by the result. The relations between Pitt and Newcastle can scarcely have been particularly cordial, and Chesterfield said they were "rather married than united." But the harmony of the administration was preserved by a very simple arrangement. "Pitt does everything," wrote Horace Walpole, "and the Duke gives everything." Pitt, as is well known, soon acquired remarkable ascendancy over the king and the nation, and his achievements threw a lustre over the closing years of the reign. Lord Chesterfield always kept up a friendly intercourse with Pitt, and these letters frequently mention the great minister in terms of high praise. It would almost seem as if Pitt, Bolingbroke, and the King of

Prussia were the only contemporary statesmen for whom Chesterfield had a genuine feeling of admiration.

We seldom find in these letters much social gossip, or those amusing anecdotes which Horace Walpole loved to write to his correspondents. Occasionally, however, we come across a few items of fashionable news. For instance, there is a description of Lady Coventry's first appearance at Court, and Lord Chesterfield remarks on her excessive use of cosmetics. This pernicious habit is supposed to have brought on an illness which eventually proved fatal. An incidental mention is made, too, of the other Gunning beauty. It will be new to some readers of these letters that this lady, the mother of four dukes and the wife of two, refused a third duke, his Grace of Bridgewater, who proposed to her after the death of her first husband.

Although Lord Chesterfield's letters contain but few anecdotes, he sometimes alludes to those current at the time to illustrate the incidents which he describes. We hear of the death-bed utterance of the infamous Col. Chartres, who, speaking of his sins, said, with cynical audacity, that "bygones are bygones." Twice Lord Chesterfield refers to the story of the *omelette au lard*. The elder Dumas was fond of this anecdote, and he has been sometimes credited with its invention; but it must have been in circulation nearly a century before the author of 'The Three Musketeers' became famous. Those of our readers who are not familiar with old French jest-books may like to know the story. On a certain fast day a devout Frenchman was seized with an intense longing for an *omelette au lard*. A plain omelette would have been allowable, but an *omelette au lard* is forbidden on these occasions. The gentleman resisted the inclination for some time, but at last his scruples were overcome and he told his domestic to serve up the dish forthwith. No sooner was the order given than threatenings of a storm were heard, and just as the omelette was brought into the room, a terrific peal of thunder burst over the house. In an agony of remorse and alarm, the penitent threw the delicacy out of the window, but was heard to mutter, in reproachful tones, "Comment done? Tout ce bruit pour une omelette au lard?"

In reading Lord Chesterfield's letters with care and attention it is impossible not to feel that, in political life, he never attained a position worthy of his undoubted talents and reputation. It has been often stated by historians that he was unaware of the queen's influence in public affairs, and his failure is ascribed to this supposed error of judgment. In our review of Lord Chesterfield's 'Letters to his Godson' we endeavoured to prove that this notion was erroneous, and could easily be refuted by passages in his writings. A careful study of these letters reveals many powerful causes which would prevent him from taking a leading part in the Government.

Chesterfield entered public life soon after the death of Anne. The Tory party, as Bolingbroke said, was gone, and for half a century all power was monopolized by the Whigs. But another change had occurred which was not at all favourable to Chesterfield's career. The government of the



country had passed to the House of Commons, and the nation soon showed that they were aware of the fact. Lord Chesterfield was considered to be the first speaker in the Lords; his knowledge of foreign affairs was greater than that of any other English statesman except Carteret; and he possessed a real aptitude for business. Yet none of these qualities was likely to win the popular favour, and there were other obstacles to his success. By the time Lord Chesterfield had acquired some knowledge and experience of public life, Walpole was firmly installed in power, which he retained for more than twenty years. There were several reasons to prevent Chesterfield from holding ministerial office at this period. He disliked the foreign policy of Walpole, and he equally disliked his financial policy, and Chesterfield was too independent—and we believe too conscientious—to help in carrying out measures of which he disapproved. During his first embassy to the Hague his letters already showed how he resented the favour shown by Walpole to Hanoverian interests; and he lost his place as Lord Steward by voting against Walpole's Excise Bill.

In 1742, when Lord Wilmington became Prime Minister—perhaps the most incapable man who ever filled the post—to the surprise of his friends no place was offered to Chesterfield, and he declared in a letter to a friend (March 6th, 1742) that he would not at present accept office. "The change of two or three men only," he writes, "is not a sufficient pledge to me that measures will be changed."

On the death of Wilmington, in July, 1743, "the broad bottom" administration was formed, with Henry Pelham at its head, and supported by Hardwicke and Pitt. We have never quite understood why a seat in the Cabinet was not at first offered to Lord Chesterfield, one of the most important members of the party, and generally considered as its chief. There were, it is true, reasons which might keep him from office. The direction of foreign affairs had been given to the king's favourite minister, Carteret, and his policy was known to be highly distasteful to Chesterfield. There were, too, other obstacles to his employment in the ministry. He was said to be the writer of pamphlets attacking the Hanoverian tendencies of the Government; what was still worse, he had spoken disparagingly of the Hanoverian troops, and had even allowed himself to comment on the king's conduct at Dettingen. In 1744 Carteret resigned. The king had either forgiven Chesterfield or been persuaded that his assistance was necessary, and at last an opportunity was given him to employ his talents in the service of his country. He was appointed envoy to the Hague, and subsequently Lord Lieutenant of Ireland. It would have been fortunate for himself and for the country if he had remained in a position where his career was so eminently successful. But in 1747 he became Secretary of State. Lord Chesterfield relates in one of his letters that his predecessor, Lord Harrington, "when he went into the Closet to resign the seals, had them not about him; so sure he thought himself of being pressed to keep them."

Lord Chesterfield remained in office about sixteen months, though from a pamphlet,

'An Apology for a late Resignation,' written, or at least inspired, by him soon after he retired, it is evident that his opinions were never in complete sympathy with those of his colleagues, and his position must often have been embarrassing. His last public act, already referred to, was his reconciliation of Pitt and Newcastle. By this time, however, Chesterfield's physical infirmities incapacitated him from taking any active part in public affairs, and the remainder of his life was spent in dignified retirement.

This article would be incomplete if we did not express our appreciation of the skill and discretion with which Dr. Bradshaw has fulfilled his editorial duties. He has wisely adopted the same arrangement as Lord Mahon, but this edition contains five hitherto unpublished letters of Lord Chesterfield, and in others omitted passages have been restored. Dr. Bradshaw has also been enabled to reprint from the 'Manuscripts and Correspondence of Lord Charlemont,' published last year, a contemporary letter from Lord Charlemont giving his opinion on Lord Chesterfield's 'Letters to his Son.' Nearly all Lord Mahon's notes are contained in this volume, and Dr. Bradshaw has added a few of his own, which, like those of the former editor, are clear, concise, and adequate. There is an excellent table of contents, but we cannot say anything in praise of the index, which is very incomplete. We have only to add that these volumes, though inexpensive, are extremely well got up, and we must express our gratitude to the publishers for issuing them without any of those inferior prints or photogravures intended, we presume, to enhance the value of the works which, in fact, they only disfigure.

*To the Snows of Tibet through China.* By A. E. Pratt, F.R.G.S. (Longmans & Co.)

THIS is an unpretending work descriptive of the journey of a naturalist up the Yang-tze-kiang to the province of Sze-chuen, in Western China. But the author does not appear to have reached Tibet, for his furthest point was Ta-t sien-lu, which, though formerly in Tibet, was annexed, with the surrounding country, by the Chinese in the last century. The title of the book is thus to some extent a misnomer, the actual Tibetan frontier being westward of Mr. Pratt's most distant exploration. The ground is pretty familiar, too, to students of Asiatic travel, for the late Capt. Gill, Mr. Baber, and others have traversed several sections of it. We must not forget, however, that the object of the present journey was to secure collections in natural history rather than to explore new ground, and the appendices, with their lists of birds, reptiles, fishes, and Lepidoptera, show that the results were abundant and valuable. The modern traveller is enabled, moreover, to pose as an artist, for all well-equipped explorers now travel with a camera, and several of Mr. Pratt's photographic views, with which his volume is illustrated, are striking and interesting.

The ascent of the Yang-tze-kiang was made in a boat specially constructed for the author at Ichang, but to paint it white for protection against the heat was an error of judgment, as it attracted the notice

and hostility of the Chinese on more than one occasion (the native boats appear to be usually varnished a light brown); while at Kiating-fu advantage was taken of the author's ignorance of the language to fly an official flag, which enabled one of his servants to smuggle on board a small cargo of goods with impunity. A good deal is told of the annoyance experienced from the Chinese, who appear to have been constantly spreading the usual rumours about the sinister intentions of the "foreign devils." A favourite story was that Mr. Pratt had an infernal machine in the boat and was only waiting for a favourable opportunity to blow up the cities on his route. Another report, with rather more show of circumstance and verisimilitude, was that he was catching snakes so large that it required five men to carry them. Consequently on more than one occasion the party were saluted with showers of stones and molested in other ways.

Probably the most interesting portion of Mr. Pratt's journey was when he advanced into the more remote parts of Sze-chuen, the scene of the labours of the French missionaries.

"At Ta-tien-chih I found Père Joseph Martin on a visit to his converts. He had not seen a European since Baber, eleven years ago, and was kind enough to lend me the old mission house to live in. This devoted man has lived in the neighbourhood for many years and has no intention of ever returning to Europe. He has made many converts and is much beloved by them."

The wonderful mountain Oméi, with its perpendicular precipitous face over a mile in height, had been already picturesquely described by Mr. Baber, but Mr. Pratt was fortunate enough to see the celebrated "Glory of Buddha" from the brink of the precipice at the "Golden Summit":—

"This extraordinary phenomenon is apparently the reflection of the sun upon the upper surface of the clouds beneath, and has the appearance of a golden disc surrounded by radiating bars bearing all the colours of the rainbow. These are constantly moving, and scintillate and change colour in a very remarkable manner. It is held in great respect by the Buddhists, and thousands of pilgrims, some coming from great distances, visit the mountain in the hope of being able to see it. A considerable number of them are so overcome by excess of religious feeling on beholding it, that they throw themselves over the frightful precipice into the clouds beneath on which it appears, their bodies as a rule falling upon an inaccessible spur covered with forest, perhaps a mile or more below."

From a point further west the travellers came in sight of the snowy mountains above Ta-t sien-lu, away to the north-west, far up which, in crevices and hanging from projections on the rocks, huge icicles could be seen, eighty miles off (!), with the aid of a glass. These were in many cases as large as a church steeple, and when they fall they bring down tons of earth and rock with them, leaving huge semicircular cavities in the places from which they have been suspended.

Mr. Pratt's arrival at Ta-t sien-lu was an eventful episode in his journey; for here (on his first arrival) he met Mr. Rockhill, who had travelled through Eastern Tibet, and (on the occasion of his second trip to Ta-t sien-lu) Prince Henry of Orleans and M. Bonvalot,



whose sensational journey has excited still greater attention. A dinner party was given by Monseigneur Biet, the Bishop of Western China, in honour of these numerous travellers, and a party of eight Europeans (certainly the largest number ever assembled at that place) sat down to a repast which must have been most exhilarating and enjoyable to the poor missionaries, whose European callers are few and far between: ten years appears the normal interval between these rare but welcome visitors. Mr. Pratt, being a photographer, was doubly acceptable, and the good Monseigneur was delighted at being able for the first time to send his likeness to his old friends in France of five-and-twenty years ago.

One of Mr. Pratt's greatest prizes was a brace of Tibetan mastiffs, given him by Mr. Rockhill; but unfortunately neither of these beasts lived to reach England, the female dying at Hankow and the male in the Mediterranean. The latter was an enormous beast with a black shaggy coat and tan-coloured legs. He had a broad muzzle, and was extremely powerful and fierce. We believe, however, that specimens do exist in England. Some of Mr. Pratt's birds were more fortunate, but the full value of his collections will, no doubt, be better appreciated when they have been carefully examined and described.

#### THE BYZANTINE EMPIRE.

*The Story of the Nations.—The Byzantine Empire.* By C. W. C. Oman, M.A. (London, Fisher Unwin; New York, Putnam.)

*Constantine, the last Emperor of the Greeks; or, the Conquest of Constantinople by the Turks (A.D. 1453), after the latest Historical Researches.* By Chedomil Mijatovich. (Sampson Low & Co.)

THE task undertaken by Mr. Oman of writing a short history of the "Byzantine Empire" was by no means easy. To compress into the space of 350 short pages the history of nearly twelve centuries, without descending into the style of a dry chronicle, demands not only thorough mastery of the subject, but considerable literary skill. Mr. Oman has accomplished this difficult task with consummate ability. He is gifted with historical instinct, which enables him to select what is most important, and he has a happy way of conveying in a few words a very distinct impression of an event or a personality. Thus he hits the nail on the head when he describes Basil, the founder of the Macedonian dynasty, as "one of those fortunate men who are able to utilize the work of others when their own powers and knowledge fall short"; Alexius Comnenus as "the first emperor to whom the epithet 'Byzantine' in its common and opprobrious sense could be applied"; John Comnenus, the son of Alexius, as "one of those prudent and economical princes who stave off for years the inevitable day of distress." The author also enlivens his pages by suggesting historical parallels, which are sometimes new and always apt. St. Chrysostom has often been compared to John Knox; Mr. Oman calls him a "fifth-century Becket." He compares Justinian with Louis XIV., as others have done before, but his parallel between Belisarius and Marlborough seems to be original:—

"His position, indeed, was not unlike that which Marlborough, owing to his wife's ascendancy, enjoyed at the Court of Queen Anne. Like Marlborough, too, Belisarius was ruled and bullied by his clever and unscrupulous wife. Unlike the great Duchess Sarah, Antonina never set herself to thwart her mistress; but after Theodora's death she and her husband lost favour, and in declining years knew much the same misfortune as did the Marlboroughs."

Mr. Oman is a specialist in the warfare of the Middle Ages, and he probably knows more of the Byzantine science of tactics than any one else in England. He therefore deserves praise for having resisted the temptation of treating important battles like Hadrianople and Manzikert at disproportionate length. But when one reads his brief account of the Russian war of John Zimisce, one is inclined to regret that he has kept his military knowledge so severely in the background. The parallel which he draws in that passage is more instructive than several pages of description:—

"The tale of John's two great battles with the Russians at Presthlava and Silistria reads much like the tale of the battle of Hastings. In Bulgaria, as in Sussex, the sturdy axemen long beat off the desperate cavalry charges of their opponents. But they could not resist the hail of arrows to which they had no missile weapons to oppose, and when once the archers had thinned their ranks, the Byzantine cavalry burst in and made a fearful slaughter in the broken phalanx. More fortunate than Harold Godwinson at the field of Senlac, King Swiatoslaw escaped with his life and the relics of his army."

The scope of the work excludes any discussion of vexed questions, such as the authorship of the 'Secret History,' or the chronology of the conquest of Syria by the Saracens. In regard to the former we are glad to see that Mr. Oman decidedly rejects the authorship of Procopius (notwithstanding the opinion of Dahn); and his portrait of Theodora is impartial, and justified by the evidence. Mr. Oman has apprehended how important the headings of the chapters are in a short work dealing with a long period, and he has shown some originality as well as discrimination in selecting them. Thus the chapter which describes the misfortunes of the empire under Phocas and the deliverance by Heraclius is called "The Darkest Hour." This does much to impress on the reader the true significance of the moment. Again, the reigns of Leo VI. and Constantine VII. are put together in one chapter, as "The Literary Emperors." Another chapter is called "Manzikert," thus expressing the supreme importance of that battle more effectually than any express statements. But why is chap. xiii. called "The First Anarchy"? We look in vain for another entitled "The Second Anarchy." There are—perhaps inevitably—a few important omissions. Some mention should have been made of the attempt of Nicephorus Phocas to recover Sicily from the Saracens, and the exciting episode of Rametta. This emperor's lifework was to drive the Moslem out of the empire, and the very fact that he tried to do for Sicily what he did for Cyprus and Crete, Cilicia and Syria, adds to his greatness, in spite of the failure of his generals. In connexion with this emperor some reference might also have been made to the establishment of the monasteries on Mount Athos. It strikes us also as a serious

omission that no mention is made of the coming of the Magyars into Europe, and their sudden appearance on the political horizon of the empire in the ninth century, in the reign of Theophilus. They were regarded by Byzantine diplomatists as a very important political factor from the end of the same century forward, as we have clear evidence in the writings of Leo VI. and Constantine VII. Leo VI. incited them against the Bulgarians. Mr. Oman, however, never refers to them until he mentions their conversion to Christianity in the eleventh century. He should also have said something more about the Patzinaks, whose friendship and enmity were, in the view of Byzantine statesmen, attended with such grave consequences.

It is almost needless to say that Mr. Oman does not hold the old-fashioned views of Voltaire and Gibbon about the worthlessness of the Byzantine Empire, and his criticism on Mr. Lecky is not at all too severe. This historian stated that the universal verdict of history is that Byzantine society "constitutes the most base and despicable form that civilization ever assumed." Mr. Oman remarks (p. 153):—

"How Mr. Lecky obtained his universal verdict of history it is hard to see: certainly that verdict cannot have been arrived at after a study of the evidence bearing on the life of the persons accused. It sounds like a cheap echo of the second-hand historians of fifty years ago, whose staple commodity was Gibbon-and-water."

The charges which Mr. Lecky adduces in illustration of his statement are untrue. Thus he speaks of the "perpetual fratricide" of the Byzantine emperors; but Mr. Oman points out that "from 340 to 1453 there was not a single emperor murdered by a brother, and only one dethroned by a brother."

It may be added that the book is illustrated, like the other volumes of the "Story of the Nations." Many of the illustrations are taken from Bayet's 'L'Art Byzantin.' One of the most successful is the reproduction of Mr. Val. Prinsep's remarkable painting of the Empress Theodora.

We are sorry that we cannot speak with such high praise of the contribution of Mr. Mijatovich to the history of the last days of Constantinople. We willingly recognize that there are some interesting and acute remarks scattered about the book, and that the author has done his best to become acquainted with the literature of the subject. But his labour is not according to knowledge. In fact, he does not possess the qualifications which are needful for executing the task which he has imposed upon himself. As the four most important contemporary sources for the siege of Constantinople are written in Greek, a knowledge of that language is obviously indispensable. If Mr. Mijatovich possesses any knowledge of Greek, he is studious to conceal the fact. Our suspicions were aroused by the note on p. 85, where the Latin translation of Phrantzes is quoted instead of the original Greek, and by the recurrence of such a blunder as "Thrynos" (pp. 81, 82) for *Thrénos* (θρήνος). We took down our Phrantzes, and soon came upon a piece of interpretation which is almost too good to be true. The following paragraph occurs on p. 93:—



"In the suite of the Turkish commissioner was a Greek employed probably as an interpreter. The man seems to have been an ardent patriot, and possessed of real political sagacity. Whenever he had an opportunity of meeting the old Despot George alone, he implored him to prevent the conclusion of the peace, 'because,' he argued, 'if the Sultan secures peace with the Hungarians, he will have a free hand to strike down Constantinople!' Phrantzes recorded this, and added, 'but, unfortunately, the Despot of Serbia would not so much as turn his head to look at this suggestion, much less was he willing to reason about it!'"

In the last sentence the note of admiration would be more appropriate outside the inverted commas. Mr. Mijatovich sends us for this story to Phrantzes, iv. c. 2, p. 323; and on going accordingly to Phrantzes we find that what he "added" was something very different indeed. The Greek is as follows:—

κακῆνος οὐκ ἐφρόντισε περὶ τοῦτου οὔτε ἔμελεν αὐτῷ οὐκ εἰδὼς ὁ ἄθλιος ὅτι εἰ ἀφαιρεθῇ ἡ κεφαλὴ τοῦ σώματος τὰ μέλη εἰσὶ νεκρά,

which means, "and he paid no attention to this, not knowing (unfortunate man) that if the head be severed from the body the limbs are dead." There are also, we are compelled to add, many inaccuracies and errors of another kind in Mr. Mijatovich's work. Duke Nerio Acciajuoli is called "the last French master of Athens" (p. 80). On p. 15 we read of "Robert Guiscar" besieging "Dyrachium," on p. 96 of "Alexius Comnena of Trebizonde," and on p. 92 of "Alexius Comnenus of Trebizonda." On p. 8 we find *contingerunt*, which in this book we cannot with any assurance regard as a slip. Mr. Mijatovich writes very good English, but he seems to have curious notions about proper names. Scanderbeg he calls George "Castriot"; Laonicus and Andronicus he shortens in Slavonic fashion to "Laonic" and "Andronic." But, on the other hand, he will not have Thebes, but speaks of "Thebæ," and prefers "Thracia" to Thrace. If Mr. Mijatovich were writing a history of the Roman Republic, he would doubtless state that "King Perses of Macedonia was conquered by the Roman general Lucy Emily Paul," and that "Corinthos was destroyed by Mummy in 146 B.C."

It must be added that Mr. Mijatovich knows nothing of the valuable monograph of the late Mr. Paspatis, which henceforward every historian who undertakes to write on the Turkish siege of Constantinople is bound to consult.

*Rixæ Oxonienses.* By Samuel F. Hulton. (Oxford, Blackwell; London, Methuen & Co.)

It is one of the misfortunes attending the rapid publication, in an attractive and easily accessible form, of materials bearing upon the history of the city and university of Oxford, that it tempts the amateur to try his hand on the subject without any sufficient study of it. A lamentable specimen of this sort of work we noticed lately in Mrs. de Paravicini's so-called 'Early History of Balliol College'; and if Mr. Hulton's account of Oxford brawls and factions is less naively ignorant, and has more the appearance of a finished literary production, it sins not the less by its continual

offences against accuracy, by its indolent repetition of old mistakes, and by the absence of common care to avoid new ones. Anthony à Wood's 'History and Antiquities of the University of Oxford' is, no doubt, a rare and expensive work, and even the Oxford Historical Society has not yet plucked up courage to publish a new edition of it. There is, therefore, something to be said for a cento of extracts illustrating this side or that of university life at different times. Mr. Hulton would have had some justification had his ambition been restrained within these modest limits. But he has sought to reconcile the labours of the transcriber with the pretension of an original writer. He has, therefore, filled his volume with extracts, but avoided making any reference, beyond a general one in the preface, to the sources whence they are taken. These he has arranged in a singularly unmethodical way, and pieced them together with slight and second-rate comments of his own. When he comes to a Latin text this is how he deals with it:—

"Then ran upon him Henry de Beaumont and wounded him in the hand, and Thomas de Bloxham struck him pitifully in the back, and William de Leye felled him to the ground, so that he perished."

The original may be read in the late Mr. Thorold Rogers's 'Oxford City Documents,' published by the Oxford Historical Society last year, p. 166:—

"Et prædictus Henricus cum quodam gladio vulneravit ipsum in brachio suo dextro, et prædictus Thomas vulneravit ipsum cum quodam misericorde in dorso: prædictus vero Willelmus de Cleydon vulneravit ipsum in capite, ita quod cecidit. Et statim postea Willelmus de Leye cum quadam hach quæ vocatur sparsch [*leg. sparth*] vulneravit ipsum in tibia sua sinistra et fecit ei prædictam plagam juxta genu unde obiit," &c.

Whereupon we remark that in Mr. Hulton's version the "right arm" becomes the "hand," "wounded him with a dagger" becomes "struck him pitifully"—truly a wonderful case of stroke; the blow on the head is not mentioned; and the stroke of an axe, called "a sparth," on the victim's leg, which is not said to have brought him down, though it no doubt did, is, for lack of a dictionary, reduced into a general statement that his assailant "felled him to the ground." Mr. Hulton in his preface acknowledges his obligations to the publications of the Oxford Historical Society. We do not think the Society need feel under any obligations to Mr. Hulton for the manner in which he has reproduced their materials. It would really have been better had he confined himself to excerpting Wood, and not attempted to walk alone.

The book consists of a series of sketches of the disputes of the University, among the students themselves and against the townsmen. The growth of university privileges is, on the whole, fairly described, though the chronological order is often, for no apparent reason, departed from. From the seventeenth century the subject changes its character, and is concerned with the attitude of the University towards the Civil War and the Puritan Government, and later on with its position as a stronghold of Jacobite partisanship. In this latter part, now that Wood has deserted him, Mr. Hulton naturally depends on Hearne, and

when Hearne ceases he has brought together a number of characteristic stories from various sources. These last chapters, from the Stuarts onwards, are by far the most satisfactory in the book. They are well, if lightly written, and are undoubtedly pleasant reading. Such mistakes as we still find are mostly connected with the earlier history, with which the author is, as we have implied, very poorly acquainted. Thus he says, on p. 110:—

"Until the seventeenth century, Oxford consistently avoided active partisanship in civil war. A position of neutrality was maintained during the wars of Henry III. and De Montfort, which the quarrel between clerks and laics, in 1263, alone disturbed."

Passing by the fact that the quarrel referred to took place in March, 1264, as we now reckon, the feeling of the scholars in favour of the barons is sufficiently shown by the king's expulsion of them from Oxford, and their migration to Northampton, where, as Mr. Hulton himself states (p. 21), they

"collected under a banner by themselves, and with their slings, long-bows, and cross-bows, did vex and gall the king's men, so that the king taking notice of them, and zealously inquiring who they were, swore with a deep oath he would have them all hanged."

One of the first acts of Earl Simon after the battle of Lewes was to recall the scholars to Oxford. But in truth Mr. Hulton's history is not meant to stand serious criticism. He has written a book which, with a little more trouble, might have made a lively sketch of an interesting subject; but he has marred it by persistent neglect even of obvious modern works of reference. The six illustrations taken from Skelton's 'Oxonia Illustrata' are prettily reproduced, though the scale is unavoidably too small, and it is a pity that some of them have set off on the opposite page.

WARREN HASTINGS.

*The Administration of Warren Hastings, 1772-1785.* Reviewed and illustrated from Original Documents by G. W. Forrest, B.A. (Calcutta, Government Press.)

*Hastings and the Rohilla War.* By Sir John Strachey, G.C.S.I. (Oxford, Clarendon Press.)

It is nearly two years since Mr. George Forrest's three folio volumes of 'Selections' from the Bengal State Papers were noticed in these columns with the appreciation which a work so valuable and so ably edited entirely deserved. A few words of especial praise were reserved for the "masterly" introduction, in which Prof. Forrest worked up his new materials into a full review of Hastings's political career as Governor of Bengal and Governor-General. This introduction he has now reprinted in a separate volume of 317 pages octavo, followed by an appendix of fifty pages and an index of thirty-six. In its present form we may heartily commend it to all those readers—and there must be many such—who, "though they have not the leisure to study official writings, take an interest in the great ruler who, by his genius and courage, raised the Company from being a body of merchants and adventurers into the most powerful state in the politics of India."

It is pleasant to note the progress made in the vindication of Warren Hastings



since the year 1878, when Capt. Trotter first took the field against Mill and Macaulay with his attempt at a popular biography of the great Governor. Seven years later Sir James Stephen swept away the remnants of the old Franciscan legend which made Hastings murder Nand-kumár at the hands of Elijah Impey. In 1890 Prof. Forrest published his 'Selections,' which finally disposed of all the charges familiar to readers of Macaulay's 'Essays.' And now Sir John Strachey has published a mass of evidence which convicts Mill of unfairness and bad faith on every point of his indictment against Hastings touching the Rohilla war.

"History furnishes no more striking example of the growth and vitality of a slander. The Rohilla atrocities owe their birth to the malignity of Champion and Francis; their growth to the rhetoric of Burke; and their wide diffusion to the brilliancy and pellucid clearness of Macaulay's style."

Thus wrote Prof. Forrest two years ago (*Athenæum*, No. 3275) on that part of Hastings's career with which alone Sir John Strachey's volume is concerned. In that "perfectly just judgment" Sir John Strachey can find only one defect: Mr. Forrest "has forgotten the 'History' of James Mill." Whether he forgot or simply ignored a work which has long since been proved untrustworthy, it is safe to assume that Mill's influence inspired some of Macaulay's most glaring blunders, and so helped to give new life and wider currency to the legends which Francis and other enemies of Hastings had once foisted upon Burke and Fox.

Sir John Strachey, on the other hand, seems to forget how far the exposure of Mill's inaccuracy and prejudice has already gone. In the preface to this book he makes no reference to Horace Wilson's annotated edition of Mill, which came out some thirty-five years ago, supplying corrections for numberless errors in the original. From Wilson's notes alone it is easy to see how cruelly Mill misrepresented almost every act of Warren Hastings. And yet Sir John has quoted Wilson only once or twice in a volume which completes what Wilson had begun. The same forgetfulness extends to later writers who have done their best to discredit Mill. If any there be, however, who still have faith in that historian, a careful study of this volume will certainly bring them into a sounder frame of mind. Unluckily for the cause of truth and justice, we have still to reckon with a more popular writer than Mill. For one reader of Mill's history, tens of thousands have learnt from Macaulay's essays all they know about Warren Hastings and the India of his day. Sir J. Strachey himself fears

"that the time is distant when English people will cease to accept his brilliant essays as the chief sources of their knowledge regarding the establishment of our empire in India."

That the fear is reasonable it would be rash to deny. Time, however, is slowly doing its work in Hastings's favour, and each fresh blow struck with good aim at the popular idol is sure to tell. The attack indirectly begun by Wilson has been followed up by more than one of Hastings's latest biographers and by one able his-

torian of our day. Sir James Stephen demolished the Macaulay legend about Nand-kumár; and now Sir J. Strachey, following closely on Mr. Forrest, has stripped off the last rag of likelihood from the slanders heaped on Hastings in the matter of the Rohilla war. A captious critic, indeed, looking through the references in this volume to Mr. Forrest's 'Selections,' might be tempted to say that its author had added nothing substantially new to the mass of evidence adduced by Mr. Forrest on Hastings's behalf. But this would hardly be fair to a writer whose independent researches have led him into fields either new or but partially explored, and whose zeal in ferretting out new evidence on points of incidental moment has at least resulted in a work of first-rate usefulness for all unbiassed readers of Indian history. Sir J. Strachey has brought together in one compact volume every scrap of information needful for the right understanding of Hastings's policy at one important period of his career. Henceforth whoever would ascertain for himself, at a moderate cost of time and money, the whole truth about the conquest of Rohilkhand, will have no excuse for questioning the falsity of Mill's and Macaulay's statements under this head.

Sir J. Strachey's preface indicates the depth and breadth of his researches; and the book itself proves what excellent use he has made of his materials, which are "very voluminous, of very unequal value, and not always easy of access." These include an immense mass of manuscript records bound up in serial volumes at the India Office, and 264 volumes of Hastings's MS. papers in the British Museum. Extracts from some of these documents—others have been used before—appear for the first time in the present volume, bringing to light some pertinent detail or adding new weight to facts already known. At p. 59, for instance, we have part of a long private letter of March, 1772, to Sir George Colebrooke, in which Hastings foreshadows the very policy which he afterwards pursued towards the King of Delhi and the ruler of Oudh. He had already made up his mind to pay no more tribute to "this wretched king of shreds and patches," who owed all he had to our bounty, and whose claim to drain Bengal of specie for the benefit of his new friends and our only foes, the Marathas, was "not intrinsically worth three halfpence." Our true policy, he maintained, was to strengthen the hands of our useful ally, the Wazir of Oudh, for purposes of a common defence against Maratha ambition. "We should leave him the uncontrolled master in his own dominions. We should assist in making him such, and enabling him to be an useful ally instead of a burden to us."

Other letters quoted for the first time in chapter xii. throw some interesting sidelights on the doings of Champion and his officers during the Rohilla war, and on Hastings's determined efforts to enforce, in Champion's despite, his own high views of military discipline. Mr. Forrest's shrewd contention that Champion himself was the real source of the calumnies which Francis handed on to Burke is now placed beyond rational dispute. It is curious, by the way, as a writer in the *Westminster Review* for

March, 1891, has pointed out, to mark how readily Macaulay endorsed the foulest slanders against Warren Hastings on the faith of a man whose true measure he seemed to have taken in his portraiture of Francis as the real Junius. Under Sir J. Strachey's searching examination, not only has Mr. Forrest's verdict upon Hastings been thoroughly confirmed, but the character of his ally, the Nawáb-Wazir, has come out clear of all its darker stains.

Another good "find" among the Hastings MSS. is a paper written apparently by William Redfearn, the Persian interpreter who translated the Wazir's letters in 1773. The writer expressly declares that he never meant to use the words "extirpate" and "exterminate" in the sense which Hastings's enemies had fastened upon them. The Persian word which he had so translated meant, in fact, to *expel*, or "remove *extra terminos*." It appears, too, from Johnson's 'Dictionary' that the words "extirpate" and "exterminate" were still at that time used in their old etymological sense. It was in this sense only that Hastings understood the Wazir's proposals, and only in this sense were they carried out by the removal of some Rohilla chiefs with their followers across the Ganges, into the country of the Rohilla Zabita Khan. A large number of Rohillas remained behind in the domains secured by treaty, through Hastings's influence, to the Rohilla leader Faizullah Khan, whose descendants still rule as Nawábs of Rampur.

With regard to the treaty whose breach provoked the war, Hastings himself, as Sir J. Strachey has clearly shown, looked upon Sir Robert Barker's personal share in it as pledging the English to aid in its due performance. His policy throughout was perfectly consistent and carefully statesman-like. As the servant of a trading company he had, of course, to consider its commercial aspects also; but these were never placed, as Macaulay places them, in the forefront of his programme. His aim from first to last was political, and he justified it on grounds not only of expediency, but of moral obligation. A man's motives must be judged by his actions in given circumstances, and each new piece of evidence concerning Hastings tends to confirm Sir J. Strachey's estimate of the first Governor-General of India as "not only among the most wise and courageous of the founders of our Indian Empire—for that even his enemies could hardly deny—but as one of the most virtuous." After all, the ghost of Gleig, whom Macaulay vilified and even Sir J. Strachey unduly contemns, may henceforth rest in peace, for every chapter in this volume indirectly testifies to the substantial value of his ill-constructed biography and to the general justice of his conclusions.

*La Papauté, le Socialisme, et la Démocratie.*  
Par Anatole Leroy-Beaulieu. (Paris, Calmann Lévy.)

M. ANATOLE LEROY-BEAULIEU's new book is a reprint of his recent articles in the *Revue des deux Mondes*, with the addition of the Papal encyclical on the labour question. It is as eloquent and as able as were his three books on Russia, but, considered



from the general or non-French point of view, it is not at all complete. The relations of organized religion with labour and with our future social state should be considered from at least four standpoints: that of the Roman Catholic countries, that of the countries subject to the spiritual domination of the Eastern Church, that of the English-speaking world, and that of the remainder of the globe. M. Anatole Leroy-Beaulieu's book deals only with the problem as it presents itself in Roman Catholic countries, and, indeed, specially with its French appearances. There is little which is applicable to the situation as it exists in England and the United States, in Australia, or even in Ireland and Canada, which, though Roman Catholic, are British from a labour point of view even more than they are Catholic. Neither has M. Anatole Leroy-Beaulieu apparently made himself acquainted with the relations between the English High Church party of the present day and the moderate Socialists. But having regard to the limitations of his title, and virtually excluding the relations of the Roman Church to labour in the United States, which he mentions repeatedly, but with which he does not really deal, the work is valuable. Our author does not write from any standpoint of prejudice. He is not a Socialist, but when we have said this we have named the only limitation upon his sympathies which is at all apparent. He does not write as a Catholic, but rather as a friendly outside observer, not irreligious; and if he is somewhat pessimistic in his apprehensions so far as concerns the future relations of capital and labour, he gives ground for his fear. His opinion is that a struggle will take place, grave and long, of which even our children will not see the end. A social war will rage for several generations. It will not be a Thirty Years' War confined to one part of the globe, but a war of a hundred years or more which will set fire to the two worlds. Our Western civilization has never been further from true peace, and, still bleeding from her national wars, Europe is destined to fall into a more formidable war of classes. Christian feeling and organized religion will not be strong enough to prevent the explosion, and it is doubtful whether national sentiment and patriotism are sufficiently powerful to check it. M. Anatole Leroy-Beaulieu shows himself in some passages hostile to French trades unionism; but he does not write as though he were well acquainted with sound trades unionism or with the historical trades unionism of Great Britain, and the evils which he ascribes to trades unionism as a system are those which attach to ill-organized and inefficient trades unionism rather than to the institution.

Our author powerfully points out the impossibility for the Roman Catholic Church, at all events in France, of siding permanently with labour, however much her interest at this moment may draw her in that direction. Policy may say to her, "The rich and the Conservative must always give you their aid. It is among those who will be your enemies if you are not friendly to them that you should seek for support." But the time is coming, in M. Anatole Leroy-Beaulieu's opinion, when the employer, in France at least, will be oppressed by the

trade union; and the Church, which cannot exist unless she respects the eternal laws of justice, will be unable to sacrifice the owner and the master to the grasping selfishness of ill-organized labour. The Pope, then, may be a conciliator, or rather may offer to be one, but without much chance of being cordially accepted in the post.

In a passage of the highest order of eloquence M. Anatole Leroy-Beaulieu concludes by conjuring the youth of the great families of France to imitate the example which has been set them in Russia, by mixing with the people and learning to live their life.

#### NOVELS OF THE WEEK.

- That Wild Wheel.* By Frances Eleanor Trollope. 3 vols. (Bentley & Son.)  
*Mark Tillotson.* By James Baker. 3 vols. (Sampson Low & Co.)  
*A Woman at the Helm.* By the Author of 'Dr. Edith Romney.' 3 vols. (Hurst & Blackett.)  
*Of the World, Worldly.* By Mrs. Forrester. 2 vols. (Same publishers.)  
*No Compromise.* By Helen Hetherington and the Rev. H. Darwin Burton. 3 vols. (Griffith, Farran & Co.)  
*The Story of Dick.* By Major E. Gambier Parry. (Macmillan & Co.)  
*The Lady of Fort St. John.* By Mary Hartwell Catherwood. (Sampson Low & Co.)  
*Norah Grey.* By L. Hartley. (Digby, Long & Co.)  
*Two Aunts and a Nephew.* By Miss M. Betham-Edwards. (Henry & Co.)  
*A Question of Time.* By Gertrude F. Atherton. (Gay & Bird.)  
*The Poison of Asps.* By R. Orton Prowse. (Methuen & Co.)  
*UnParvenu.* Par A. Chabot. (Paris, Calmann Lévy.)

In such a writer as Mrs. Trollope one feels, as it were, the latent force of excellent literary traditions as well as of individual merit. 'That Wild Wheel,' like sundry other novels by the same author, shows her to possess a good deal of narrative skill and some power of character drawing. A notable instance is William Hughes, the painter, pursued by adverse fortune, which he accepts as to the manner born. He somehow just misses being a remarkably human as well as a fine type of manhood; as it is, there is plenty of touching and delicate handling to be observed in the study of the man. His niece and admirer in chief, the girl Barbara Copley, is also decidedly likable. The name of Barbara has been in fiction so often associated with the pleasanter aspects of girlhood that it almost seems to connote such a relation. This Barbara is no exception. She is nice and natural, and, though sensitive and high-minded in a wholesome way, is never "high-falutin'"—a thing for which one may be grateful in the days of the analytical and introspective heroine. The story perhaps harks back over much, and its present action is all more or less based on certain old, unhappy, far-off things that occurred when William Hughes was young, and before his favourite sister had been betrayed and deserted by the man who attempts to make financial and tardy reparation to a later generation.

William and his old aunt possess a good deal of Welsh fire, and act accordingly, in spite of their poverty. We fancy Mrs. Trollope has introduced rather more characters than she can comfortably keep under control, and that the scene changes more than is good, considering what is to be got out of the scene-shifting. The humour, too—for the book has some—is at times rather overdone, and now and again hovers too near caricature to suit the restrained tone—the groundwork of a story which, if not exactly strong, is not without other merits.

Though the young man who lends his name to the title-page of Mr. Baker's story is a little priggish in his goodness, and though his adventures are recorded in a somewhat didactic and elaborate manner, still 'Mark Tillotson' is thoroughly readable. It deals not only with good young men and women—two juvenile couples and one elderly pair being all that could be desired in point of virtue and propriety—but also with a clever investor of the money of widows and orphans, and with a foreign Delilah who leads both the good and the bad men astray. More than one of the characters are decidedly polyglot, and under the circumstances the printing would look better if the ladies did not talk of themselves as *exaltés*, and grow excited over "Tannhauser." But as the above-mentioned Delilah is spoken of as a "fleshy sensualist," though not otherwise represented as being conspicuously fat, it may be supposed that the author has passed his proofs rather too easily, and thought less of the form than of the substance and incidents of his story. At any rate, these incidents, if they are not original, are fairly bright and varied, and the novel-reader will not be likely to vote 'Mark Tillotson' dull.

'A Woman at the Helm' is a pretty story, devoid of harrowing incidents or theological discussions, and pleasantly interesting throughout. It opens promisingly, with a rather original situation; but the tangle of cross-purposes which keep the hero and heroine apart is not very cunningly devised or convincing. The introduction of Tony Forrester, a high-spirited, town-bred lad, with a passion for newspapers and a genius for cheerful effrontery, greatly brightens up the third volume. The grace and geniality of the author's style, however, atone not a little for the absence of constructive ingenuity in the plot.

The subject of Mrs. Forrester's new novel is hardly original; but the book is pleasantly written, and occasionally shows signs of delicate observation. The machinations of a society siren, the perils of the honourable young man whom she had jilted on account of his poverty in days gone by, but had not forgotten, his final recognition of her worthlessness, and the triumph of a charming young girl, are familiar themes enough. They are set forth in this instance with a certain charm and freshness, which would be still more potent if it were not for the excellent Anthony's fondness for moralizing. His mysterious "liege lady" Athene also begins with a weakness for expressing trite opinions on large subjects at considerable length; but she fortunately gets the better of this habit as the book proceeds, and becomes an agreeable though always shadowy personage. Mrs. Forrester contrives



to avoid dwelling unnecessarily on the unpleasant features of "smart" and fast society, which is in itself meritorious in any novelist who chooses to write about that particular set. She shows to advantage when dealing with simple, honest, and upright people, who are not so easily made interesting. She would do well to avoid the continual use, or rather abuse, of French phrases—often misapplied, and sometimes incorrect in themselves—in which she has indulged in 'Of the World, Worldly.'

In spite of a rather painful and laboured air 'No Compromise' might, we fancy, have been evolved single-handed; it is the joint work, however, of two persons, the Rev. H. Darwin Burton and Miss Helen Hetherington. With sundry of its chapters yet in mind, notably that concerned with the election business, we feel we may without unfairness define the book as the manufactured novel with a purpose thrown in. There are plenty of people—people who, with all the careful handling bestowed upon them, lack more or less the vital spark; perhaps the Wildgraves come nearest to having a touch of it; the main object is, however, evidently propagandist in its nature. It is clerical *versus* secular education that admits of "no compromise," and is dragged in head and shoulders. In a certain town, Dainton by name, a small coterie of people with a handful of clerics belonging to the Oxford Mission rejoice exceedingly in a local victory, the details of which are not omitted. The Rev. Cyril Vivian, the most ardent of the group, is, we are told, "a bright example of the true English gentleman and the Anglican priest," "with an appearance of physical weakness in contrast with the mental strength of his forehead." Familiar, too, in his way, is the unattractive capitalist, and in *her* way the bright and wholesome English girl who clamours for better terms for the workers, and who dabbles in Christian Socialism and Social Christianity, without losing her taste for tennis and its accompaniments. The hero of the story is even less original and less well realized than these, though the authors seem to have done their best to set him on his legs and keep him there. If, as we suppose, he is intended to stand for the bluff and sturdy Englishman, with his "grasp of iron" and "hands indicative of strength of will and purpose," we do not feel his attitude to be the right one. The position is caused by his having employed the iron grasp rather too freely when hurling (in self-defence) a rascal over a cliff "out West." For this over-zeal he goes afterwards heavily laden, denying himself the privileges of the Church for years and the affection of the girl he loves, who loves him. He also even passes for an "Unbeliever" at times! Finally, a measure of his supposed guilt is disposed of, and with the aid of an "early celebration" and "the benefit of the clergy" generally his sensitive scruples are removed, his affections requited, and—perhaps we need not say more.

'The Story of Dick' is a very simple and, to tell the truth, not particularly interesting narrative about a little soldier boy, whose parents had to send him to his uncle and aunt at Chapel Farm when their regiment was ordered to India. The descriptions of rural life and country folk are pretty; but

the sayings and doings of Dick and his young cousin, which are perfectly natural and lifelike, require something more to make them interesting. The high-spirited young hero, adored by everybody excepting his sour-tempered aunt, who takes long to fall a victim to his charms, is an old acquaintance in fiction; and some of his compeers possess more powerful attractions for the general reader than Dick, who is only at times amusing. Of course he fulfils a mission, and risks his life to save his cousin from the fruits of his own folly. Fortunately he does not die in the odour of sanctity, but lives to save his aunt useless remorse at not having appreciated him in time.

The author of 'The Romance of Dollard' has drawn in her new work on the historical records and archives relating to the early history of Nova Scotia, and with very considerable success. Her romance deals with the rivalries of two chiefs of Acadia—D'Aulnay de Charnisay and Charles de la Tour—and sets in bold relief the heroic life and tragic end of Marie de la Tour, the wife of the latter. Now and again a jarring note is struck by the preciousness of the author's diction; but in the main she handles her theme with a good deal of romantic charm. There is a certain amount of extravagance in the picture of the dwarf, Le Rossignol, and her familiar, the swan Shubenacadie; but the suggestion of uncanniness about this fantastic figure is conveyed with real skill.

L. Hartley is young and ingenuous, and 'Norah Grey' has the qualities of its author. Its characters are made happy or miserable as though by the woven spells of a maiden in her teens, who has sought the four-leaved shamrock with success, and is thereby dispensed from the tedious limitation of having to make actions fit in with motives, or effects with causes. The way in which the Earl of Camberwell's discarded grandchildren are raised to the seventh heaven of earthly felicity after years of the seamy side of life is almost enough to charm a pessimist out of one of his worst fits of the blues.

The materials of Miss Betham-Edwards's new story, which forms one of the "Victoria Library for Gentlewomen," are somewhat thin; but in the hands of so expert a practitioner they are turned to the best possible account. Miss Betham-Edwards knows her Paris, and has studied the American girl from the life. The enlightened maiden aunts and their nephew—a capital specimen of an honest English youth—are pleasantly drawn, and the result is an agreeable specimen of the cosmopolitan novelette, eminently calculated by its tone for consumption by Victorian gentlewomen.

A young man with "warm tremendous lips," a nose which "although large was delicate as a lancet, and had nostrils so thin and flexible that when they were not quivering like the wings of a captured bird they lay limply against the septum,"—who is the author of the 'Restoration of Pindar's lost Dithyrambs to Bacchus and Pæans to Apollo,' and yet "could eat an ox,"—and a woman twice his age, with whom he is in love, and whose "pink mouth was like a bursting azalea," while "in her clear blue eyes were little yellow specks; they were

like lakes lying calmly above golden sand and covered with a thin layer of ice": such do not at first sight appear likely subjects for a readable novel. Yet, in spite of many obvious exuberances of diction and grave faults of taste, especially at the beginning, 'The Lady of Fort St. John' shows distinct power. Though the chief actors in the story give utterance to various absurd remarks and have absurd characteristics attributed to them, they are no mere puppets, but are invested with a life and individuality which cover a multitude of absurdities. The hero and heroine win the reader's sympathies almost from the first, while the scandal they create in the prim New England town of Danforth, and the philosophic attitude of the elder Mr. Saltonstall, are effectively sketched. Miss Atherton's great fault is a lack of humour. It is true Mark is meant to be eccentric, but surely it passes the bounds for him to say on his second visit to Boradil:—

"Do you know what I feel the greatest desire to do with your mouth?"

"For the first time Boradil was somewhat taken aback, but he went on reflectively,—

"I want to take the underlip between my thumb and finger and pull it open. I feel sure that more than half of it is on the inside. It looks like one of those laurel blossoms half burst."

The other story in the book, 'Mrs. Pendleton's Four-in-Hand,' is a merry conceit, pleasantly told. A protest, however, must be entered against such Americanisms as "brainiest," "comeling," "cotillion" (*sic*), and "non-committal" used as an adjective, before they have taken a firm hold on this side of the Atlantic.

The best thing that can be said for 'The Poison of Asps' is that the dulness of Tattlebridge, where the scene is laid, is admirably reflected in the dreariness of the book. So far it has dramatic fitness; but it was hardly worth while so laboriously to convey this impression through 400 pages. The first two chapters tell the reader as much as he wants to know of the story; the elaboration only tends to disgust him with Cunningham, who proves to be a weaker character than one is at first given to expect; and with Catherine, who would be more bearable if she did not talk about "megalopsuchia" (*sic*), and ostentatiously read the *Quarterly Review* in a railway carriage. The only interesting character who is hinted at, the epicurean old aunt of decidedly liberal views, most disappointingly never appears. The conversations with which the book teems are the veriest commonplace, and the frequent discussions of mild High Church innovations become exceedingly wearisome. Finally, in any future novel which Mr. Prowse may attempt he should be more sparing in the use of French quotations, which are singularly inappropriate in a novel of this character, and have an air of pretension not warranted by their surroundings.

'Un Parvenu' is a clever picture of the true *demi-monde* of Paris, that is to say, of that half-world of doubtful foreigners and adventurers which has a very real existence, although we are apt to use its name for a very different institution.



## RECENT VERSE.

*One in the Infinite.* By George Francis Savage-Armstrong. (Longmans & Co.)

*Bog-Land Studies.* By J. Barlow. (Fisher Unwin.)

*Love's Looking Glass.* (Percival & Co.)

*Voices from Australia.* By Philip Dale and Cyril Haviland. (Sonnenschein & Co.)

*Verses Grave and Gay.* By Ellen Thorneycroft Fowler. (Cassell & Co.)

*Cantilenosae Nugae.* By David Will. M. Burn. (Oamaru, N.Z., Burn; London, Eden, Remington & Co.)

DR. ARMSTRONG adds to his 'One in the Infinite' an account of it in which he treats it as one poem. But the short detached pieces which are the contents of the volume have no inter-connexion which can make a unit poem of the collection. They are merely detached pieces classified by grouping, and permitted by their themes to fall into three fairly distinct groups. In those of the first group a disbeliever, once a believer, harps upon disbelief and upon the hopelessness of disbelief, upon death, upon evil, and upon the vainness of this and that creed: in the second group his reiterated themes are reckless acceptance of life as it is, reckless enjoyment, reckless loving: in the third and last group—well, Mr. Armstrong says:

"The concluding portion of the Poem represents a renewed struggle for light by other methods and other avenues of advance, resulting in the attainment of a broader and a loftier faith, out of which seem to spring a fuller happiness and healthier and more vigorous activities."

A great defect of this very numerous collection is its monotony. There is, to be sure, considerable variety of metres; but the similarity of treatment and expression makes this variety pass almost unobserved. The themes of the central group are unlike those of the other two and meant to be in contrast with them; but even in these themes the tone of thought is perceptibly the same as that of the distressful themes—the recklessness and the enjoyment are only another way of saying the same things, and often their thin disguise is thrown aside. Within the groups respectively the monotony is great indeed: lyrics by the dozen resemble each other like cherries on one tree. A good deal of real thought and force is thus thrown away; and much of the book is in all ways weaker than it would have been if what thought and force and poetic skill has been scattered into several poems had been condensed to make a single poem thoroughly good. The diction is too elaborate for poetry; and this, together with an appearance of corresponding strain in the thoughts, frustrates that subjective reality, as if a soul were speaking aloud in the stress of its conflicts or its despair or its hopes, which alone could make a work on the lines of 'One in the Infinite' either poem or gospel.

We must wait for an expert to tell us whether the dialect of Mr. J. Barlow's 'Bog-Land Studies' is strictly that spoken by the Irishmen of the district he unflatteringly calls Bog-Land; all that can here be said of it is that he uses it with delightful effect, and that it differs from most of the dialects put into print by its not setting the ordinary reader to the task of thinking it into a translation. It would have been a pity if verbal puzzles had intervened to dull the reader's enjoyment of the vivid, while seemingly unconscious, humour, the picturesqueness, the unpretentious pathos, the downrightness, and the naïveté, of the telling of these peasants' stories. There are some fascinating bulls scattered about the book—bulls of the right kind, not blunders, but flashes of luminous confusion. When Mr. Barlow's ignorant thinker, yearning for knowledge of what there is behind "the big black shadow," remembers that

Praste, tuble sure, an' Parson, accordin' to what they say,  
The whole mattrer's plain as a pikestaff an' clare as the day,

no exactness of expression could express so much as his adding

An' to hear thim talk av a world beyant ye'd think at the laste  
They'd been dead an' buried half their lives, an' had thramped it from west to aist.

A good sample of a way of putting things corresponding in brightness to the bulls—of which hundreds of samples could be found—is in the description of a lad's precious charges, the cow and the neighbour's little girl,

That had mostly a mind to be goin' wheriver you wanted thim laste.

Quaint pretty fancies there are in plenty, as when the country wench in her ecstasy at the first sight of precious stones thinks

An' the red wans an' green, if a rainbow was sowin' e'd take thim for seeds,

dates a Lent time by remembering that

— the white sloe-flower was meltin' from off the black hedges like hail

In the sunshine,

and likens a bride all in white to

— a branch o' wild pear, when ye scarce see the stem for the bloom.

But there is stronger descriptiveness than this sort—descriptiveness of which some of the bits about the sea in 'Th' Ould Master' are the most striking: this is one of them, a splendid account of the rise of a tempest in summer,—

Just a still misty day wid no shadow or shine was that same Holy Eve;

Not a breath on the smooth o' the say, on'y now an' agin a soft heave

Swellin' up here an' there, as ye'll see in a sheet spread to blach by the hedge,

That keeps risin' an' fallin' as oft as a breeze creeps in under the edge.

Yet, as still as it was, we well knew that thim heaves were a sure sign o' win

On its way; an' we all were a-wishin' the boat 'ud make haste an' come in;

But we watched an' we wished till nigh sunset, an' nary the sound av a pull.

Till at last, dhrit in from the west, came the fog like a fleecce o' sheep's wool

Sthreeled down low on the wather, an' hidin' away what-soever it passed

In its sthreelein'; and all av a minyit, out somewhere behind it, a blast

Lep' up 'howlin' an' rushin' an' flusterin' thro' it, an' dhivin' it on,

Till afore we knew rightly 'twas comin', it's iverythin' else seemed clane gone.

For yer eyes was 'most blinded wid spray, an' the win' deaved yer ears wid its roar,

Not a step could ye look past the foam that seethed white to yer fut on the shore;

Sure ye couldn't ha' tould but the Irish was left in the wide world alone,

Just set down be itself in the midst av a mist and a great dhrary moan.

Mr. Barlow uses an amount and variety of pause-breaks unusual for the kind of measure he has chosen, and it is doubtful whether he had not better have run a little more risk of the too monotonously surging rhythm he has evidently been bent on avoiding. Decidedly his most effective passages, and those which most seem (as versified talking should) as if the speaker talked verse as unaware of it as M. Jourdain was of his prose, are those in which the rhythm runs away with free swing to the end of the lines without marked intermediate pauses.

The joint publication of a book of verse has obvious conveniences for writers who desire to gain the ear of the public and who mean to be thrifty in the venture. But for a critic it has inconvenience only. It would be all very well if the jointness consisted merely in the authors putting their poems between the same covers, and each author had a separate section to himself. But the custom is to intersperse the contents so that pieces by one and pieces by another may mingle proportionately, like the layers in a striped jelly. Such a mingling makes it out of the question that any ordinary perusal of the book should give an impression of the authors in their separate individuality; the reader who, from a friend's interest or a critic's duty, resolves to obtain that must set himself to track an author at a time through the volume, carefully skipping the pages of the others till one by one they have their turns. The process is not greatly laborious when each poem bears a signature—though even so the merely general reader would not be at the pains—but when, as in the volume called 'Love's Looking Glass,' the poems are ranged signatureless, as if all by one hand, and we are required

to discover their authorship by incessant references to the table of contents, the task is annoying. And it does not suffice to keep referring to the table of contents; the suffering student has further to work through all the pages and make marks to indicate the respective authorship of the poems, before he can begin his separate reading. In this manner the three single gentlemen rolled into one of 'Love's Looking Glass' will be found to be divisible, and some appreciation of their individual quality can be attained. The M. of the table of contents (Mr. J. W. Mackail) is the richest in poetic quality. His promptings are often too obviously those of the refined academic scholar minded to write poetry because he knows how to do it with artistic fitness, rather than those of the born poet who would have sung somehow if no one had ever sung before him; but he possesses imagination as well as good taste, and in some of his productions there are passages of true feeling. If he were a fledgling author such gifts as he has shown would be indications that he would leave behind him the student's classicism and the appearance of training and premeditation of his present stage, and pass into a period of freer impulse. But many of the poems in 'Love's Looking Glass' were in a published volume, 'Love in Idleness' by name, so long ago as 1883. There is not in Mr. Mackail's poems in the present volume internal evidence dating them as early or recent—unless indeed it may be assumed that certain echoes, betokening that the rhythms, now of Lord Tennyson, now of Mr. Swinburne, were haunting the writer's ears, belong to the earlier time. But the ground for this assumption is only the fact that many beginners fall into such echoing before practice and self-reliance have taught them to detect and to avoid it; there is nothing in the thought and handling of the poems from which a difference in the writer's maturity at the times of their being composed can be distinguished. He seems to have started with an unusual completeness, and not afterwards to have altered or widened his range. N. (Mr. J. Nichols) is, like M., a writer with scholarly inspirations and skilled in metre. His work is best where it is least pondered; sometimes, with a pensive idea to express, or love-tenderness, he produces verse that has the attractiveness of spontaneity as well as of finish. B. (Mr. H. C. Beeching) has a light and musical touch in versification; his poetic pleasure seems to be most in translation, or semi-translation; but he writes original verse with good effect—often in the tone of sorrow.

The first part of 'Voices from Australia' is by Mr. Philip Dale, the second by Mr. Cyril Haviland. Neither writer shows signs of other call to produce verse than that which is common, especially in youth, to persons of quick mental impulses and literary inclinations.

Miss Ellen Thorneycroft Fowler's 'Verses Grave and Gay' are unpretending, and some of them are pretty and pleasant. There are no particular faults to be pointed out in them, but they are scarcely worth publishing. They are fitter for a volume for private circulation among the author's friends.

Mr. David Will. M. Burn prefaces his dramatic poem 'Rahab' (number one of the contents of his volume, 'Cantilenosae Nugae') with an introductory epistle to Robert Browning, sent that poet many years ago with a copy of 'Rahab,' in which he thus asserts himself:—

Herewith I send you what perhaps you'll style  
An absolute folly—nay a relative,  
But folly anyhow; or possibly  
You may see in it—strength, say I? or, well,  
Purpose, perhaps? or—matters little what  
Since you are you and your Soul's eyes are yours,  
Not mine, and see not my sights—let it pass.  
I am a Poet tho I write but trash  
Perhaps, or worse; and someday I shall write  
What men will have to listen to. Meantime  
They may laugh an they please—let that, too, pass.

At some other time he composed a highly eulogistic sonnet addressed to Mr. Lewis Morris, in which he informs him "Thy worth hath won thee



lovers.....in our young land," and then proceeds:—

One of these lovers I—  
No worshipper, Thou need'st must understand,  
But one who judgeth Thee from that same high,  
Pure standpoint where, greatest of that great band  
Immortal—led by Psyche to the sky  
Thou sawest the radiant Apollo stand.

And in a second sonnet to Mr. Lewis Morris he further tells the poet he holds so divinely great:—

Thou hast achieved much, I have but begun;  
The goal Thou nearest, while the starter's shot  
Still thrills my ear; but see, our course is one—  
Strange surely if we knew each other not!

This consciousness of innate poetic greatness is not borne out by anything in 'Cantilenosae Nugae.' The work announces itself on its title-page as vol. i. of his poems: the second volume may bring "what men will have to listen to," but, except for his strong confidence in his inspiration—which may (who can tell?) spring from some sensation of latent power rather than from self-conceit—Mr. Burn's present utterances do not show promise of his one day revealing himself as truly a poet. He has fervour, however, and he can manage lyric metres fairly well. His blank verse makes uncomfortable reading.

#### OUR LIBRARY TABLE.

THE best thing that has yet appeared in favour of Imperial Federation is a small volume under that name, published by Messrs. Macmillan & Co., and written by Mr. George Parkin. We confess that, knowing that Mr. Parkin was a lecturer for the Imperial Federation League, we hardly expected to find so practical a work proceeding from him, or one so little open to critical attack. Mr. Parkin has learnt a great deal since he began his tours, and the confident attitude of some of the supporters of Imperial Federation is in this volume conspicuous by its absence. Mr. Parkin here writes with the most admirable sense and with the most full appreciation of all the difficulties of his task. He begins by clearly establishing his case from the point of view of the advantage of Imperial Federation, were it possible; and he then proceeds to discuss with complete good faith the difficulties which lie in its way. Almost the only statement in Mr. Parkin's book which has the air of exaggeration is that in which he suggests that possibly Australia might have got the worst of it in a war with China growing out of her action against the Chinese. Obviously, if the Australians stood alone, they would do so with a federal army and navy capable of defending their shores against a Chinese invasion; and unless the Chinese made a larger use of European naval officers than their jealousy inclines them to do, a Chinese fleet would hardly reach Australian shores, far less make a serious impression on them. Australian trade is chiefly carried in foreign ships, and it is hard to say what instant damage China could inflict upon Australia; while in the long run there can be little doubt that Australian enterprise would enable a federal Australia to pick up in the event of war such outlying dependencies of the Chinese empire as she might care to take. The most noteworthy utterance of Mr. Parkin, considering who he is and for whom he speaks, is the following:—

"There are those who think that Australian Federation will not make for British unity, but will instead prove the prelude to Australian Independence. I believe that this is an entirely mistaken view. But were it true; did the choice for Australians lie between Federation with the Empire and Federation among the colonies themselves, I unhesitatingly say that the true course would be to accept the latter."

After this statement by Mr. Parkin, it is clear that we may regard his view as being that little can be done in the direction of Imperial Federation against what we should call the hostility of New South Wales and Queensland, and what he

would call the doubtful attitude of New South Wales and Queensland, until Australian Federation has been brought about. After that, the great dominions or commonwealths of Canada and Australia will be able, if they wish it, to bring about federation on their own terms. Will they wish it? Mr. Parkin thinks they will. We do not. But all sensible men are able to take for the present the same course. We can only wait more or less hopefully for Australian Confederation, losing in the mean time no opportunity of circulating those prudent and patriotic views which Mr. Parkin now holds. There may have been a time when his views were more patriotic than they were prudent; but, if so, that is past. He has travelled much in all parts of the British Empire, and has learnt much, and the time has come when he may be looked upon, so far as the present expression of his views may be trusted, as a safe guide.

MR. ALFRED BEAVER'S *Memorials of Old Chelsea* has already been reviewed by us in parts, so that we need only say of the completed work that it forms a most interesting and valuable history of a parish which, on the whole, has the best historical traditions of any parish in the country, from the distinguished character of its residents during many centuries. Chelsea has been, on the whole, fortunate in its historians. Faulkner's book is completely out of date, but was good in its time; and L'Estrange's 'The Village of Palaces,' although a readable compilation, never attracted much attention, and it is now superseded by a better book. We heartily congratulate Mr. Elliot Stock upon 'Memorials of Old Chelsea.' Mr. Beaver has managed to avoid error as nearly as can be hoped for, and almost the only mistakes that we perceive in a re-reading are the spelling "Mazarine" for Mazarin, which has British authority of the time, and that of "St. Evremonde," which also contains a regrettable and indefensible final e.

MESSRS. KEGAN PAUL & Co. publish for Mr. Stanhope, the Secretary of State for War, a little paper-covered book under the title of *The British Army*, with a preface of two pages from Mr. Stanhope's pen. It appears to be an abridgment of Mr. Stanhope's speeches by his private secretaries. It is readable and fair, but optimistic, and is not likely to make the British public think that they get enough for their money. It is suggested in the book that garrisons have been found by Mr. Stanhope for the coaling stations named, Sierra Leone, for example, figuring in the list; whereas it is notorious that no provision has been made for the garrisoning of that coaling station, considered vital by the navy, in time to prevent its capture by the French on the outbreak of war. The defence of the position of the volunteers as a reserve for an imaginary field army is unsatisfactory, for the pages devoted to this topic only illustrate the fact that we possess no field army for home defence—that is, an army provided with a field artillery and with trained generals—without, however, going into the subject whether we, in fact, need one, that is, without discussing the naval problem which lies at the base of that of invasion. The chapter on the cost of the army is also a little insufficient, for no attempt is made to show that we get real value for the money that we spend, and the authors confine themselves to showing the difficulty of saving money upon the present system.

We have received from the Exchange Telegraph Co. their monthly list of candidates for the general election, and their electoral map. We notice that the Liberal Unionist party receives in this list an unexpected accession to its numbers, for a considerable proportion of Conservative candidates appear as Liberal Unionists in the list. It has no doubt been found difficult by the compiler to go behind election addresses, and where the word "Unionist" alone is used, he has apparently used the

letter which he tells us stands for Liberal Unionist. But the result is curious, inasmuch as more than one chairman of Conservative Associations appears as a Liberal Unionist through no fault of his own. There are a few mistakes, such, for example, as spelling Jesse with an i in the name of Mr. "Jessie Collings." But errors are never avoided in the compilation of such lists.

UNDER the title of *Famous People I have Met* (Osgood, McIlvaine & Co.) Mrs. Sala has republished from the *Gentlewoman* some amiable sketches of actors, painters, men of letters, and other people whose names are familiar to the public.—*What to do with our Boys and Girls* (Ward & Lock) is a little volume to which Sir G. Baden-Powell, Sir Herbert Maxwell, and Miss Clementina Black contribute, and the title of which explains itself. The poorest article is that on the scholastic profession.—*Lessons in Commerce*, by Prof. R. Gambaro of Genoa, which Prof. J. Gault has adapted to the use of the British public (Crosby Lockwood), is a useful work, well arranged and concise, that deserves general adoption. A few of the explanations given are a trifle obscure.

AMONG new editions on our table is one of Mrs. Ward's novel, *The History of David Grieve*, which Messrs. Smith & Elder issue in one volume. In the preface Mrs. Ward replies to the criticisms of her work in the quarterly reviews.—Messrs. Macmillan have brought out a new edition of that bright and clever tale *Hogan, M.P.*—The growing popularity of Leech is indicated by the successive reproductions of books illustrated by him: Mr. Arnold has brought out again *A Little Tour in Ireland*, by the Dean of Rochester, and Messrs. Bradbury & Agnew have added *Handley Cross* to their "Jorrocks" edition of Mr. Surtees's novels. The Dean has rightly dedicated his volume "to the memory of John Leech, a true artist, a true friend, and a true gentleman."—Mr. Lang has added some thirty new pieces to the graceful volume of verses that he styles *Grass of Parnassus* (Longmans & Co.).—Messrs. Bell & Sons have issued in similar shape a pretty edition of Mr. Lang's more ambitious poem *Helen of Troy*.—Messrs. Dent & Co.'s pretty edition of *Gryll Grange*, the work of Peacock's old age, and one of the most admirable of his writings, has needed less annotation at Dr. Garnett's hands than its predecessors. Both Dr. Garnett and Messrs. Dent deserve warm thanks for the very pretty edition of Peacock's tales they have now happily concluded.

*The Book Review Index* (Owles & Reader), of which the first number is on our table, promises to be a useful aid to authors and publishers.—The summer number of the *Illustrated London News* contains some interesting recollections by Dr. Jabez Hogg of the early days of the journal and of its founder, Mr. Herbert Ingram. Some excellent reproductions of drawings contributed by Leech and Keene in the fifties add to the attractions of an excellent number.

WE have on our table *America and the Americans*, by A. Craib (Gardner).—*An Arabic-English Vocabulary*, compiled by D. A. Cameron (Quaritch).—*An Introduction to the Arabic of Morocco: English-Arabic Vocabulary*, by J. E. B. Meakin (Kegan Paul & Co.).—*First French Lessons*, by A. M. M. Stedman (Methuen & Co.).—*Xenophon: Anabasis*, Book I., edited by A. H. Allcroft, M.A., and F. L. D. Richardson, B.A. (Clive & Co.).—*Book-keeping*, by F. W. Pixley and J. Wilson (Sonnenschein).—*Commercial Crises of the Nineteenth Century*, by H. M. Hyndman (Sonnenschein).—*The Evolution of Life; or, Causes of Change in Animal Forms*, by H. W. Mitchell, M.D. (Putnam's Sons).—*Red Surrey: the Romance of a Night*, by W. Hood (Eglington & Co.).—*The Reflections of a Kuntry Pleeceman*, by R. S. W. Bell (Eden, Remington & Co.).—*Wheels and Wings, and other Poems*, by W. M. Gardner



(Digby & Long).—*Barnard and Constantia, and other Poems*, by C. J. Blake (Digby & Long).—*Zulu, the Maid of Anahuac*, by H. A. Foster (Putnam's Sons).—*Old Testament Difficulties*, by the Rev. A. F. W. Ingram (S.P.C.K.).—*Texts and Studies, Contributions to Biblical and Patristic Literature*, edited by J. A. Robinson, B.D., Vol. I. (Cambridge, University Press).—*Missionaries in China*, by A. Michie, Tientsin (Stanford).—*Sermons*, by Canon Reiner (Sonnenschein).—*Seal and Sacrament: a Guideto Confirmation and Holy Communion*, by J. Hammond, LL.B. (S.P.C.K.).—*Christian Hofmann von Hofmanswaldau*, by Dr. J. Ettlinger (Halle, Niemeyer).—*Jean de Mandeville*, by H. Cordier (Leyden, Brill).—*Ueber Erziehung, Bildung und Volksinteresse in Deutschland und England*, by Dr. M. M. Arnold Schröder (Dresden, Damm).—*Deutschland vor tausend Jahren*, by S. O. Brocker (Brunswick, Bruhn).—*Zwei Fornaldarsögur nach Cod. Holm. 7*, edited by Dr. F. Detler (Halle, Niemeyer).—*Studien zur Geschichte der französischen Konjugation auf -ir*, by A. Risop (Halle, Niemeyer).—*Le Storie Nerbonesi, Romanzo Cavalleresco del Secolo XIV.: Appendice*, edited by I. G. Isola (Genoa, Istituto Sordo-Muti).—*and Studien zur indogermanischen Sprachgeschichte*, by C. Bartholomae, Part I. (Halle, Niemeyer). Also the following New Editions: *Practical and Conversational Lessons in Spanish*, Part II., by J. W. Ralfs (Philip & Son).—*Mot à Mot, a First French Reader*, by A. Sauvain (Hachette & Co.).—*Palestine Re-peopled*, by J. Neil, M.A. (Neil & Co.).—*Manipulation of the Microscope*, by E. Bausch (W. P. Collins).—*Moffatt's Geography of Asia*, edited by T. Page (Moffatt & Paige).—*Precious Stones and Gems*, by E. W. Streeter (Bell & Sons).—*Nicknames and Traditions in the Army* (Chatham, Gale & Polden).—*On the Heights of Himalay*, by A. Van der Naillen (Gay & Bird).—*and Indissolubilité et Divorce*, by Le Père Didon (Paris, Plon).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Beecher's (H. W.) *A Book of Prayers, Prayers in the Congregation*, cr. 8vo. 3/ cl.  
 Little's (Rev. H. W.) *Arrows for the King's Archers*, 3/6 cl.  
 Maclaren's (A.) *The Gospel of St. Matthew*, Vol. 2, cr. 8vo. 3/6  
 Pulpit Commentaries: *Ezekiel*, Vol. 2, by Rev. E. H. Plumptre, royal 8vo. 12/6 cl.  
 Robertson's (the late W.) *Essays and Sermons*, cr. 8vo. 5/6 cl.  
 Stevens's (Prof. G. B.) *The Pauline Theology*, 8vo. 6/6 cl.  
 Williamson's (Rev. A.) *Light from Eastern Lands*, cr. 8vo. 3/6

## Poetry.

Ellis's (E. J.) *Fate in Arcadia, and other Poems*, cr. 8vo. 7/6  
 Machie's (R. C.) *Granite Dust, Fifty Poems*, 12mo. 2/6 cl.  
 Swanwick's (A.) *Poets the Interpreters of their Age*, 5/ cl.

## Music.

Dunn's (S.) *The Art of Singing*, 16mo. 2/ cl.

## History and Biography.

Clayden's (P. W.) *England under the Coalition*, cr. 8vo. 10/6  
 Inderwick's (F. A.) *The Story of King Edward and New Winchester*, imp. 16mo. 10/6 cl.

## Geography and Travel.

Buildings (The) of the World's Columbian Exposition, published by authority, imp. 4to. 10/6  
 Leyland's (J.) *The Yorkshire Coast and the Cleveland Hills and Dales*, cr. 8vo. 7/6 cl.  
 MacGregor's (J.) *Toil and Travel*, 8vo. 16/ cl.  
 Vincent's (Mrs. H.) *Newfoundland to Cochinchina by the Golden Wave*, cr. 8vo. 7/6 cl.  
 Walker's (R.) *The Clyde and the Western Highlands*, 2/6

## Philology.

Americanisms, Old and New, a Dictionary, compiled and edited by J. S. Farmer, roy. 16mo. 12/6 cl.

## Science.

André's (G. G.) *Rock Blasting*, 8vo. 5/ cl.  
 Bridges-Lee's (J.) *Indigo Manufacture*, cr. 8vo. 7/6 cl.  
 Dixey's (F. A.) *Epidemic Influenza*, 8vo. 7/6 cl.  
 Van's (W. B. Le) *Safety Valves, their History, &c.*, 6/6 cl.

## General Literature.

Allen's (J. A.) *Sister Dolores*, 18mo. 2/ cl.  
 Anstey's (F.) *Mr. Punch's Model Music-Hall Songs and Dramas*, cr. 8vo. 4/6 cl.  
 Balestier's (W.) *The Average Woman, A Common Story*, Refey, Captain, my Captain, cr. 8vo. 2/6 cl.  
 Balfour's (Right Hon. A. J.) *A Fragment on Progress, Inaugural Address*, 8vo. 5/ cl.  
 Bunyan's *Pilgrim's Progress, Grace Abounding, &c.*, edited by E. Venables; *Holy War and The Heavenly Footman*, with Introduction, &c., by M. Peacock, 12mo. 3/6 each.  
 Dillon's (A.) *Gods and Men*, cr. 8vo. 6/ cl.  
 Girdwood's (C.) *Romance of a Con-Pit*, cr. 8vo. 2/ bds.  
 Hardy's (T. J.) *Asdrufel, a Soul's Episode*, cr. 8vo. 2/6 cl.  
 Hatton's (J.) *A Modern Ulysses*, cr. 8vo. 2/ bds.  
 Hayward's (G. M.) *No Place of Repentance*, 3 vols. 31/6 cl.

Hume's (Fergus) *The Island of Fantasy, a Romance*, 3 vols. cr. 8vo. 31/6 cl.; *When I Lived in Bohemia*, cr. 8vo. 3/6 cl.  
 Huxley's (T. H.) *Essays upon some Controverted Questions*, 8vo. 14/ cl.

Mac Donald's (G.) *What's Mine's Mine*, cr. 8vo. 3/6 cl.  
 Maxwell's (Sir H.) *Meridian, Noonday Essays*, cr. 8vo. 7/6  
 New England Cactus (A.), and other Tales, by Frank Pope Humphrey, 12mo. 2/ cl. (Pseudonym Library.)  
 Rozeemeyer's (J. H. L.) *The Great Foundation*, translated from the Dutch by M. Farquharson, cr. 8vo. 2/ cl.  
 Ryce's (J.) *The Rector of Amesty, a Novel*, cr. 8vo. 6/ cl.  
 Smith's (Rev. H.) *Nathanael Noble's Homely Talks for Years and Youth*, cr. 8vo. 2/ cl.  
 Sparr's (F. J.) *Life's Golden Thread, Lectures*, cr. 8vo. 3/6 cl.  
 Stray Straws, being a Collection of Sketches and Stories by Mignon, cr. 8vo. 2/6 swd.  
 Winter's (J. S.) *My Geoff, or the Experiences of a Lady Help*, 12mo. 2/6 cl.  
 Wotton's (M. E.) *A Girl Diplomatist*, cr. 8vo. 3/6 cl.

## FOREIGN.

## Theology.

Bess (B.): *Zur Geschichte d. Konstanzer Konzils*, Vol. 1, 5m.  
 Hase (K. v.): *Theologische Erzählungen*, 10m.  
 Thomas (C.): *Theodor v. Studion u. sein Zeitalter*, 4m.

## Fine Art and Archaeology.

Boswillwald (E.) et Cagnat (R.): *Timag, une Cité Africaine sous l'Empire Romain*, 10fr.  
 Davin (V.): *Les Antiquités chrétiennes à la Cappella Greca du Cimetière de Priscille*, 15fr.  
 Ephemeris Epigraphica, cura T. Mommseni, I. B. Rossii, O. Hirschfeldt, Vol. 7, Part 4, 5m.  
 Joret (C.): *La Rose dans l'Antiquité et au Moyen Age*, 7fr. 50.  
 Olympia, die Ergebnisse der Ausgrabg., hrsg. v. E. Curtius u. F. Adler, Vol. 2, Part 1, 250m.  
 Seillière (E.): *Une Excursion à Ithaque*, 15fr.

## History.

Gregorovius (F.): *Kleine Schriften zur Geschichte der Cultur*, Vol. 3, 5m. 50.  
 Mémoires du Baron Hyde de Neuville, Vol. 3, 7fr. 50.  
 Wendt (G.): *England, seine Geschichte*, 5m. 50.

## Philology.

Kāmil (The) of El-Mubarrad, Vol. 2, Part 12, 16m.  
 Loret (V.): *Manuel de la Langue Egyptienne*, 20fr.

## General Literature.

Fanor (L. B.): *Traité de Véloupédie militaire*, 3fr.

## LITERARY PRIZES.

40 and 41, Outer Temple.

I AM sorry that my friend Mr. W. A. Sothorn did not communicate with me before sending you the letter which appeared in your issue of the 11th under the above heading.

Had he done so I could have informed him that the Committee of the International Arbitration and Peace Association have reconsidered their decision to retain all MSS. sent to them in the competition for a "Model Chapter" on peace and war, as stated in the preliminary announcement on the subject. The Committee will return all rejected MSS. if applied for by the authors.

A fresh circular, giving full information as to the competition, will be issued almost immediately, of which I will send you a copy for the information of your readers.

J. FREDK. GREEN, Secretary,  
 International Arbitration and Peace Association.

## NOTES FROM OXFORD.

June, 1892.

THE vote by which, on June 7th, Convocation unanimously approved the agreement made between the University and Mr. Fortnum not only secures for us a valuable collection, but affords good grounds for hoping that before long we shall possess a building in which our various artistic and archaeological treasures may be systematically arranged and properly exhibited. The attainment of this object has been kept steadily in view ever since the appointment, some twelve years ago, of a special Delegacy charged with the duty of rearranging the objects of art and the antiquities belonging to the University. Since then a good deal has been done. Mr. Evans has transformed the Ashmolean into an orderly museum. The Arundel and Pomfret Marbles have been brought together and properly arranged in the University Galleries, in close proximity to the newly formed collection of casts from the antique. Some progress has also been made towards supplying the long-felt want of a complete catalogue. The annex to the galleries now to be built will consist of two floors. The rooms on the ground floor will be devoted partly to the

collection of casts, partly to the ancient marbles, and to some of the heavier and larger antiquities now in the Ashmolean. On the upper floor there will be space for the Fortnum collection, for the vases, gems, and other smaller objects, and for an extension of the existing picture gallery. Provision will also be made for a library and a lecture room. One feeling, however, of regret is shared by all those who have taken part in the creation of this central museum. They would all have wished that Mr. Greville Chester could have lived to witness the completion of a scheme in which he was keenly interested, and to see the antiquities which he himself has given or bequeathed to the University properly housed.

The summer term is not, as a rule, well suited for lectures on subjects outside the regular curriculum. Prof. Max Müller's lectures on Esoteric Buddhism had, indeed, the charm of novelty, and we may hope that the silence he has so long kept in Oxford is now finally broken. It was, perhaps, a more encouraging sign of the times that Prof. W. M. Ramsay should have secured a good audience, and a male audience, for his course of lectures on the relations between the Christian communities and the Roman Imperial government. The lectures were full of new matter, and displayed a mastery of the whole range of evidence such as few, if any, other living scholars possess. They will, it is understood, be shortly published in book form. I may mention in this connexion that Messrs. Hogarth and Munro's report of their last year's journey in Cappadocia and in the regions of the Taurus will probably be published by the Royal Geographical Society.

The ill-advised proposal to make the lay Heads of Houses Doctors in spite of themselves was deservedly laughed out of court; but it has done good service by eliciting a surprisingly general expression of feeling in favour of making the higher degrees of the University something else than meaningless decorations. This is already the case in the departments of medicine, law, and music. The *Guardian* has argued in large type that theology ought to follow suit; nor, it would seem, are there any very serious practical difficulties in the way of its doing so. It would, however, be necessary to abolish the restriction which limits these degrees to persons in holy orders, and to recognize the possibility that a layman may be a theologian. The question of higher degrees in letters and science is not so simple. Two courses are open. The University might either follow the example set by Cambridge, and create Doctorates of Letters and Science, while leaving the existing degrees in Arts as they are; or it might attach to the B.A. the various privileges now attached to the M.A. degree, and grant the latter as a real distinction to specially qualified candidates. At present it is not easy to decide between these alternatives. Against the first lies the objection that previous attempts in the same direction have failed, and that it is difficult to invest new degrees with the prestige of old ones; against the second it may be urged that the present M.A. degree is so closely interwoven with the constitution of the University, and even of the country, that it is better left alone. It is probable, however, that if those who desire to see advanced study not merely tacitly approved, but actively and officially encouraged by the University, are patient and resolute, a satisfactory solution will be found.

P.

## ARBUTHNOT'S BROTHERS.

SINCE the publication of my 'Life and Works of Arbuthnot' some particulars of Dr. Arbuthnot's brothers have come to my knowledge, which explain one or two obscure points and confirm a conjecture I made. For the clues which have led to the discovery of the facts given below I am indebted to my friend Mr. Henry Higgs.



Dr. Arbuthnot's youngest brother, George, married in 1728 Miss Peggy Robinson, half-sister of the Anastasia Robinson who had been secretly married to Lord Peterborough; but in or about September, 1729, George Arbuthnot's wife died, leaving one son. Perhaps it was a desire for an entire change of scene after his loss that led George Arbuthnot to engage himself as a supercargo on one of four vessels which had just been chartered by the United Company of Merchants of England trading to the East Indies for a voyage to China. The agreement was signed on November 6th, and on the 24th Arbuthnot ("merchant, of London") made a will (Prerogative Court of Canterbury, 168 Price) by which he left his whole estate to his son John. He appointed Dr. John Arbuthnot, of Cork Street, Burlington Gardens; John Weemyss, of Suffolk Street, Chirurgeon; and Alexander Ouchterlony, of London, merchant, the executors, with power to surviving executors to act. If all died during the son's nonage, George Ouchterlony, of London, merchant; Thomas Walls, Esq., London; and Charles Irvine, of the city of Rouen, merchant, were to be executors. To their care and trust Arbuthnot earnestly recommended his son.

The ships sailed for Canton on December 13th, 1729; in the following March Gay wrote to Swift: "I have not seen the Doctor, and am not like to see his Rouen brother very soon, for he is gone to China." George Arbuthnot returned in June, or early in July, 1731, and it was known that he had rendered good service to the East India Company by exposing fraudulent practices on the part of some of their servants ('Life of Arbuthnot,' p. 134, and note). Of these services I am now able to give some details.

In the autumn of 1731 the United Company of Merchants trading to the East Indies commenced an action in the Court of Exchequer against James Naish, Edmund Godfrey, Richard Nicholson, jun., George Arbuthnot (who, like his brother, spelled his name with two *t*'s), Richard Lewis, William Lane, and John Raper, of London, merchants, and William Oaker. The bills and answers in this case (Exchequer Bills, Middlesex, Michaelmas, 5 George II., No. 553) are of phenomenal length, even for those days, filling as they do some fifty parchment sheets; but a few words will explain Arbuthnot's connexion with the suit. The Company said that in July or August, 1729, four ships—the Prince of Wales, the Lyell, the Devonshire, and the Prince Augustus—were freighted by them for a voyage to China and back, and that Naish and the others already named having applied for employment as supercargoes, and Oaker to be their writer, an agreement was entered into on November 6th, by which it was arranged that these persons should keep full accounts and diaries, which were to be handed over to the Company within four days of their return to London. In return for their services they were to receive their expenses and 5 per cent. on the net proceeds of the ships. Oaker was to have 100%. They were also to be allowed to adventure in the cargoes to various amounts—George Arbuthnot to the extent of 750*l.*—and were to have an interest in the returned cargoes, Arbuthnot's share being 12*s.* 6*d.* per cent. The Company wished to get all the green tea of the year, and to prevent the French, Dutch, and Danish ships obtaining any of it. The treasure put on board the ships (exclusive of goods) amounted to 200,000*l.* When they reached China, in July, 1730, the supercargoes conspired to wrong the Company, and agreed (with the exception of Arbuthnot) to say that they had received less than what they really obtained for the goods, and to represent the cost of what they bought as greater than it was. They dealt with a Chinese merchant, Suqua, who figures prominently in these proceedings.

In his answer, dated December 8th, 1731,

Arbuthnot represented that Naish, Godfrey, and Nicholson said they could do good business, but that everything must be secret; they would tell Arbuthnot the results before any conclusion was arrived at. They made an entry to this effect in the diary, and the other supercargoes not objecting, Arbuthnot was obliged to agree. He opposed the contract with Suqua, but receiving no support was compelled to submit. In November and December, suspecting fraud, he made full inquiry, and the result of the information which he gave on his return to England was the institution of these proceedings.

In January, 1733, George Arbuthnot was again in China in the employ of the Company, making money, as Dr. Arbuthnot told Swift, less, but more honestly, than preceding supercargoes. In November, 1733, Dr. Arbuthnot made his will, and as George Arbuthnot is not mentioned in it, I conjectured ('Life,' p. 159, note) that this brother was then dead. This conjecture is now shown to be correct, for George Arbuthnot's will, to which reference has already been made, was proved on June 26th, 1733, and in the Probate Act Book the testator is described as last of the merchant ship Lynn, at China, widower.

But in the mean time the lawsuit continued. On October 18th, 1733, the Company urged (Exchequer Bills, Middlesex, Mich. 7 George II., No. 1056) that by George Arbuthnot's death the original suit became abated, and ought to be revived against Dr. Arbuthnot and Alexander Ouchterlony, the surviving executors. The Court accordingly directed that process should issue against the executors. On the 23rd representation was made that the time for answering the bill of reviver was expired, but the executors had not answered. Thereupon the Court ordered that the former suit and proceedings should stand revived and be in the same state as they were at the death of George Arbuthnot. Dr. Arbuthnot and Alexander Ouchterlony then put in a rejoinder to the replication of the Company, to the effect that they would justify everything in George Arbuthnot's answer. Here we may leave the case. The feelings of the Company towards George Arbuthnot are sufficiently shown by the fact that upon his death they gave 1,000*l.* to his son in recognition of his services while in their employ.

Of Robert Arbuthnot, the banker of Rouen, the brother of whom Pope spoke so highly, I can add the further particular that in 1720 he was one of the "syndics" appointed to wind-up the affairs of John Law after the failure of the Mississippi scheme. Dr. Arbuthnot, when in Paris in 1718, was, he told Swift, "respectfully and kindly treated by many folks, and even by the great Mr. Law." By 1721 the bubble had burst, and Law, having obtained the royal pardon, had come to London. There he told the doctor that Robert Arbuthnot "was the only man in France that had dealt with him as a man of honour" ('Life,' p. 98; 'Recueil des Factures' [*sic*], Bibl. Nationale, Paris, s.v. "Law").

Dr. Arbuthnot's son George was a clerk of his Majesty's Remembrancer, and Debtor and Accountant to his Majesty, and there is evidence (Exchequer Bills, Middlesex, Trinity, 29 George II., 2447, 2637, 3162) that he sometimes had difficulty in obtaining payment from persons to whom he had acted as attorney.

G. A. AITKEN.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the library of the late General Wilson, of St. Petersburg. The following books realized high prices:—Bonaparte and Wilson, American Ornithology, 13 vols., Philadelphia, 1808-33, 33*l.* Champlain, Voyages en la Nouvelle France, Paris, 1613, 71*l.* Blondel, Architecture Française, 4 vols., Paris, 1752,

17*l.* 10*s.* Eighty-four Russian Caricatures published during the French Invasion, 19*l.* 10*s.* Dugdale, Monasticon Anglicanum, 8 vols., 1817, 20*l.* 10*s.* Journal des Mines et Annales des Mines, Paris, 1795-1859, 25*l.* 10*s.* Nouveau Théâtre de la Grande Bretagne, 1715-28, 20*l.* Philosophical Magazine, 1798-1865, 62*l.* Philosophical Transactions of the Royal Society, 1665-1726, 19*l.* 10*s.* Ruskin, Stones of Venice, 1851, 12*l.* 5*s.*; Modern Painters, vols. iii., iv., v., first edition, 13*l.* 10*s.* Westminster Review, vols. xviii. to lvi., 1833-64, 21*l.* 10*s.* The sale realized 2,150*l.* 7*s.* 6*d.*

#### Literary Gossip.

IN our number for July 2nd we intend to publish a series of articles on the continental literature of the last twelve months. They will include, we hope, Belgium, by Prof. P. Fredericq; Bohemia, by M. V. Tille; France, by M. Joseph Reinach; Germany, by Hofrath Zimmermann; Holland, by M. Taco de Beer; Italy, by Commendatore Bonghi; Norway, by M. Jæger; Poland, by Dr. Belcikowski; Russia, by M. Milyoukov; and Spain, by Don J. F. Riaño.

EARL SPENCER has finally decided to part with the Althorp Library, and the task of dispersing it has been entrusted to Messrs. Sotheby, Wilkinson & Hodge. Of course the sale cannot take place this season. A great auction of this kind takes time to prepare. It is needless to say that the Althorp is the finest private library in England, perhaps in the world, and at the same time it is, thanks to Dibdin and other writers, the one that is best known. Everybody has heard of its treasures—of the Valdarfer Boccaccio, of its 'St. Christopher,' &c. The library consists of over 110,000 volumes, and the rarities in it cost the second Earl Spencer upwards of 200,000*l.* It is impossible to help regretting that a collection so splendid is to be broken up.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on the 25th inst., extends from Kennett to Lambart. Mr. Thompson Cooper, F.S.A., writes on White Kennett, Bishop of Peterborough; Mr. W. P. Courtney on Kennicott, the Biblical scholar; Mr. Cosmo Monkhouse on William Kent, the architect; Mr. J. D. Fitzgerald on Keogh, the Irish judge; Mr. J. K. Laughton on Admiral Keppel; Dr. A. W. Ward on Louise de Keroualle, Duchess of Portsmouth; Mr. Thomas Secombe on Jack Ketch; the Bishop of Peterborough on Robert Kett, the Norfolk rebel; the Rev. W. D. Macray on Kettlewell, the Nonjuror; Mr. Joseph Knight on Tom Killigrew; Prof. Tout on Archbishop Kilwardby; Mr. Robert Dunlop on William King, Archbishop of Dublin; Mr. Leslie Stephen on A. W. Kinglake and Charles Kingsley; Mr. T. F. Henderson on Sir William Kirkcaldy of Grange; Mr. H. Manners Chichester on Col. Kirke, of "Kirke's Lambs," on Peter, Count Lacy, and on Viscount Lake, of Delhi and Leswarree; the Rev. Dr. Thomas Hamilton on John Kitto; Mr. Lionel Cust, F.S.A., on Sir Godfrey Kneller; Mr. Arthur John Butler on Charles Knight; Mr. Bailey Saunders on Sheridan Knowles; Sheriff Mackay on John Knox; Mr. Sidney Lee on Thomas Kyd, the dramatist; Mr. Russell Barker on Henry Labouchere, Lord Taunton, and on Lady Caroline Lamb; Mr. T. Graves



Law on David Laing; Canon Ainger on Charles Lamb; and Mr. Lloyd Sanders on William Lamb, Lord Melbourne.

FROM Odessa is announced the death, it is alleged from Caucasian fever, of Mr. Dimitri Rudolph Peacock, H.M. Consul-General, at the age of fifty-three. He had only been in residence for a few weeks. His appointment was due to his exceptional knowledge of Russia and the Russians. He was born in Russia, had been brought up in an English public school, and afterwards graduated at the University of Moscow. It is stated by the *Levant Herald* that some years ago he wrote a book on the Caucasus, which was not approved by the Foreign Office, and which will now be published by his widow. Some of our readers may recollect Mr. Peacock as Vice-Consul at Batum in 1881. He then interested himself in the Caucasian languages, and contributed to the *Journal* of the Royal Asiatic Society the only vocabulary in our language of Georgian, together with Suan and Laze. Most unfortunately the paper was not corrected by Mr. Peacock, nor did the Society ask any one of the few persons in this country conversant with these languages to correct it. The paper is consequently useless, as no *errata* have been published of the numerous mistakes. By the death of Mr. Peacock the service has lost a man of rare attainments.

MESSRS. BENTLEY & SON will shortly publish a new novel, in two volumes, by Mrs. W. K. Clifford. It will be published simultaneously in New York by Messrs. Harper Brothers.

WE regret to hear of the death, on the 9th inst., of Mr. Elijah Johnson, the well-known bookseller in Trinity Street, Cambridge. The business was started by his father in 1831, and Mr. Johnson had carried it on since 1854, and won the general esteem of his customers (graduate and undergraduate) by his courtesy, uprightness, and knowledge of books. He will be succeeded by his son. Mr. Johnson was the publisher of the *Cambridge Review*.

A NEW poem by Mrs. Graham R. Tomson will appear in the July *Century*.

MESSRS. WARNE & Co. will shortly publish 'The Land of the Almighty Dollar,' by Mr. H. Panmure Gordon, of the London Stock Exchange, who recently visited the United States. The volume records his experiences, both socially and commercially.

SIMULTANEOUSLY with the biography of the late Mr. Ernest Jones, by Mr. George Howell, M.P., of which we made mention some time ago, will be published the literary works and speeches of the deceased, under the editorship of Mr. W. E. A. Axon, of Manchester.

MESSRS. CHAPMAN & HALL have nearly ready Mr. Samuel Laing's new book, entitled 'Human Origins: Evidence from History and Science.' The work will be the same size as 'Modern Science and Modern Thought.'

MR. HENRY JAMES has written a memoir of the late Mr. Balestier, which will be prefixed to the volume of short stories by the deceased which Mr. Heinemann is going to bring out.

IN August of last year we announced that Frau Charlotte von Embden, Heine's surviving sister, intended issuing the letters addressed to her by her brother, and now we learn that both these letters and those addressed by the poet to his mother will be published next autumn by the original publishers of his works, Messrs. Hoffmann & Campe, of Hamburg.

THE Association for Promoting a Professorial University for London held its first meeting on Tuesday, and has since issued a circular appealing for support. Prof. Karl Pearson is the secretary, and several distinguished men have given their support. The proposal to have one university for London, worthy of a great city, is highly to be approved of, and a consummation much to be wished for. Whether such a scheme is possible of realization may be doubted. We fear there is not sufficient enthusiasm for education in this country to overcome the opposition that existing interests would raise to any such grandiose proposal.

THE paper read by Mr. A. W. Hutton at the Oxford meeting of the Johnson Club last Saturday, on 'Dr. Johnson's Library,' was based on the original sale catalogue of Messrs. Christie, printed a hundred years ago, and lately unearthed by a London bookseller. A hundred and fifty copies of this catalogue have been printed at the expense of a member of the club, and they were distributed amongst the Johnsonians and their guests at Saturday's meeting.

MR. MURRAY, of Derby, is going to bring out *Notts and Derbyshire Notes and Queries*, Mr. J. P. Briscoe editing the Notts part, and Mr. John Ward the Derbyshire portion.

MR. W. KIRKLAND is preparing 'A Glossary of Archaic and Provincial Words and Phrases now or formerly in Use in the County of Derby.'

THE American Society for University Extension is going to open in October next, at Philadelphia, a seminary for training extension lecturers.

OUR Correspondent at Naples writes under the date of the 11th inst.:—

"Naples has lost perhaps the last of its old school of grammarians and philologists, Emanuel Rocco, who died yesterday at the age of eighty-one. His life was spent in teaching, and writing instructive books, criticisms, and translations. He was also a journalist, and the most active part of his life was from 1844 to 1852. He occupied a post in the National Library, procured for him by P. S. Mancini, who had been his pupil. A native of Ferrol, in Galicia, Rocco was brought to Naples as a child, and was there educated. His chief works were books on the grammar of the Italian language, a critical examination of the first book of the Odes of Horace, a dictionary of anonymous and pseudonymous books, and a vocabulary of the Neapolitan dialect."

The inaugural dinner of the Authors' Club is to take place on Thursday week at the abode of the Club in St. James's Place.

THE Parliamentary Papers likely to most interest our readers this week are a Return showing the Number of Electors in each Constituency according to the Present Register (2d.); Census Returns for the Counties of Leitrim (7d.), Mayo (1s. 2d.), and Roscommon (11d.); and Trade and Navigation Accounts for May (6d.).

## SCIENCE

### *Monograph of the British Cicada or Tettigida.*

By George Bowdler Buckton, F.R.S. (Macmillan & Co.)

OF British insects that required monographic revision and illustration, the Homoptera had been long neglected and were little understood. The heteropterous portion of the Rhynchota as found in this country had in 1865 been for the first time made the subject of a monograph by Douglas and Scott, and it was hoped and expected that those naturalists, who had particularly studied the subject, might supplement their previous work by a treatise on the homopterous section of the order. But other engagements and death, that carried one of the workers away, combined to prevent the realization of this project, and Mr. Buckton, who had previously described the British Aphides, has now endeavoured to supply the want. To the author this has evidently proved a labour of love; considerable trouble and research have clearly been bestowed upon its production; it is handsomely printed and fully illustrated, and will be welcomed by entomologists as an excellent contribution to a knowledge of the subject; but at the same time, owing to its classificatory arrangement—or rather want of that guiding principle—it will scarcely be considered the final text-book on the subject by scientific entomologists.

With the larger views that now happily prevail in biology, the classification of families, genera, and species is not considered the only thing needful; but in a monograph, which is distinctly understood and expected to prove a work of reference to which students can turn once and for all to find necessary identifications and references on which to base other work, the need becomes imperative that these systematic productions should be based on usual and modern methods. Without an original classification is proposed and defended, it is desirable that the usual methods and arrangements of descriptive entomology be followed, or confusion simply reigns where ignorance formerly prevailed.

We are compelled on these grounds to object to the title of this work, as the suborder Homoptera, which already possesses the well-known family Cicadidæ, is not correctly styled nor happily known as "Cicadæ." In justification of the course pursued, Mr. Buckton refers to the names of several esteemed authors who have used a similar nomenclature, including Linnæus and Fabricius, but omitting all, or nearly all, modern authorities; unfortunately, however, for his argument, including the name of Mr. Scudder, whose latest work at least, 'On the Tertiary Insects of North America,' he has evidently not consulted. This non-adherence to modern methods has produced a deplorable laxity in arrangement, and we are in doubt as to what classification is intended. The descriptive portion begins with Genus I., Cicadetta, no family being mentioned; then follows "II. Membracidæ," clearly a family name, though not so denoted, and this is succeeded by "Fulgorinæ," without sectional number or further denomination; the terminations "idæ" and



"inæ" being indiscriminately used. But to add to the trouble of a novice who might consult the work, the word "Cicadæ" itself is frequently suppressed, and the term "Cicadina" and even "Tettigidæ" substituted.

The more than four hundred coloured drawings by which Mr. Buckton has illustrated his monograph will make the work a welcome addition to the shelves of our entomological library, and these figures will be referred to by future revisionists of the British Homoptera as lepidopterists refer to the illustrations of Cramer. The general reader may also find interest in the introduction, in which much knowledge of the anatomy and life histories of these insects has been investigated and collated, whilst in the more discursive pages on side lights and issues the opinions of numerous men of note, well known by the literary readers of this review, have been assiduously gathered, ranging from Plato to Mr. Gladstone, and including Dean Burgon and Mr. Edmund Gosse.

#### ASTRONOMICAL NOTES.

THE Kew Committee have issued their Report of the Kew Observatory, in the Old Deer Park, Richmond, for the fourteen months ending December 31, 1891. The magnetographs have worked satisfactorily throughout that time, and the curves obtained, representing declination, horizontal force, and vertical force, show a marked increase of activity in terrestrial magnetic changes as compared with the preceding year, though no very large disturbances have been registered. The self-recording meteorological instruments have also been maintained in regular operation; sketches of sun-spots have been made on 170 days and the groups numbered after Schwabe's method; and occasional solar and sidereal transits have been observed as checks upon the Greenwich signalled times.

M. Borrelly has given names to the two small planets, Nos. 308 and 322, which were discovered by him at Marseilles on March 31st and November 27th, 1891. The former is to be called Polyxo and the latter Phæo. No. 327, discovered by M. Charlois at Nice on March 22nd in the present year, has been named Columbia.

Winnecke's periodical comet will pass its perihelion on the 30th inst., and make its nearest approach to the earth (distance 0.12 in terms of the earth's mean distance from the sun) on the 9th prox., after which its apparent brightness will rapidly diminish.

Swift's comet ( $\alpha$ , 1892), which was easily visible to the naked eye at the end of April and beginning of May, has now become very faint. Its spectrum was examined at the Lick Observatory by Mr. W. W. Campbell, who found that of the nucleus apparently continuous and visible from about C to G. The three well-known yellow, green, and blue bands were present, and their lower edges quite sharply defined. There was apparently no condensation at the point where the bright line on the lower edge of the green band crossed the continuous spectrum, except what would be expected from the superposition of the two, thus showing that the bright line is characteristic of the coma rather than of the nucleus.

#### SOCIETIES.

GEOLOGICAL.—June 8.—Mr. W. H. Hudleston, President, in the chair.—Messrs. W. B. Scott, T. Quintrell, and A. Leslie were elected Fellows.—The following communications were read: 'The Tertiary Microzoic Formations of Trinidad, West Indies,' by Mr. R. J. L. Guppy (communicated by Dr. H. Woodward); 'The Bagshot Beds of Bagshot Heath (a Rejoinder),' by the Rev. A. Irving; and 'Notes on the Geology of the Nile Valley,' by Messrs. E. A. Johnson and H. D. Richmond (communicated by Mr. N. Tate).

LINNEAN.—June 2.—Prof. Stewart, President, in the chair.—The Vice-Presidents for the year having been nominated by the President, a ballot took place, when the following were elected Fellows: Messrs. H. A. James, J. R. Leeson, W. B. Scott, R. H. Wallace, and E. H. Allen.—Mr. H. Bernard exhibited specimens, and made remarks on the probably poisonous nature, of the hairs and claws of an arachnid (*Galeodes*).—On behalf of Capt. D. Phillott there was exhibited a curious case of malformation in the beak of an Indian parakeet, *Palaeornis torquatus*. The upper mandible was so abnormally deformed as almost to penetrate between the rami of the lower mandible, and although the bird was apparently in good health at the time it was shot by Capt. Phillott at Dera Ismail Khan, Punjab, in March last, it was evident that had it not been killed then, death must have soon ensued from a severance of the trachea by the sharp extremity of the prolonged mandible.—Mr. D. Morris exhibited and made some very instructive remarks on plants yielding Sissal hemp in the Bahamas and Yucatan, and pointed out their distribution and mode of growth. He also exhibited and described the preparation of a gut silk from *Formosa* and *Kiungchow*.—Mr. S. Elliott gave a brief account of a journey he had recently made to the West Coast of Africa, and described the character of the vegetation of the particular region explored, and the plants collected by him.—Mr. Jenner-Weir exhibited and made remarks on a species of *Psyche*.—On behalf of Mr. E. Floyer a paper was read by the Secretary 'On the Disappearance of certain Desert Plants in Egypt through the Agency of the Camel.'—Mr. F. P. Coste gave an abstract of a paper 'On the Chemistry of the Colours in Insects, chiefly Lepidoptera.'—The paper was criticized by Prof. Meldola, who was unable to accept the views expressed, the results of the experiments made being, in his opinion, inconclusive.—The meeting was brought to a close by the exhibition of an excellent oxy-hydrogen lantern, recently presented to the Society by Dr. R. C. A. Prior, when Dr. R. B. Sharpe exhibited a number of coloured slides of birds designed to illustrate the interesting subject of mimicry and protective coloration.

ENTOMOLOGICAL.—June 1.—Mr. R. McLachlan, Treasurer, in the chair.—The Hon. W. Rothschild sent for exhibition *Neptis mimetica*, n.s., from Timor, mimicking *Andasena orope*, one of the Euploidae, and *Cynthia equecolor*, n.s., a species remarkable for the similarity of the two sexes, from the same locality; also a hybrid between *Saturnia carpinii* and *S. pyri*, and specimens of *Callimorpha dominula*, var. *romanovii*, var. *italica*, and var. *donna*, bred by a collector at Zurich. He further exhibited a very large and interesting collection of Rhopalocera made by Mr. W. Doherty in Timor, Pura, Sumba, and other islands, during October and November, 1891.—Col. Swinhoe remarked that the various species of *Neptis* were usually protected and imitated by other insects, and did not themselves mimic anything, and that the pattern of the *Neptis* in question was very common among the butterflies in the Timor group.—Mr. Jenner-Weir, Prof. Meldola, Mr. Trimen, and others continued the discussion.—Mr. F. Merrifield exhibited a series of *Drepana falcata*, half of which had been exposed for a week or two, in March and April, to a temperature of 77°, and the other half had been allowed to emerge at the natural outdoor temperature. The latter insects were in all cases darker than the former, all being equally healthy.—Mr. McLachlan, Mr. Barrett, Mr. Jenner-Weir, and others took part in the discussion which followed.—Mr. McLachlan called attention to the reappearance in large numbers of the diamond-back moth, *Plutella crucifera-rum*, which was very abundant in gardens near London, and expressed his opinion that the moths had been bred in the country and had not immigrated.—Mr. Jenner-Weir, Mr. Bower, and Prof. Meldola stated that they had recently seen specimens of *Colias edusa* in different localities near London.—The Hon. W. Rothschild communicated a paper on two new species of *Pseudacraea*.

METEOROLOGICAL.—June 15.—Dr. C. T. Williams, President, in the chair.—Mr. T. W. Backhouse, Lieut. H. M. Lambert, and Mr. W. Topley were elected Fellows.—The following papers were read: 'English Climatology, 1881-1890,' by Mr. F. C. Bayard. This was a discussion of the results of the climatological observations made at the Society's stations and printed in the *Meteorological Record* for the ten years 1881-90. The writer's general conclusions are: (1) With respect to mean temperature the sea-coast stations are warm in winter and cool in summer, whilst the inland stations are cold in winter and hot in summer. (2) At all stations the maximum temperature occurs in July or August, and the minimum in December or January. (3) Relative humidity is lowest at the sea-coast stations and highest at the inland ones. (4) The south-

western district seems the most cloudy in winter, spring, and autumn, and the southern district the least cloudy in the summer months; and the sea-coast stations are, as a rule, less cloudy than the inland ones. (5) Rainfall is smallest in April, and, as a rule, greatest in November, and it increases from east to west.—The Mean Temperature of the Air on each Day of the Year at the Royal Observatory, Greenwich, on the Average of the Fifty Years 1841 to 1890, by Mr. W. Ellis. The values given in this paper are derived from eye observations from 1841 to 1848, and from the photographic records from 1849 to 1890. The mean annual temperature is 49.5°. The lowest winter temperature, 37.2°, occurs on January 12th, and the highest summer temperature, 63.8°, on July 15th. The average temperature of the year is reached in spring on May 2nd, and in autumn on October 18th. The interval during which the temperature is above the average is 169 days, the interval during which it is below the average being 196 days.

PHILOLOGICAL.—June 3.—Rev. Dr. R. Morris in the chair.—The Rev. Prof. Skeat read a paper on hard words in 'Gawine and the Grene Knight,' the alliterative 'Morte Arthur,' &c. *Paleis* is not a pale, but a palisade or stockade. *Thulged* is from A.-S. *thylgian*, to bear patiently. *Kerre* is not 'rock,' but 'marsh'; *aker* is a marsh. *Gele* is to 'tarry,' A.-S. *galan* (Gollancz). *Clutte trashes* is 'clouted rags.' *Totez* means extremities; *talle*, tale. 'Abos' is for a 'boose,' a cowstall. *Troched* tower means 'pinnacled,' furnished with tines (of a horn). *Tayt* is joy; *brede*, roast meats. The *steele* of a ladder is not a 'rung,' but one of the upright side shafts; the *stayres* are the rungs. *Pechelyne* is fishing line; *lorayn*, thong; *gessenand* (*gesseland*), couchant; *eynes* is *eynes*, eaves (Bradley); *Jeraunt*, iron-grey; *pisane*, made at Pisa; *ternes* and *quernes*, double threes and double fours, &c. The reader also treated several words in Chaucer's 'Boece,' the 'Romaunt of the Rose,' and other works.—The Rev. Dr. R. Morris and Mr. G. A. Schrupf were appointed the Society's delegates to the International Congress of Orientalists in London in September next.

ROYAL INSTITUTION.—June 13.—Sir J. Crichton-Browne, Treas., and V.P., in the chair.—Mrs. Lawson, Hon. W. F. D. Smith, Capt. R. H. C. Tufnell, Dr. A. Morison, Dr. W. B. Thorne, Mr. H. S. Giffard, and Mr. W. J. Heath were elected Members.

SOCIETY OF ENGINEERS.—June 13.—Mr. J. W. Wilson, jun., President, in the chair.—A paper was read by Mr. A. Wollheim 'On Foreign Sewage Precipitation Works.'—The paper was well illustrated throughout by a large number of diagrams.

INSTITUTE OF ACTUARIES.—June 11.—Annual General Meeting.—Mr. B. Newbat, President, in the chair.—The report of the Council was adopted.—The members now number 645, the increase during the year being 25.—The award by the Council of the Samuel Brown prizes was made, the successful competitors being Mr. T. Kyd and Mr. A. W. Tarn. Important alterations in the syllabus of the examinations were referred to, and the names of the successful candidates at the recent examinations held in the United Kingdom were read.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 14.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by the Chairman in continuation of his former papers on the Egyptian 'Book of the Dead,' being a translation with commentary (continuation) of the seventeenth chapter.

MATHEMATICAL.—June 9.—Prof. Greenhill, President, in the chair.—The following gentlemen were admitted into the Society: Messrs. G. T. Bennett, J. E. Campbell, and J. L. Hatton.—Prof. Henrici exhibited models of confocal hyperboloids, constructed of sticks to represent the generating lines, capable of deformation into confocal surfaces, and exhibiting the chief properties of confocal quadrics, including Ivory's theorems, &c., and made a communication in explanation of these geometrical theorems.—Dr. Larmor and the President spoke upon the subject of the communication.—The following papers were read: 'The Second Discriminant of the Ternary Quantic  $xu+yu+zv$ ,' by Mr. Campbell; 'On the Reflection and Refraction of Light from a Magnetized Transparent Medium,' by Mr. Basset; 'Note on Approximate Evolution,' by Prof. Tanner; 'A Proof of the Exactness of Cayley's Number of Seminvariants of a Given Type,' by Mr. Elliott; and 'Further Note on Automorphic Functions,' by Prof. W. Burnside.

SHORTHAND.—June 13.—Annual Meeting.—Mr. T. R. Wright, President, in the chair.—The report stated that the Presidential Address in November last and Mr. Malone's paper in December



had had a practical result in the publication since February last of a shorthand page in the *Journalist*, which is a valuable means of supplying current shorthand news of a scientific and unbiased character. The past year has been fruitful in producing new systems, and Mr. Guest has again taken up in detail the labour he commenced some years ago of providing a shorthand terminology and a list of principles generally concurred in. The principles, which are now appearing in the *Journalist*, are open to correspondence and criticism from all interested on the subject. The resignation of Mr. E. Pocknell, the principal founder of the Society and for many years its indefatigable honorary secretary, was received with great regret, although his interest in the Society will be in no way diminished, he acting as honorary secretary for the western counties.—Eighteen new members have joined the Society during the session, and Mr. J. Fielding was elected a Fellow and Mr. G. Reeve and Mr. T. Smith Associates.—Mr. W. Heather and Mr. S. H. Sutton were elected joint honorary secretaries.

**PHYSICAL.**—June 10.—Mr. W. Baily, V.P., in the chair.—Dr. Gladstone read a paper 'On some Points connected with the Electromotive Force of Secondary Batteries,' by himself and Mr. W. Hibbert.—A paper 'On Workshop Ballistic and other Shielded Galvanometers,' by Prof. W. E. Ayrton and Mr. T. Mather, was read by Prof. Ayrton.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 8.—'On the Reality of Knowledge,' Mr. J. J. Murphy; and a brief Note on Discovery in Egypt.  
 — Geographical, 8.—'Columbus, his Life and Discoveries in the Light of Recent Research,' Mr. Clements R. Markham.  
 TUES. Gymnadorion, 8.—Annual Conversazione.  
 — Society of Architects, 8.—Annual General Meeting.  
 — Anthropological Institute, 8.—'An Ethnological Inquiry into the Basis of our Musical System,' Dr. E. Wälleschek; 'Notes on some Minor Japanese Religious Practices,' Prof. B. H. Chamberlain.  
 WED. Geological, 8.—'Contribution to a Knowledge of the Saurischia of Europe and Africa,' 'Mesosauria from South Africa,' and 'On a New Reptile from Wette Vredon, *Enantiosaurus africanus* (Seely),' Prof. H. G. Seely; and eight other Papers.  
 — Society of Arts, 8.—Conversazione.  
 — Literature, 8.—'Greek and Latin Wit,' Dr. W. Knighton.  
 FRI. United Service Institution, 3.—'The Recent French Manœuvres,' Major G. F. E. Henderson.  
 — Physical, 5.—'Breath Figures,' Mr. W. B. Croft; 'Measurement of the Internal Resistance of Cells,' Mr. E. W. Smith; 'Units of Measurement,' Mr. Williams.

#### Science Gossip.

THE Royal Agricultural Society is going to remove its headquarters from Hanover Square, as it has outgrown the accommodation its rooms afford. Sir F. Abel hopes to tempt the Society to take up its abode in the Imperial Institute; but, as Mr. Lang would say, it is a far cry to South Kensington.

THE *Medical Magazine*, a new monthly, will begin its career in July. It is to consist chiefly of signed articles and reviews written by medical men for medical men.

DR. STEVENSON, of Guy's Hospital, and Mr. Shirley Murphy, Medical Officer of Health of the County of London, are going to bring out next month the first volume of 'A Treatise of Hygiene,' by various writers. Among the contributions will be 'Air,' by Prof. Notter, of Netley; 'Warming and Ventilation,' by Mr. W. N. Shaw, F.R.S., of Cambridge University; 'Meteorology,' by Mr. G. J. Symons, F.R.S.; 'Influence of Climate on Health,' by Dr. Theodore Williams; 'The Influence of Soil on Health,' by Dr. Monckton Copeman, of St. Thomas's; 'Food,' by Dr. Sidney Martin, of University College; 'The Inspection of Meat,' by Dr. E. W. Hope, of University College, Liverpool; 'Clothing,' by Dr. Vivian Poore, of University College; 'Physical Education,' by Mr. Frederick Treves; 'Baths,' by Dr. Hale White, of Guy's; 'The Dwelling,' by Mr. Gordon Smith, Architect to the Local Government Board, and Mr. K. D. Young; 'Hospital Hygiene,' by Mr. Howse, of Guy's; 'The Disposal of Refuse,' by Prof. Corfield, of University College, and Dr. Parkes, of St. George's; and 'Water,' by Dr. Stevenson. The writers in the second volume will be: Dr. E. Klein, 'The Pathology and Etiology of Infectious Diseases'; Mr. T. W. Thompson, 'The Natural History and Prevention of Infectious Diseases'; Dr. McVail, 'Vaccination'; Dr. H. E. Armstrong, 'The Hygiene of Vessels'; Dr. J. L. Notter, 'Military Hygiene'; Sir T. Spencer Wells, 'Disposal of the Dead'; Dr. Arthur Ransome,

'Vital Statistics'; Dr. Alfred Ashby, 'Duties of the Medical Officer of Health'; and Mr. C. N. Dalton, 'Sanitary Law.' Messrs. Churchill are the publishers.

THE meeting of the Statistical Society which was fixed for Tuesday next has been postponed.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance, 1s.; Catalogue, 1s.  
 ALFRED D. FRIPP, R.W.S., Secretary.

*Examples of Mosaic Pavements from Rubbings of Floors in Pompeii and Venice, with Additional Patterns from Palermo and Rome.*

By A. Bolton. Illustrated. (Batsford.)

"THE secret of the art of Mosaic Paving," says Mr. Bolton,

"consists in the due recognition of its cube formation. This is at once a definition of the aim and of the scope of the present work. For of all the branches of the art of mosaic paving, as generally classified, that branch only will be here dealt with, whose examples are of cube formation. And the aim of this book is to emphasize this cube construction by a new method of illustration, the plates being half full-size reductions of tracings from rubbings of the originals, by which every joint and cube is accurately given, together with the irregularities and variations characteristic of old mosaics."

The mode of reproducing his examples that Mr. Bolton has employed is all that could be desired, except so far as regards the colours, which in some of the copies are not quite strong enough. He considers the cubes indispensable elements of the design, to which, in *opus tessellatum*, the joints of all pavements were adapted with care corresponding to their importance, which was second only to that of the cubes themselves. He is right in lamenting the introduction of the more popular and attractive, but essentially incongruous and illogical processes, such as the use of *opus vermiculatum* for walls and vaults, if not for pavements. Pictures or natural objects were copied by means of extremely small pieces or tesserae of stone, glass of various colours and kinds, and enamels, fitted together so closely that the joints were suppressed, or rather obliterated; natural effects of light and shade, and minutiae of modelling, colours, contours, and outlines, were attended to, with the distinct intention of imitating nature, and, to a certain extent, deceiving the spectator with the impression that actual objects were before him, like the much admired 'Doves' of Pliny, which is in the museum of the Capitol. Of course to attempt to deceive by means of pictorial art is the eighth of the deadly sins, and the successful fulfilment of this intention was quite out of the question in mosaic. Accordingly *opus vermiculatum* stands doubly condemned in the view of any one of good taste.

The use of this method is all the more to be lamented because in antiquity it so far superseded the older and better mode that we cannot now discover either the origin or development of the latter. Mr. Bolton ascribes the invention of mosaic to the Phœnicians; but he agrees with the opinion long ago expressed by us when reviewing the 'Carthage and her Remains' of Dr. Nathan Davis, that none of the specimens unearthed by that explorer was

Punic, as he thought they were, but Roman—Roman, indeed, of a comparatively late epoch of the Western Empire. In no other place formerly subject to Sidon or Tyre have mosaics that can be called Punic turned up. Nothing older than the Ptolemies has come from the Nile; the Assyrians carved their marble or stone floors in fine patterns, and made borders with flowers in low relief, but they do not seem to have covered them with variously coloured tesserae. The pavements mentioned in the Book of Esther seem to have been simply tiles. Unless the fragment copied by M. Laloux in his book on the great temple at Olympia be contemporaneous with the date of that edifice—its primitive character is the only, and surely not very safe evidence in favour of its early date—its being constructed of natural stones, *i.e.*, river pebbles, is the sole evidence that it is the oldest specimen of true mosaic in existence. In order to show what sort of a thing the pebble mosaic at Olympia actually is, Mr. Bolton refers to a drawing made by Mr. Barnsley of a pebble mosaic still existing in the King's Garden at Athens, and published in the *Architectural Association Sketch-Book*, New Series, vol. ix., in reviewing which we spoke of its interest. But he might as well have referred to modern instances, common in England to-day, of pebbles laid down in patterns of scrolls and borders, and set in cement. These are true pebble mosaics, and in them we have illustrations of the probable origin of that noble method of art. The earliest work in mosaic proper and on a very large scale of which we have the distinct and trustworthy evidence of an eye-witness is not, as some have supposed, the interior of the theatre of Scæurus at Rome. The terms used by Pliny are applicable to work of another kind altogether, as in 'La Mosaïque,' his excellent treatise on the art, M. Gerspach has pointed out.

These are the main facts in the history of the development of art in mosaic. Although Domenico Ghirlandaio declared "la vera pittura per l'eternità essere il musaico," comparatively little attention was given before his time to the preservation of old examples. Very soon afterwards a signal change occurred in Italy, and things were done in the way of mosaic which shock Mr. Bolton; but the art was neglected on this side of the Alps, and was destined not to be revived in England till centuries had passed away, and South Kensington tried zealously, but by no means successfully, to teach mosaic making to a certain number of young women, whom, however, nobody cared to employ. The few important specimens of modern work in this country to be found in national buildings, the artistic merits of which are unquestionable, are in the dome of St. Paul's and Mr. Poynter's splendid mosaic picture of St. George in the Houses of Parliament. Small pieces are naturally less rare, and a few churches are befittingly decorated in this manner—for instance, over the chancel arch of Street's church in Westminster a design of Mr. Watts has been reproduced in imperishable materials. We fear Mr. Bolton would flinch from heartily admiring either of these reproductions of the Royal Academicians' pictures. On the other hand, a superb specimen, intended



to decorate the semi-dome of the apse of St. Paul's, is now in rapid progress from designs by Mr. W. B. Richmond, which, with the addition of colour, fully complies with the conditions laid down in the following passage, so far as they apply to wall-decoration:—

"The general and best material, however, both for colour and shape, is certainly marble: Carrara for white, and Belgian for black, being used in modern work, and it should be noted that the old cubes are often tooth-shaped, by which a better hold on the bed was obtained. The methods of the Romans in forming the beds of their pavements are given fully in Vitruvius's seventh book, amounting practically to the formation of a deep bed of dry rubbish on which was laid a concrete five to two, of smaller stones and lime, this being rammed from 12 to 9 inches thick, and followed by a finer bed of one to three lime and broken brick, pottery, &c., brought to a true face, on which the pattern was drawn; the tesserae being then placed, liquid cement was poured on, and a uniform surface produced by friction with marble. For the latter purpose a large marble roller is used in the present day, and forms a characteristic feature in the laying of a pavement. *The application of too much polish is to be deprecated, as tending to detract from the true mosaic effect. Much more detrimental practices are the over-close fitting of the cubes, their being cut to radiating wedges when traversing curves, and the forming of central circular dots of four or more cubes, as closely packed and cut to fit [as neatly] as possible.* These, and other methods, ignore the essential conditions of mosaic as an art, and reduce it to a mere copying of inlaid marble pavements, contrary to its free and unmechanical nature."

The italics in this passage are ours, and the remarks are to be recommended to every one concerned in the development of mosaic as an art for modern use. We are convinced that the comparative failure of the art in this country is due to complete ignorance or limited knowledge of the art.

Mr. Bolton points out, and truly, that of the inlaid marble pavement of Siena Cathedral, which is not a pure mosaic, that part is the most successful which is also the simplest, namely, the black on white, or *vice versa*, with only the leading lines of the figures, inside the outline, marked out. "*And the least happy is the most elaborate in composition and attempted shading.*"

Among Mr. Bolton's plates are examples from the Baths of Caracalla, Rome, from Novara (a curious piece of black stars inlaid on white), coloured specimens from Palermo, and, from the House of the Poet at Pompeii, a mosaic which is exactly what, according to true principles of design and execution, it ought to be. Two figures (of black upon white) of men swimming, from the House of Mars and Venus at Pompeii, are all that could be desired in their way; but for pavements we prefer the geometrical examples from the same city. The House of the Wild Boar, Pompeii, furnishes specimens of great spirit and merit. There are other instances on the walls of a staircase in the British Museum, which are so nearly alike and identical in style, technique, and spirit—they came from Roman Carthage—that it would be easy to suppose they were due to the same designer. Other Pompeian pavements occur in this book, and also a very fine and graceful specimen from St. Mark's, Venice. A curious peacock, the eyes in whose tail are represented by plaques

of what look like porphyry and similar materials of very deep colours, is a noteworthy example, not only on its own account (it is part of a group of two peacocks facing each other, a frequent emblematic example, and especially common in Venice), but because of its approximation to the famous *opus Alexandrinum*, a variety of mosaic painting rife in Italy, but rare on this side of the Alps. The finest ancient specimen in England is in front of the altar of Westminster Abbey. Our author does not mention it. In referring to a much vexed question, Mr. Bolton, an unexceptionable authority, says distinctly of the above-named specimen: "The relaying of the pavement in St. Mark's has been very unfortunate so far. This example is in an obscure corner, and looks untouched."

While thanking Mr. Bolton for what he has given us, we trust he may find encouragement to attempt the illustration of mosaic painting at large, not only for ancient pavements, but for mural and roof decorations in the same mode. Of Roman pavements in this country the number is very considerable. The grand instance at Wellow, in Somersetshire, which is now covered with earth, should suit his views quite well; at Brading, Bignor, York, Cirencester, Woodchester, Littlecote, and Aldborough are relics of immense interest. There is a very curious specimen at Alnwick which seems to have escaped him. The British Museum is unusually rich in Roman works of this class, while it has quantities of prints and drawings from them. The South Kensington Art Library comprises the whole of Dr. Wollaston's drawings (nearly two hundred) of mosaics. Of mural instances of later dates, besides works of the Renaissance epoch, the famous and monumental plates published from the pictures at Monreale are much less known here than they ought to be; while even the excellent copies of the Ravenna mosaics which adorn the South Court at South Kensington are not quite satisfactory; and as to those which, not long ago, were much damaged by fire at Thessalonica, the coloured plates published by MM. Texier and Pullan are not at all worthy of the originals. St. Sophia at Constantinople has not been adequately treated. Here are a noble subject and a world of matter available to Mr. Bolton.

#### THE SALON IN THE CHAMPS ÉLYSÉES.

(Second and Concluding Notice.)

EVEN in the Salon of the Champs Élysées, where without doubt all the conservative elements of the school of painting are concentrated, a critic of old days, could he revisit our exhibitions from the other shore, would find much to surprise, and probably to shock him. Where, ah where, are those *tableaux d'histoire* which the official teaching of the classical school demanded, and even insisted upon? We are so far removed from them to-day that we hardly remember how much that was venerable and majestic we owe to this redoubtable school. A picture was not considered worthy to be classed as *la grande peinture* and admitted to the dignity of *l'histoire* unless it contained one or more nude figures. It was necessary, too, that the subject should be chosen from Greek or Roman history, mythological times for preference. When Gros allowed himself to be beguiled into painting 'Le Champ de Bataille d'Eylau' or 'Bonaparte au Pont d'Arcole' he broke through the traditions

of *l'histoire*, and David wrote to him severely on the subject: "Posterity demands of you grand pictures of ancient history: quick, quick, my good friend, look through your Plutarch!"

For a long time this canon of art dominated the schools, and generations were taught to contend as to who should best model, in the heroic style, *la rotule des Atrides*. These happy times have long gone by. I note only M. Bouguereau who remains faithful to this tradition, which supplies him with his ideal. With a will and a tenacity which are truly wonderful, he produces every year, with the same careful and elaborate touch, the same impersonal and irreproachable drawing, those nymphs or naiads which many ladies admire very much, and which have gained for the artist the nickname of the "Raphael du Bon Marché." *Le Guépier* of this year (No. 223) is the usual nymph pursued by a troop of little curled cupids, who pepper her with darts, while she lifts to heaven the languishing eyes and the usual simper of the "well-brought-up young person."

Beside M. Bouguereau, and almost in the same line, we may rank M. Jules Lefebvre, who has just entered the Academy of the *Beaux-Arts*, there to defend the honour of "form," which he unfortunately confuses with "formalism." *Une Fille d'Eve* (1042) is a nude figure, elegant, cold, and correct, which certainly could not have been painted by the first comer, for it exhibits plenty of cleverness and even science, but for which we are scarcely grateful to the artist; for it reveals to us no new vision of beauty, and does not inspire us with any sentiment or emotion whatever.

Quite different is the case of M. Henner. There is in this artist (notwithstanding that the monotony of his work begins to be criticized) something of the "seer" and almost of the poet. He professes for the subject that quiet disdain which characterizes many great painters; no one could be more indifferent to all literature, or more serenely ignorant of all fashionable doctrines, than he. Plunged in his plastic dream, he pursues, without ever growing weary, the arrangement of certain harmonies, the subtle charm of which haunts him, though he never seems able to realize its fulness and sweetness to his satisfaction. To attain his object he combines reality and imagination in a strange way; there is something of alchemy in his method. He has even invented an hour which does not exist in nature, and which at once contains more darkness than twilight, and more clearness than actual night; he penetrates with his owl's eyes the mysteries of light and shade, and, as it were, surprises their secret loves. When he has produced from the surrounding darkness, or plunged into convenient depths of shadow, the shoulder, the flank, or the torso of a beautiful form; when he has modelled these, under a refulgent beam of light, out of idealized clay—the half-warm whiteness of an impossible unknown consistency, for the composition of which he seems to have consulted Giorgione, Correggio, and Prud'hon in turn—he has said all he has to say. He is, and will be, nothing but a painter. He believes that there is more to be revealed by the intimacy of two neighbouring tones of colour, or by the conversion of shadow into light, than by all philosophy put together. He holds realism, idealism, naturalism, and symbolism as admirable inventions, but painting as something far better. Some good souls, trying every year to convert him, spoke to him gravely of the complexity of modern thought, of the psychological troubles of the present day, and of the opportunity he had of expressing in the painting of our times "the deadly poison of our contemporary life" (*le suc mordant de la vie contemporaine*). I'm afraid it is incurable, and as thick as an Alsatian's head; we must take it as we find it! The *Étude* (863) which he exhibits this year could be called, after the manner of Mr. Whistler's pictures, "an



arrangement in greenish brown and pale amber." It is a recumbent female figure, whose face is hidden, but whose delicately moulded limbs reveal themselves by degrees in a mysterious light, which in some strange way is mingled with their substance. This picture has some exquisite points, and is worthy of a great master. But the *Portrait du Général de K.* (862) is more complete and altogether superior. It is conceived in a very sensible spirit; it does not assert itself at a distance—indeed, it rather seems to retire from notice—but a look convinces one quickly that there is something to be seen, and the eye is enchanted with the rare quality of the painting—supple, strong, and full flavoured—while at the same moment the mind is impressed by the expression of reserved force, the sweetness and strength, the pride—a little tempered by sadness—of the face. If ever there is a question of collecting the entire works of Henner, it will be seen that he has it in him to be a great portrait painter, though the chance of bringing it out has not often been given him. I can recollect four or five of his portraits which reach the first rank.

"One swallow does not make a summer," and one artist does not make a school. In spite of some isolated cases here and there of painters who still represent the heroic in human form, and who produce scenes from history, historical painting—or what used to be understood by this title in days gone by—is visibly on the decline. It seems at first sight strange and paradoxical that this deterioration should coincide exactly with the grandest and most beautiful flights of historical study, and that our artists should be giving up a style, once so flourishing, at the moment when archaeology and erudition should place at their disposal numbers of old documents which offer them the means of restoring the most lively and perfect presentments of the past. This apparent contradiction explains itself. On our part we seldom demand pictures of the past from our artists; and when such are presented to us we are oftener disgusted and disappointed by their artificiality, their incompleteness, their false sentiment, than persuaded of the justice of their verisimilitude. With the exception of the work of M. Tattégain, who has painted, with plenty of spirit and a lively sentiment of retrospective reality, the *Entrée de Louis XI. à Paris, 30 Août, 1461* (1574), all the historical pictures in the Salon have left the public quite indifferent, and may be justly overlooked. We may note merely as symptoms the attempts of some young men to discover among the grand old epochs of French history subjects for their pictures; but that which touches us in works of this nature is not the archaeological or documentary knowledge displayed in their production, but rather the feeling which they express. Their fidelity to the chroniclers matters little if the painting knows how to awake in us, in all its powerful and native grace, the old-world story, and to bring before our eyes and our hearts the charm of the legends drawn from the great sources of national tradition and Mother Nature herself. One artist only has, in my opinion, succeeded in doing this: Puvion de Chavannes in his 'Enfance de Sainte Geneviève,' which he painted some years ago for the Pantheon. In summing it all up I may assert that in art especially we are more moved by a sentiment than by a fact, and by a confidence than by a recital. To show how things have happened is no doubt very clever, but by the enchantment of colour and drawing to express the emotions which things have caused in our hearts is cleverer still. The pictures of the early masters are full of historical impossibilities and naïve anachronisms, but they are nevertheless full of persuasive charm, and the contagious quality of feeling and imagination, to a degree unknown in these later enlightened days.

It is in some degree the charm of this sugges-

tiveness which gives a value to two pictures—one, *Le Repos en Égypte*, by M. Flameng (684), and the other *La Fuite en Égypte* (1007), by M. Albert Laurens, son of Jean Paul Laurens. I have not space to describe them, but I must at least single them out. Both of them are pleasing on account of their tenderness of sentiment and the charm of their veiled emotion, though they are quite different. There is the same general expression, and harmony of all the surrounding landscape, in the picture of a young man as yet little known, M. Foreau, who exhibits the *Douleur d'Orphée* (697), as well as in that of M. Lagarde, who shows talent and feeling for legendary art in *Saint Martin* (975).

Finally, all that the historical painter has lost the landscape painter and the *genre* painter have gained. Landscape painting has little by little taken the first place, and this being so, the study of the laws of light and its refractions, of the delicate phenomena of its atmosphere and clarity, has taken in the modern school a place of ever-increasing importance. One may almost say that the language of the picturesque has received by this means considerable enrichment and some pregnant transformations. It has become usual to take what lies nearest at hand, amid the things which surround and the scenes which offer themselves to the artist's eye, as subjects for his study and his pictures. In proportion as one looks at the realities about one, and studies them with loving care, one discovers new beauties in them, and invests them with a fresh grace. This style is inborn, familiar, one might almost call it affectionate, very different from the old *genre* style. It seems to have for its object the development of that human feeling and simple beauty which lie hidden in the humblest scenes of life, and to try to express to the eyes of the crowd by the most harmonious similes all that is most worthy to be loved in our common things.

Since the Renaissance of the sixteenth century, art had ceased to be popular, in the wide and fruitful sense of the word; it had almost lost touch with the great outside public, which is an essential fellow worker in, and an unconscious stimulant of, those great works of art in which the genius of the nations manifests and recognizes its power. It had become an affair of academies, of coteries, of learned "mandarins"; no greater misfortune could have befallen it. In the rarefied air of the presence chamber and the studio the most morbid fancies were soon multiplied; the *décadents* are only exasperated and corrupted academicians. The straining after style, the triumph of formalism, the disdain of the so-called "vulgar," the worship of an ideal of conventionality which had run to the last point of insipidity—all this could only be escaped from by the help of subtleties at first merely artificial, but very soon quite unwholesome.

Once this point was reached there was no salvation for us, save in an invasion of barbarians and a return to nature. It was the spontaneous artists, the painters by instinct—those who had been excluded by the official juries, and treated as savages and personal enemies of "the beautiful"—who opened to modern art the road to liberty and revival. This is proved by the number of pictures, increasing year by year, in which the humblest subjects hold the chief place. It is no longer a question of aggressive realism, as heretofore, but of a sympathetic note, wider and more humane. Not only the subjects of pictures have changed, but also the manner of painting; it is by the study of subtle modulations of light, by the observation and the production of its most tender harmonies, that we have arrived at the expression both of picturesque charm and moral feeling—of truth and poetry at one and the same time. The enumeration of the pictures in which this tendency is manifested would, at this juncture, lead me too far: if one excepts one or two chiefs and leaders—such as

Dagnan Bouveret among the younger men, and Jules Breton among the older—there is no occasion to mention one to the exclusion of others. The movement is very general, with a strongly marked current which carries along, without any impediments, most of the new school. The strangers hold a very good place in it in both Salons. The picture of Mr. Frank Bramley, *For of such is the Kingdom of Heaven* (246), has been much and deservedly admired at the Champs Élysées. It represents the burial of a little child, and is a masterpiece of simplicity, sincerity, and sober, touching feeling. I would also notice the *Loups de Mer* (1608) of Mr. W. H. Y. Titcomb; *Le Bénédicité* of M. Koopman (962); the *Idylle* of M. Farasyn (657); *Le Soir* of M. Dessar (552); *L'Armée du Salut* of Mr. S. Forbes (695), in which the intention to caricature gives place to a real touch of sympathy, or at least of kindly curiosity, and in which the charm of penetrating and intellectual observation is decidedly strong; the landscapes of M. Denduyts (537, 538), Streeteron (*Golden Summer*, 1560), Nettleton (1278), Boyden (243); the *Premier Chagrin* of Mr. D. A. Knight (959); *All Hands shorten Sail!* by Mr. Brangwyn (249); *Après la Pêche*, by M. Moriz Berg (127); the portrait of *Sir Alexander Milne* (437), by Mr. A. S. Cope; the *Soirée d'Été* of Mr. D. F. Robinson (1450); *Le Lever de la Lune* of Mr. W. H. Howe (891); *La Maison mortuaire* of M. G. T. Wallen (1679); *La Messe en Bretagne* of Mr. W. Gay (744); and *L'Histoire du Grand-père* of Mr. W. R. Leigh (1051).

ANDRÉ MICHEL.

#### THE 'ST. ANNE' OF LEONARDO DA VINCI.

I CANNOT but feel gratified with the terms in which so eminent a connoisseur as M. Eugène Müntz refers, in his communication to you, to my researches on this subject. But although M. Müntz insists that the conclusions at which he and I have severally arrived are sensibly different, it appears to me that they are in the main in perfect harmony. Unfortunately, however, for me, M. Müntz, in his study in the *Chronique des Arts*, attaches, if I may say so, exaggerated weight to my references to Padre Resta, whom he denounces, with perhaps needless violence, as, if not himself a notorious forger, yet at least the collector of drawings intentionally falsified. However this may be, my conclusions did not in any way depend on the credibility of Resta. I was especially careful to make it clear that I acted on what is, perhaps, after all, an extreme view—that Resta was to be treated as a discredited witness, to be believed only when confirmed by independent testimony. Without any reliance on Resta, I proved (1) that the Royal Academy's cartoon was not that accepted by Leonardo's contemporaries as one of his masterpieces; (2) that this cartoon was the first stage of a composition which resulted in a later cartoon, carried out in the great picture of the Louvre, and copied or adapted in a host of pictures by painters of the Milanese school.

These points appear to me to be in absolute agreement with the conclusions 1 and 2 of M. Müntz's communication. M. Müntz is, indeed, able to confirm them beyond question by his citation of a letter of 1501, discovered by M. Armand Baschet, and published—in a translation only, I regret to say—by M. Yriarte in the *Gazette des Beaux-Arts* (1888, vol. i. p. 123).

I must not trespass on your space further than to add that I have nothing to say to the conclusions expressed by M. Müntz in his paragraphs 3 and 4, except to congratulate him, if I may venture to do so without undue presumption, on his observation that the drawings of feet in the Windsor collection ('Grosvenor Gallery Publications,' Nos. 73 and 74) formed portions of a cartoon. Now that the observation has been made, it is easy to see that they are wholly different in character from



the studies of draped limbs in the same collection (Nos. 69 and 100).

I hope to be able to make arrangements for the publication of a transcript of the Plattenberg cartoon. But I quite agree with M. Müntz that the question of the authenticity of the cartoon can be settled only after careful study, by competent judges, of the work itself. All that I venture at present to say is that if this cartoon is not an authentic work of Leonardo's the copyist has had greater success in rendering the exquisite beauty of the lost original than any other copyist or adapter who has given us a version of the work.

ALFRED MARKS.

#### NOTES FROM ROME.

##### II.

THE bridge of Valentinian I., represented by the modern Ponte Sisto, was one of the noblest structures spanning the bed of the Tiber. It was rebuilt between 366 and 367 A.D. by Lucius Aurelius Avianus Symmachus, prefect of the city, with the spoils of an older one, of the time of Caracalla, and dedicated to Valentinian and Valens, then ruling over the eastern and western divisions of the empire. According to a current tradition it was overthrown by the great flood of 799 under Pope Hadrian I. In 1878, the branch of the river which flows under the first arch on the left having been diverted for the construction of the new embankment, we found Valentinian's bridge lying bodily on the bottom of the stream in such good order that fragments of an inscription, which ran from one end to the other of the south parapet, were discovered one after the other in their proper position. A triumphal arch, which decorated the approach to the bridge from the Campus Martius side, had also been thrown bodily into the river, together with the bronze statues and groups by which it was crowned. As regards the parapets, they seem to have been divided into panels by projecting pilasters. Each panel contained six or eight letters of an inscription, which, as I have just said, ran from one end to the other; and each pilaster an inscription of its own allusive to the statue placed upon it.

The dredging operations having been resumed in these last months, some more pilasters have been found, one with the dedication, "To the august Victory, faithful companion of our lords and masters, the S.P.Q.R. under the care of Avianus Symmachus, ex-prefect of the city." Near it was lying the right wing of the statue of the Victory of bronze gilt. It is of but little value as a work of art. Still, it proves once more that if a proper search was made in that section of the Tiber nearly all the statues once lining the bridge could be recovered.

Far more important than these Roman finds are the discoveries announced from Selinunte. In clearing from the accumulation of soil the line of walls between the Acropolis and the semicircular tower, which the best guide-books still persist in describing as a theatre, a wall has been found built with blocks collected at random from the ruins of the city, and among them three metopes carved in white tufa from the quarries of Menfi. Considering the prominent place which the Selinuntine metopes exhibited in the Musée Nazionale at Palermo occupy in the history of archaic art, the new find cannot fail to attract the attention of the archaeological world. The first one, 0.84 m. high, 0.69 m. wide, represents the rape of Europa. The young woman is clad in a long chiton, and wears a fringed cape on her shoulders, and the bull upon which she sits is moving from left to right. The sea is represented not by waving lines, but by a couple of fish (dolphins?) swimming between the legs of the bull. Europa's attitude is not without grace; her face is in profile, while that of the disguised god is full.

The second, 0.84 m. high, 0.64 m. wide, represents a winged sphinx, with long hair falling on the right shoulder. Both are in excellent preservation. The reliefs of the third have been

injured in consequence of their location on the outside face of the wall, and all the projecting portions erased to make the block even with the rest. It represented one of the labours of Hercules, the taming of the bull. The chisel used by the mason in effacing this noble work was 85 millimètres wide, as shown by the grooves which corrugate the surface of the metope.

The traces of polychromy noticeable in these metopes add very much to their archaeological value. They are very faint, and cannot be properly analyzed unless the earth encrusted on the surface gets perfectly dry, and can be removed with impunity. However, it is beyond doubt that the background of the relief representing the rape of Europa was red, and red also the inside of the ears of the bull; the eye-balls are black, and marks of blue have been noticed in the mass of hair by which the tail of the animal is terminated. It seems almost certain that the portions representing human flesh were not painted.

The dimensions of the three pieces show that they belong to one and the same edifice, their height being the same (0.84 m.), while their width varies according to their location more or less near to one of the corners of the frieze. The edifice is unknown. The metopes, although of better design and finer cut than those preserved at Palermo, are considered not to differ very much in age from them. They belong either to the end of the seventh or to the beginning of the sixth century B.C.

Roman correspondents of English and French papers have announced startling discoveries in connexion with the Pantheon of Agrippa. These announcements rest on a foundation of truth. There is no doubt that the round body of the structure has been rebuilt by Hadrian from the very foundation, and it seems equally sure that the level of the *cella* was at a certain time seven feet lower than the actual one. But as the investigations are not complete yet, it seems a better plan to collect first the evidence and then try deductions. In cases like this the spade and hammer tell sometimes a better tale than all the discussions of the archaeologists.

RODOLFO LANCIANI.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th inst. the following pictures: G. Morland, A Farmyard, with a butcher bargaining with a farmer, 493*l*. Sir J. Reynolds, Mrs. Fitzherbert, 1,732*l*.; Penelope, daughter of Sir William Bowyer, of Denham Court, 430*l*.; The Infant Academy, 105*l*. G. Romney, Cupid and Psyche, 110*l*. W. Müller, The Grand Canal, Venice, 199*l*. J. Stark, A Woody Landscape, with a cottage and figures on a road, 152*l*.; The Ferry Boat, 152*l*. A. Cuyp, Le Départ pour la Promenade, 141*l*.; A Snowy River Scene, with a herdsman seated, playing a bagpipe, 210*l*. G. Cariani of Bergamo, Portrait of a Venetian Gentleman, 120*l*. Hobbema, A Woody Landscape, with cottages, 194*l*. Van der Helst, Portrait of a Lady, in black dress, 246*l*. A. Canaletto, The Grand Canal, Venice, with the Dogana and the Church of Sta. Maria della Salute, 630*l*. N. Lagillière, Portrait of Antoine Coysevox, sculptor, 115*l*. Watteau, A Pair of Over-door Panels, with musicians and actors of the Italian Comedy, 157*l*. D. Teniers, A Coast Scene, with fishermen, 120*l*. G. Schalken, Interior of a Guard-room, with figures, 189*l*. Van Eyck, The Wings of a Diptych, painted with portraits of donors, 210*l*. J. Van Eyck, A Diptych, with the Annunciation, 141*l*.

The same auctioneers sold on the 13th inst. the following: A. Ostade, Interior of a Cottage, with three peasants at a table and one pouring out a glass of beer, 136*l*.

#### Fine-Art Gossip.

THE chief artistic event of next week will be the sale by Messrs. Christie of the renowned collection of pictures belonging to the late Earl of Dudley, which will take place on Saturday next. Ninety-one in all, they will be on view in King Street three days preceding. Many of the best of them were exhibited at Manchester in 1857, and nearly all of them were at the Academy in 1871; while the most important were in Burlington House last winter, and duly mentioned in our critique of that gathering. The most interesting, if not the most valuable, is the youthful Raphael's well-known 'Crucifixion,' which has a complete pedigree from before 1500, when it was handed over by the artist to the Dominicans of Città di Castello, to the present time. The most desirable pictures are those very Raphael-like Peruginos, the five predella panels Lord Ward bought of A. Barker; the charming portrait, by F. Lippi, of La Simonetta, which belonged to S. Rogers, and has sometimes been (not hastily) ascribed to Pollajuolo; 'A View in Holland,' by Hobbema and A. Van de Velde; 'The Enamoured Cavalier,' by F. Mieris; a powerful 'Interior of a Kitchen,' by A. Van Ostade; 'A Ruin,' by J. Ruysdael; the brilliant *volet* of a triptych, the fellow of which belongs to Lord Northwick, of St. Giles saying mass before an altar with a *retable* of gold *en repoussé*; two noteworthy Murillos; Fra Angelico's charming 'Virgin and Child' seated under a canopy; Crivelli's incomparable and large 'Virgin and Child with Saints,' which we all delighted in at the Academy; Palma Vecchio's 'Madonna, Child, and SS. Elizabeth, John, and Catherine'; and the 'Novar Raphael,' called 'La Vierge à la Légende,' of which Forster made a famous line engraving. Besides the above the Dudley Collection includes Cuyp, Berchems, Hobbemas, an I. Van Ostade, Rembrandts, D. Tenierses, Rubenses, Correggios (two frescoes), and a fine Francia. The illustrated catalogue before us is a possession in itself.

THE same auctioneers will sell to-day (Saturday), among some capital examples, S. Palmer's seven drawings of the noble 'Milton Series,' including 'Morn,' 'The Curfew,' 'The Waters Murmuring,' 'Towered Cities,' and 'The Lonely Tower,' and two others by the same, not belonging to this series.

AN exhibition of work done in the classes of the Home Arts and Industries Association is now open at the Royal Albert Hall, Kensington, and comprises examples of wood, metal, leather, ceramic, basket, and thread works of many kinds.

PICTURES representing 'Summer' and 'Winter' by M. Ludovici are now on view in the Japanese Gallery, New Bond Street. At Messrs. Agnew's gallery, in Old Bond Street, Mrs. Guild's bust of Mr. Gladstone is on view.

THE Society of Portrait Painters announces for the 23rd inst. the private view, in the gallery of the Institute of Painters in Water Colours, of its second annual exhibition.

THE tenth annual meeting of the Society for Preserving Memorials of the Dead will take place on Tuesday and Wednesday at Bishop's Stortford, when visits will be paid to several churches and halls in the neighbourhood.

DR. CHEETHAM, the Archdeacon of Rochester, writes:—

"I cannot but think that the paragraph relating to the restoration of Rochester Cathedral in the 'Fine-Art Gossip' of May 28th will convey a false impression to those who do not know what is really going on. It is there stated that the committee have 'resolved, after much discussion, to follow the advice of Mr. Pearson and 'restore' the later turrets of the west front into imitation Norman work.' In fact, the principal discussion was as to the retention of an anomalous octagonal mass of masonry, of the fifteenth century, neither turret nor pinnacle, but standing where a pinnacle ought



to be, at the north-west angle of the nave. It is agreed on all hands that it was very unsightly, and that it included no work of the smallest value in itself. Nevertheless, if it had been sound, the committee would probably not have directed it to be removed. But Mr. Pearson, on being appealed to, reported that, although it might be possible to retain it, this could only be done by renewing the external casing so completely as to make it practically a new work. A member of the committee, a practical builder of large experience, whose opinion in such a matter is quite as valuable as that of any architect, thought that it would involve great risk to the workmen if they were allowed to proceed with the repairs immediately below this 'turret' while it remained standing. It was consequently decided to remove it, when it was found that the builder's opinion was completely justified. It was cracked completely through, the external crack having been hidden by a coat of Roman cement, and the masonry altogether was in such a rotten condition that the stones could be lifted from their places by the hand. It is proposed, no doubt, to build in the place of that which is removed a pinnacle corresponding in style to that at the south-west angle. Why, as we must build in the style of another age, we should choose a different style is not apparent. A subordinate discussion was as to the retention of the imperfect tower or turret at the north-west angle of the north aisle. This is of very bad eighteenth century work; nevertheless, the committee would have retained it if it had not been reported to be as bad structurally as artistically. Let me say further that the Dean and Chapter would have been well content to leave the west front altogether untouched if it had not been in such a state as absolutely to require immediate repair to prevent the casing from falling. Indeed, a portion actually fell."

Dr. Cheetham's account of the intentions of the Rochester "restoration" committee exactly confirms what we said of them. His defence of the destruction is to call what he dislikes by ugly names, and to say that it is in a dangerous state, and can only be kept up by such extensive repairs as to make it practically new. We gave no opinion as to the need of rebuilding, but we know that "restorers" often find danger in work which they who value it see no difficulty in making sound, and can do it without the wholesale renovation which Mr. Pearson and the "conservative restorers" find it necessary to inflict upon whatever they undertake to repair. We have it on authorities as good as those quoted by Dr. Cheetham that in this case there need have been no destruction. But assuming that there must be, our objection was to the replacing of the destroyed work by imitation of Norman work. Dr. Cheetham thinks the objection unreasonable, because he does not understand the value of the building as an historical monument. That value depends on the genuineness of the work. And if Mr. Pearson is allowed to adulterate the real Norman work with spurious Norman work of his own invention, the record of what the men of Norman times really did will be lost, and in its place we shall have only a modern model of what Mr. Pearson thinks they might, could, would, should, or ought to have done. That model may show much learning and cleverness on the part of its inventor, but it involves the destruction of the real Norman work. If new building is necessary at Rochester—and we have not said that it is not—let the new be so designed as to show itself to be new, and then the old which is suffered to remain will keep its value. We repeat the hope that the public will follow the example set by Mr. Leveson Gower and Mr. St. John Hope, and refuse to support the committee in doing irreparable mischief to the precious monument which is unfortunately in their power.

THE loan exhibition of pictures at the Guildhall, which has been visited by over 170,000 persons, will remain open until Saturday, July 2nd. A quarto is in course of preparation, by permission of the owners of the pictures, containing reproductions by the collotype process of about fifty of the principal paintings in the collection. Thirty will be from the works of early masters and twenty from those of modern artists.

THE Arundel Society will have its annual meeting next Wednesday. The Society's revenue during the year has diminished, and its expenditure has diminished likewise. In 1890 there was a deficit, but last year the outlay was just within the receipts. The second publication for 1892 will be a chromo-lithograph from a drawing by Signor Gnoli after the fresco of the death of Sta. Fina by Ghirlandaio in the Collegiate Church of San Gimignano.

DR. DÖRPFELD, owing to his journey in the Peloponnesus, has had to interrupt his excavations at the fountain Enneakrounos, which will be resumed during the summer. At their termination a topographical plan of the whole locality will be published.

DR. ORSI has brought to a close his campaign at the necropolis of Megara Hyblæa, where the tombs opened now number a thousand. Amongst the results obtained must be mentioned some objects in ornamental glass. None had been previously found.

MR. NIJHOFF, of the Hague, intends to publish a series of reproductions of engravings which depict the goldsmithery of Holland during the sixteenth, seventeenth, and eighteenth centuries. The first instalment will be devoted to a family of jewellers of Utrecht, Van Vianen. Christian van Vianen published about 1650 a series of engravings on copper, by Theodore van Kessel, of works by his (Christian's) father, Adam van Vianen. A reproduction of this will fill the opening part of the series.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Les Huguenots'; 'La Luce dell' Asia'; 'Tristan und Isolde.'  
ST. JAMES'S HALL.—Señor Sarasate's Concerts. Richter Concerts. M. Paderewski's Pianoforte Recital. Philharmonic Concerts.

OUR operatic record must commence with a brief notice of the first performance this season of 'Les Huguenots' on Friday last week. The occasion was interesting, for Miss Macintyre essayed the rôle of Valentine, this being the first venture, so far as we are aware, of a Scottish soprano in this arduous part. The measure of success attained by Miss Macintyre was gratifying, for, although she is as yet far from being a powerful or even an elegant actress, her vocal strength was quite equal to all the demands made upon it. M. Jean de Reszke being still unfortunately unwell, M. Montariol once more came to the rescue, and although his Raoul was devoid of charm, its faults were mainly negative. M. Plançon was an intelligent, if not particularly impressive Marcel, and M. Tschernoff was a tolerably efficient De Nevers, the other characters in Meyerbeer's masterwork having familiar exponents.

The production of Mr. Isidore de Lara's 'The Light of Asia,' postponed from last season, took place on Saturday evening; but although the composer's friends in the house applauded warmly, there is no chance of the work obtaining a permanent place in the repertory. It was a serious artistic error to present on the operatic stage a work originally written for the concert-room, and instead of a connected drama we have a series of fragmentary scenes and tableaux, irritating to those familiar with Sir Edwin Arnold's poem and perplexing to those who have not made acquaintance with it. Whether by judicious arrangement the subject could be utilized effectively as the foundation of a grand music drama is

open to argument, but Mr. Beatty Kingston had no thought of the stage when he put together a libretto for Mr. de Lara, and the character of the music shows that the composer considered only the requirements of choral societies. Although there are no regularly developed fugues, the choruses abound in fugal episodes, with which operatic choristers find much difficulty in contending. The intonation on Saturday was painfully false, and the work certainly did not make the effect which it might have done under more suitable conditions. As may be supposed, the composer is at his best in the lyrical portions of the score, and in the ballet airs. The parting duet between Siddârtha and Yasôdarâ in the scene of the great renunciation is excellent, and a funeral march in the Prologue and the scene of Siddârtha's temptation are extremely clever. Occasionally the orchestration is happy; but more often it is thin and crude. With all its faults, and they are many, Mr. de Lara's work shows more inventiveness than the oratorio of Mr. Dudley Buck based on the same subject, and certainly the composer may be encouraged to persevere with work of a higher class than the silly sentimental songs on which his reputation hitherto has been chiefly based. Though not thoroughly rehearsed, the production was in the main fairly smooth, considerable taste being evinced in the mounting, while M. Lassalle and Madame Eames in the leading parts both sang remarkably well, though the first-named artist failed to infuse any intensity of expression into his conception of the mystic hero. Efficient work in minor rôles was rendered by M. Plançon, Mr. Alec Marsh, and Signor Miranda.

Wagner's 'Tristan und Isolde' was performed on Wednesday for the first time since 1884, and drew one of the largest audiences ever seen in Covent Garden. There is no cause for surprise in this, as the growth of the Wagner cult has been rapid of late, and those who comprehend and admire his genius find in 'Tristan' its fullest and ripest exemplification. Our own views as to this wondrous masterpiece have been so frequently expressed when the work was performed in London, and also at Bayreuth, that there is no occasion to reiterate them. With regard to Wednesday's rendering, attention was almost concentrated on Frau Sucher's Isolde, which, in spite of the artist's advancing years, has lost none of its grace and womanly sweetness, and is in all its details a far more finished embodiment than when she first played the part at Drury Lane in 1882. Herr Alvary's Tristan is at present immature, his appearance being too youthful, and his manner lacking in dignity. Moreover his voice was not in perfect order, and his intonation was therefore affected. Herr Wiegand's sonorous voice gave effect to the monologues of King Marke, Herr Knapp was fairly commendable as Kurwenal, and Fräulein Ralph, who appeared in place of Fräulein Heink, was charming as Brangäne. Herr Mahler's orchestra commenced somewhat unsteadily, but a great improvement was noticeable in the second and third acts.

The programmes of Señor Sarasate's chamber concerts, which he gives in conjunction with Madame Berthe Marx, are generally unconventional, and that of



Saturday last was no exception to the rule. The works in which these artists were, as usual, happily associated were Raff's melodious, if rather diffuse, Sonata for piano and violin in B flat, four of Dvorák's Slavonic Dances, and a new Suite in D, by Émile Bernard, Op. 34. There is much pleasing music in the last-named item, a minuet being especially fresh and piquant. Madame Marx played some pieces by Chopin and a brilliant Étude by Paul von Schölzer with delightful refinement. At today's concert, which will be orchestral, a new Symphony in C, by Mr. W. G. Cusins, will be performed for the first time.

Beethoven was not represented in the programme of the Richter Concert on Monday, and Wagner only by the Probelieder from 'Die Meistersinger,' which were sung with success by Mr. Barton McGuckin. The tenor vocalist also introduced Assad's recitative and *aria* from Goldmark's opera 'Die Königin von Saba.' This work, which is a favourite in Germany, is based on a libretto somewhat resembling that of Wagner's 'Tannhäuser,' but vulgarized, and the music is showy and full of cheap effects rather than original. Another item performed for the first time at these concerts was Dvorák's remarkably spirited and characteristic overture 'Husitská,' first introduced, under the composer's direction, at a Philharmonic concert on March 20th, 1884. Mendelssohn's 'Hebrides' Overture commenced the programme, and Brahms's fine Symphony in C minor, No. 1, brought it to a close.

M. Paderewski is evidently now firmly established as the successor to Rubinstein in the estimation of pianoforte amateurs, the demand for places at his recital on Tuesday afternoon exceeding that for any other performance this season at St. James's Hall. There is no ground for objection in this, for although, as a rule, hero-worship has a meretricious influence on art, M. Paderewski is unquestionably the finest of the many fine pianists now before the public, and he has wonderfully improved since he first visited London three years ago. Until the very last piece in his programme on Tuesday he indulged in no tricks of style or mannerisms of any kind. It was pure, legitimate playing, a passage here and there, perhaps, being open to question, but throughout instinct with genius, fervid, and persuasive. If comparisons must be made, he was heard to less advantage in Bach's 'Chromatic' Fantasia and the first movement of Beethoven's Sonata in C minor, Op. 111, than in Mozart's Rondo in A minor, the *arietta* in the sonata, and Schubert's Impromptu in B flat, all of which were played with exquisite delicacy and feeling. Some trifles by Chopin and a pretty little Nocturne in B flat from his own pen completed what may be termed the legitimate portion of the programme; and then, quitting the mood of the artist for that of the virtuoso, M. Paderewski dashed into Liszt's Rhapsodie in C sharp minor, No. 13, and by his wonderful execution aroused a demonstration the like of which is rarely witnessed in an English concert-room. Three times was he compelled to reseat himself at the key-board, and it was difficult even then to persuade his admirers to leave the hall.

The season of the Philharmonic Concerts came to an end on Wednesday afternoon with a quiet programme, in which there were no novelties. Two concertos were included, namely, Max Bruch's, for violin, in G minor, No. 1, of which a most vigorous and wholly artistic rendering was given by Señor Arbos; and Rubinstein's, for pianoforte, in D minor, No. 4, in which M. Sapellnikoff displayed powers of execution which can only be described as prodigious. If the Russian executant possessed charm of style in proportion to his manipulative strength, he would be the greatest pianist of his time; but, unfortunately, such is not the case at present. A remarkably refined performance was given of Wagner's 'Siegfried Idyll'; but before Beethoven's 'Pastoral' Symphony, Mr. Cowen craved the indulgence of the audience, on the ground that there had been insufficient time for adequate rehearsal. No apology was needed, however, for the work went, on the whole, extremely well. The vocalist was Miss Esther Palliser, who was heard to much greater advantage in Rebecca's prayer from 'Ivanhoe' than in the trivial waltz air from 'Roméo et Juliette.'

### Musical Gossip.

THE orchestral concert given by Mr. Farley Sinkins at St. James's Hall on Thursday last week was chiefly noteworthy for the performances by Mr. J. C. Ames on a pianoforte fitted with a "Janko key-board," an invention of Paul von Janko, a Hungarian musician. Among other advantages claimed for it are greatly increased power in playing extensions, a small hand being able to stretch a tenth, and that the fingering in all scales is the same. It is said that the key-board is now taught at the principal German conservatoires, and that at Leipzig especially it is making great progress. All this sounds well; but it is not likely that the key-board for which all the great masters wrote will be superseded, and it cannot be said that the playing of Mr. Ames was in any sense remarkable, either in Grieg's Concerto or in pieces by Schumann. On the contrary, the tone was feeble and the style devoid of expression, the hearer being reminded of a mechanical instrument. Whether these defects were due to the key-board or the executant we are unable to say. A new Violin Concerto in D, by Mr. Ames, appears to be a work of some merit; but unfortunately the performer, M. Louis de Reeder, was so hopelessly out of tune that its value could not be properly assessed. The concert was conducted by Mr. F. H. Cowen, and Mr. Plunket Greene was the vocalist.

AMONG the evening concerts of Thursday was that of the Portman Orchestra at the Portman Rooms, conducted by Miss Clinton Fynes, the programme including Haydn's 'Clock' Symphony, Beethoven's Pianoforte Concerto in B flat, played by Miss Fynes, and two light and pretty movements from a suite by Cecil Goodall.

SIR CHARLES HALLE'S Schubert recital on Friday afternoon included the Sonatas in A, Op. 120, and in D, Op. 53, both composed in 1825. The latter is one of the longest and most characteristic of Schubert's pianoforte compositions, and is remarkable for its slow movement and *scherzo*, both of which are wonderfully original and beautiful. With these were associated some of the detached pieces, and Miss Fillunger again sang several *Lieder*, some of which are rarely heard, with feeling and intelligence. These recitals may be numbered among the most interesting and instructive performances of the season.

THE concert given in aid of distressed foreign artists, at the Albert Hall on the same after-

noon, at which a very large number of eminent performers assisted; and the Patti concert in the same building on Saturday afternoon, do not call for serious criticism. Many other concerts were given on both days, among those of Saturday being Miss Marie Wurm's first pianoforte recital at the Princes' Hall, the programme consisting of compositions by this clever executant, in which she was assisted in the vocal items by Mrs. Hutchinson, Madame Else Mathis, from Berlin, and Mr. Stedman's ladies' choir.

ON Monday concerts were again numerous, the most noteworthy of those in the afternoon being Mr. Leo Stern's orchestral performance at St. James's Hall. The able young violoncellist was heard in Saint-Saëns's concise and effective Concerto in A minor, and in some well-written pieces from his own pen which will shortly be published. His clever wife, Madame Nettie Carpenter, gave an extremely refined performance of Max Bruch's Violin Concerto in G minor, No. 1; and Madame Nordica sang with remarkable effect an *aria* from Massenet's 'Hérodiade' and two pretty songs with violin *obbligato* by Oscar Weil. The small orchestra under Mr. W. G. Cusins rendered Mendelssohn's 'Hebrides' Overture, and Beethoven's to 'Egmont.'

IN commemoration of the centenary of the establishment of Messrs. Erard's firm in London, Mr. Daniel Mayer, who is now the proprietor of this branch, has decided to establish a three years' pianoforte scholarship at the Royal Academy of Music, to include the loan of an Erard grand pianoforte.

MR. T. FISHER UNWIN will publish shortly a new book by Mr. Sinclair Dunn, entitled 'The Art of Singing.' In addition to its title-matter, the work will contain short biographies of popular living vocalists.

ACCORDING to German reports a musical publication of considerable magnitude will be issued by the firm of Breitkopf & Härtel at Leipzig, under the title of 'Denkmäler deutscher Tonkunst aus dem 16, 17, und 18 Jahrhundert.' The Prussian Minister of Education is said to have appointed a powerful commission, consisting of the distinguished *savants* and musicians Helmholtz, Brahms, Joachim, Chrysander, Spitta, A. Tobler, and R. Weinhold, whose task will be to superintend the serial work, which is to contain both religious and secular compositions. The first volume will contain S. Schmidt's 'Tabulatura Nova' for the organ and the piano.

WE have received favourable accounts of Madame Schumann, whose health seems to be quite restored. While the esteemed pianist and teacher will, with her elder daughter, remain in Frankfort, her younger daughter, Mlle. Eugenie Schumann, intends to come to London in October to undertake pupils privately or in class. She will also continue to prepare pupils who may wish to study afterwards in Frankfort with Madame Schumann.

THE Emperor of Austria has visited the British section of the Vienna Exhibition, and has expressed himself as highly pleased with the display this country has made.

A MOVEMENT has been started in Halle to secure the house in which Handel was born, and transform it into a museum similar to the Mozart Geburtshaus in Salzburg, and the Beethoven Geburtshaus in Bonn. This scheme is likely to meet with cordial approval and assistance from English musicians.

THE court theatres in Cassel, Hanover, and Wiesbaden are to be placed under the direction of the municipal authorities of these respective towns.

### CONCERTS, &c., NEXT WEEK.

- Mon. Royal Academy Students' Concert, 3, St. James's Hall.
- Contessa San Carlo's Concert, 3, Princes' Hall.
- Miss Frances Allitt's Concert, 3, Steinway Hall.
- Mrs. Jean Hume's Concert, 8, St. James's (Banqueting) Hall.
- Richter Concert, 8.30, St. James's Hall.
- Covent Garden Opera, 8.30, 'La Luce dell' Asia.'
- Miss Atkinson's Violin Recital, 8.30, Princes' Hall.



- TUES. Mr. Lawrence Kellie's Vocal Recital, 3, Steinway Hall.  
 — Mlle. Szumowska's Pianoforte Recital, 3, St. James's Hall.  
 — Mr. Frank Moor's Concert, 3, Princes' Hall.  
 — Mr. Wilhelm Ganz's Concert, 3, No. 1, Belgrave Square.  
 — Miss Alice Fairman's Concert, 3, Messrs. Collard & Collard's Rooms.  
 — Master Max Hambourg's Concert, 3, Steinway Hall.  
 — Madame Caravoglia's Concert, 3, Lyric Club.  
 — Concert in Aid of the Scottish Home Industries, 4, No. 18, Carlton House Terrace.  
 — Miss Lilly von Kornatzki's Concert, 8, St. James's (Banqueting) Hall.  
 — Musical Guild Concert, 8, Kensington Town Hall.  
 — Covent Garden Opera, 8, 'Roméo et Juliette.'  
 — Signor Guerini's Concert, 8, 30, No. 53, Cleveland Square.  
 — Mlle. Louise Douste's Chamber Concert, 8, 30, Princes' Hall.  
 WED. Herr Max Schwarz's Pianoforte Recital, 3, Steinway Hall.  
 — Mr. W. G. Cusins's Concert, 3, St. James's Hall.  
 — Concert in Aid of St. Agnes' Orphanage, 3, Princes' Hall.  
 — Mlle. Marie Dietz's Concert, 3, No. 7, Park Crescent.  
 — Miss Nellie Levey's Concert, 3, 30, Queen's Gate Mansions.  
 — Madame Dukas's Song Recital, 3, 30, Messrs. Collard & Collard's Rooms.  
 — Concert in Aid of St. Michael's National Schools, 8, Grosvenor Hall.  
 — Miss Anna Roekner's Concert, 8, Princes' Hall.  
 — Covent Garden Opera, 'Das Rheingold.'  
 THURS. Master Max Hambourg's Pianoforte Recital, 3, Steinway Hall.  
 — Mlle. Chaminate's Recital, 3, St. James's Hall.  
 — Miss Marie Wurm's Concert, 3, Princes' Hall.  
 — Madame Sidney Pratten's Guitar Recital, 3, No. 1, Belgrave Square.  
 — Miss Emma Barnett's Pianoforte Recital, 3, St. James's (Banqueting) Hall.  
 — Royal College of Music Concert, 3, Alexandra House.  
 — Madame Cellini's Concert, 9, St. James's Hall.  
 — Covent Garden Opera.  
 FRI. Sir Charles Halle's Schubert Recital, 3, St. James's Hall.  
 — Signor Simonetti's Concert, 3, Portman Rooms.  
 — Miss Edith Nott Bower's Concert, 3, Steinway Hall.  
 — Mr. Jan Mulder's Concert, 8, 30, Steinway Hall.  
 — Covent Garden Opera.  
 SAT. Señor Saracate's Concert, 3, St. James's Hall.  
 — Special Performance of Handel's 'Judas Maccabæus,' 3, Crystal Palace.  
 — Mr. S. Lehmyer's Concert, 8, Steinway Hall.  
 — Covent Garden Opera.

TICKETS for ALL CONCERTS in above list at TREE'S OFFICE, St. James's Hall, 28, Piccadilly. Also TICKETS for VENICE at OLYMPIA, BUFFALO BILL, and 'JUDAS MACCABEUS' at Crystal Palace on June 25. No Charge for Booking.

## DRAMA

### THE WEEK.

PRINCE OF WALES'S.—Afternoon Performance: 'La Statue du Commandeur,' "a play without Words from Champfleury's Book. Written by P. Eudel and E. Mangin. Music by Adolphe David."

YET another setting has been given to that immortal story of Don Juan which Molière borrowed from Tirso de Molina. In the as yet unpublished record of his conversations in Guernsey Victor Hugo condemns, as not too comprehensible, the title of 'Le Festin de Pierre,' which Molière gave his rendering of the play, and said that 'Le Convive de Pierre' would be far more terrible. The new adaptation of the story claims only to be a travesty. Beginning as it does in what might be thought comic opera, and ending in tragedy or melodrama, and being presented entirely in pantomime, it is at least a novelty. It is dull in parts, and the opening of the second act is painfully wearisome and trivial. There is, moreover, no such underlying touch of tenderness as commended Pierrot to public liking. As a whole, however, it is amusing and pleasing, if non-descript, and may be seen with the certainty of enjoyment. A great delight in it is that the notion of burlesque is slow to assert itself. In the first act all might well be serious. We see Don Juan serenading his mistresses, listen to music that does not recall "Deh vieni alla finestra," watch the invitation to supper, and contemplate the consternation of the servants as the statue of the commander bows grave acceptance of the mocking invitation of Don Juan to be one of his guests. After some miserable preliminary fooling is over the guests assemble and the statue arrives. Gravely and rebukefully he sits at table, and Don Juan can scarcely conceal beneath simulated assurance his sinking of heart. Under the attentions of the ladies, who fill his glass with wine and kisses, the statue unbends. As he drinks, the wine, so long unfamiliar, warms his veins; he doffs his helmet, and allows his head to be garlanded with roses,

getting in the end thoroughly drunk, and indulging in wild revelry. Next morning he is penitent and suffering, unable to remount his pedestal. When, however, Don Juan replaces the helmet on his head sobriety returns, and brings with it a recollection of his wrongs. Don Juan is then somewhat unjustly slain. This diverting trifle is well played by M. Tarride as the statue, M. Burguet as Don Juan, and Mlle. M. Chassin and Mlle. Litini as the two seducers. M. Courtès as Sganarelle, brought on as a servant of Don Juan, is far less happy than he was as Pierrot père.

### Dramatic Gossip.

THE season at the Avenue and the Adelphi has closed, temporarily at least; and at the Gaiety, the Savoy, and other theatres the last nights are announced. At the Garrick 'A Fool's Paradise' is played for the last time to-night, and Monday will witness a revival of 'A Pair of Spectacles.'

'MOSES AND SON' is the title of a piece with which the Royalty has reopened. It is a very unhappy skit upon Jewish social life, and is in equal degrees inept and unpleasant. Actors of repute, including Mr. Righton and Miss Annie Irish, strove vainly to recommend it to a displeased audience.

'STRATHLOGAN,' a five-act drama by Messrs. Charles Overton and Hugh Moss, produced on Thursday in last week at the Princess's, is a conventional Irish drama of the sensational pattern. A gallant hero, suspected of a murder of which he is innocent, runs incessant danger, and the real criminal is compelled by the logic of events to commit further offences. With its sensational scenes and with an interpretation excellent in the main, though wholly un-Irish in character, it may hope for a popular success, but demands no further recognition. Artists so excellent as Miss Olga Brandon, Miss Dorothy Dorr, and Mr. Herbert Waring take part in the representation. The last named has, indeed, what is called a dual rôle.

A REVIVAL at the Comedy Theatre, during the absence of Mr. Hawtrey, of 'The Private Secretary,' with Mr. F. Thornton in the character previously played by Mr. Penley and Mr. Beerbohm Tree, is said to be projected.

MADAME BERNHARDT appeared for the first time this season as La Tosca on Monday at the English Opera House. Her performance was admirable, and in the great scene of the third act has not been surpassed. The support afforded her was moderate.

MR. ISAAC HENDERSON sailed for New York last Wednesday, to superintend the production of 'Agatha,' which is to be played at Boston in the autumn. It will probably appear in the evening bill of a London theatre at the same time.

MANY tourists may be pleased to learn that the Passionsspiel performed at Erl in Tyrol on May 22nd and 29th, by a company of over 150 inhabitants of Erl and the neighbourhood, will be repeated on several Sundays and festivals during the summer and autumn: June 19th, 26th, 29th; July 3rd, 10th, 24th, 31st; August 14th, 21st, 28th; and September 11th.

TO CORRESPONDENTS.—C. A. H.—S. J. A. F.—E. P.—H. R.—H. B.—received.  
 No notice can be taken of anonymous communications.

Erratum.—In *Athen.*, No. 3372, p. 761, col. 3, the third heading of the entries of Prior Essex's note-book was erroneously given, "Anno regni regis Ricardi iij," instead of being a repetition of the second heading.

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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3374.

SATURDAY, JUNE 25, 1892.

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SATURDAY, JUNE 25, 1892.

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## LITERATURE

*Conversations with Carlyle.* By Sir Charles Gavan Duffy. (Sampson Low & Co.)  
*Last Words of Thomas Carlyle.* (Longmans & Co.)

THE library of Carlyle literature is growing inconveniently large, and several recent contributions to it could be very well dispensed with. Sir C. G. Duffy's book, however, is not of the number, and if there is more of the sort to be fished up, we need not grumble much at the net that holds it being weighted with such worthless items as fill most of the space in the second of the two volumes now before us.

There are no "last words of Thomas Carlyle" in this misnamed and unnecessary volume. In half of it is reprinted the poor attempt at a novel, entitled 'Wotton Reinfred,' with which Carlyle amused or distressed himself at some early and restless stage of his career as author, and which, if there was excuse for its being raked up and utilized as catchpenny padding for the magazine in which it was first published last year, certainly ought not to have been reproduced in volume form. It was an experiment in a line of work which the writer evidently found uncongenial to him before he had proceeded far, and which he therefore had the good sense to abandon. To bring the fragment now to light is almost as offensive as it would be to publish any washing bills or other private and insignificant "Carlyle remains" that may be preserved in manuscript. There is a little, but not much, more justification for the printing of Carlyle's notes—"thrown on paper, pen galloping," as he said—of an "excursion (futile enough) to Paris," made in the autumn of 1851. As he then met Thiers and other famous men, and jotted down his impressions of them, which are amusing if not important, they are, perhaps, worth reading. There are, moreover, a few interesting passages in the series of letters to Varnhagen von Ense, written between 1837 and 1857, which Herr Preuss has discovered in the Royal Library at Berlin, and which eke out a third of this volume. In one Carlyle, with his usual rough vigour, sketched John Austin in words quite as applicable to himself as to the friend he undertook to describe:—

"The man is faithful, vivacious, energetically, almost spasmodically laborious; but of an egoism which has, alas! proved too strong—which has made him unhealthy, unhappy; which, as I say, 'has eaten holes in the case of it.' Poor Austin,—a brave man too; but able to bring it no farther than hard isolated *Pedant-hood!*"

But really the most welcome portion of this book is the small collection of Mrs. Carlyle's letters given in the last fifteen pages. They are charming letters, addressed to a young German lady living in England, full of the rollicking humour and brusque kindness, the pretence of cynicism and scorn of conventionalities, which appear in all this clever woman's correspondence, and which have caused her to be misunderstood by some of her critics.

Other and no less characteristic letters of Mrs. Carlyle's, with many of her husband's, are printed in Sir C. G. Duffy's delightful volume, the main purpose of which—thankworthy in itself, and most satisfactorily achieved—is to show both husband and wife in a more amiable light than that in which Mr. Froude has chosen to exhibit them. Sir C. G. Duffy was an enthusiastic member of the Young Ireland party when, in 1845, he made Carlyle's acquaintance, and the friendship that at once sprang up lasted till the end of their lives. As he says:—

"It has been a personal pain to me in recent times to find among honourable and cultivated people a conviction that Carlyle was hard, selfish, and arrogant. I knew him intimately for more than an entire generation—as intimately as one who was twenty years his junior, and who regarded him with unaffected reverence as the man of most undoubted genius of his age, probably ever did. I saw him in all moods and under the most varied conditions, and often tried his impatient spirit by dissent from his cherished convictions, and I found him habitually serene and considerate, never, as so many have come to believe of his ordinary mood, arrogant or impatient of contradiction. I was engaged for nearly half the period in the conflict of Irish politics, which from his published writings one might suppose to be utterly intolerable to him; but the readers of these letters will find him taking a keen interest in every honest attempt to raise Ireland from her misery, reading constantly, and having sent after him, wherever he went, the journal which embodied the most determined resistance to misgovernment from Westminster, and throwing out friendly suggestions from time to time how the work, so far as he approved of it, might be more effectually done. This is the real Carlyle; a man of generous nature, sometimes disturbed on the surface by trifling troubles, but never diverted at heart from what he believed to be right and true."

Similar testimony is given in other parts of the book, and it comes with authority from one who travelled with Carlyle for weeks together, and was repeatedly, if not constantly, at variance with him on grave questions of politics. They were companions in the expedition described in the 'Reminiscences of my Irish Journey in 1849,' which were not published till 1882, and which Sir C. G. Duffy says ought not to have been published at all:—

"He left behind some hasty notes of his Irish journey, which have unhappily been published since his death. He gave them to his amanuensis soon after they were written; they passed through several hands, and finally reached a firm of publishers, who printed them, and

sent proofs to certain of Carlyle's friends for consideration. I recommended that the proposed volume should be suppressed, out of respect for his memory; but Mr. Froude, who could speak with more authority in the premises, was of opinion that the publishers were free to do what they pleased with what had become their property, and he saw no objection to their giving it to the world."

The detailed account that Sir C. G. Duffy gives of Carlyle's conduct and "conversations" certainly supports his assertion that the posthumous 'Reminiscences' did not truly express their writer's deliberate views. In 1850 Carlyle wrote thus to his fellow traveller:—

"Depend upon it, I have by no means forgotten poor old Ireland, nor the people that dwell there. A strange, ragged, still beauty is in my memory of Ireland; a country bare and waste, and poor, but noble nevertheless; poor souls, how kind and patient all the people too were with me and 'never minded' my sulky humours! From no human soul in Ireland that I can bethink me of did I get one uncivil word or look. 'A kind of nobleman thrown into the poor-house (by whisky and other sins and misfortunes),' really this is in some sort the definition of poor Ireland; shall get out of the poor-house and cast away the sins and whiskies yet, if it please Heaven! I have told certain proud Yankees on occasion, 'Well, you have many dollars, immensities of bacon, molasses, and such like; but there never yet was a soul of you that could bring a *Coolun* out of it, much less *teach Europe Christianity* in old days; be patient with poor old Ireland, I tell you!' Ireland, it is to be hoped, will learn wisdom by experience at last; learn to know a lie from the truth a little when it hears it, and no more expend its breath and hope upon 'Mullaghmast Caps,' and the like Domdaniel-ware (authentic produce of the devil, however fine it looks); Ireland will cease to be a lie to itself, and gradually become a truth; every Irishman that does not lie to himself is helping her towards that!"

There is in this volume much entertaining anecdote and gossip about Jeffrey, Landor, Mill, Thackeray, Dickens, and others whom Sir C. G. Duffy met in his mentor's company, or heard of from him; but its chief value is in its illustrations of Carlyle's own and his wife's character, and of their home life and relations with one another. Here is part of a letter written by Mrs. Carlyle, soon after their first meeting, to the young rebel, then a law student in London:—

"When are you proposing, through the strength of Heaven, to break into open rebellion? I have sometimes thought that in a civil war I should possibly find my 'mission'—*moi!* But in these merely talking times, a poor woman knows not how to turn herself; especially if, like myself, she 'have a devil' always calling to her, 'March! march!' and bursting into infernal laughter when requested to be so good as specify whither. If you have not set a time for taking up arms, when at least are you coming again to 'eat terms' (whatever that may mean)? I feel what my husband would call 'a real, genuine, healthy desire' to pour out more tea for you."

And in these words Sir C. G. Duffy sums up his impressions of her:—

"I was in Ireland when the news reached me of Mrs. Carlyle's sudden death. There was none of her sex outside my own immediate kith and kin whose loss would have touched me so nearly. I had known her for thirty years, always gracious and cheerful, even when physical pain or social trouble disturbed her tranquillity. She was perhaps easily troubled, for she was



of the sensitive natures who expect more from life than it commonly yields. I verily believe her married life was as serene, sympathetic, and satisfying as those of ninety-nine out of a hundred of the exceptionally endowed classes who constitute Society. The greatly gifted are rarely content; they anticipate and desire something beyond their experience, and find troubles where to robust natures there would be none."

There is nothing but kindness in all Carlyle's letters, and some of the latest are very pathetic. In one dated December 12th, 1871, nine years before he died, he wrote:

"A week ago yesterday I entered on my seventy-seventh year. I am not worse in health than that means, nor can I brag of being much better. I do retain nearly complete soundness of organ, but the strength of everything is inevitably lessening every day; the son of Adam had to die, and if, like a tree, it is to be by the aid of time alone, one knows not whether that is not, perhaps, within certain limits, the less desirable way. But we have no choice left in the matter, and are surely bound to be thankful to be left on any tolerable terms in the Land of the Living and the Place of Hope. You ask me what I am doing, dear Duffy; I am verily doing nothing. Knotting up some thrums of my life's web, gazing with more and more earnestness, and generally with love and tenderness rather than any worse feeling, into the eternity which can now be only a few steps ahead. I avoid all company except that of one or two close friends. Last winter I read most of my Goethe over again; reading a good book is, in fact, my most favourite employment. Even an intelligent book, by an honest-hearted man, is tolerable to me, and my best way of spending the evening."

*Familiar Studies in Homer.* By Agnes M. Clerke. (Longmans & Co.)

MISS CLERKE is already so well known as a specialist of no mean force in astronomy that, in taking up a book by her on Homeric archæology, one is inclined to think of the mistake made by the proverbial cobbler when he attempted art criticism. Let us say at once that any such suspicion will be dispelled by reading a single chapter. Caliope is, after all, the sister of Urania, and both appear to have smiled with equal benignity on Miss Clerke's natal hour.

The title of the work is no doubt meant as a warning that it is not addressed to professional scholars, but we shall be surprised if it is not read by a good many even of these with more than a supercilious interest. Though the style may not be so correct and chastened as that to which they are accustomed, they will not fail to recognize the keen sympathy with nature, brute as well as human, which is not always the most obvious quality of those who would reveal to us the Homeric world. The 'Familiar Studies' have, in fact, the feminine element in the best sense; and the fact that women are now seriously putting their hands to humanizing the humanities is, perhaps, at the moment the most promising point in the outlook for the future of classical studies. It forms a powerful aid to the one thing needful—the recollection of the fact that philology is not a mere matter of grammar, but is in the largest sense a master-science, whose duty is to present to us the whole of ancient life, and to give archæology its just place by the side of literature.

Miss Clerke's subject is Homeric *Realien*. A book of some 300 pages can naturally

touch only on a small part of these. Miss Clerke selects Homeric astronomy, zoology, and botany, Homeric meals, metals, and metallurgy, and discusses all with as much accuracy as vivacity. Though she makes no pretence of giving any very novel conclusions, her reading is wide enough to enable her to throw many fresh lights on the old problems. She is by no means content to make a mere abstract of the most obvious German text-books. Her scientific training has rendered her remarkably accurate in her facts. We can hardly point to a mistake, with the exception of her statement that the third horse of the Homeric chariot team "figures continually in Homeric engagements." If we mistake not, Miss Clerke would find it hard to point out more than two cases (Il. viii. 81 and xvi. 152). But it is a somewhat lively imagination which turns the modest κρόνον set before Nestor and Machaon as "a relish to the draught" into "devouring a dozen or so of raw onions."

In matters of theory we should often differ from Miss Clerke, but always with respect. We must, however, take exception to her belief that "there seems no reason to question the validity of Mr. Robert Brown's interpretation of the word [Orion] by the Accadian *Ur-ana*, 'light of heaven.'" Assyriologists must first agree among themselves as to whether the supposed Accadian language existed at all, before any derivations from it can be considered as worth even a moment's attention. And Miss Clerke herself supplies the strongest reason for doubting this particular etymology; for she clearly shows that in no other case does the astronomy of Homer betray the least connexion with that of Mesopotamia. In the face of such a fact the phonetic resemblance of *Ur-ana* and Orion, or rather, to take the older form, *Oarion*, cannot have the least weight.

It is a pity that a writer in the current number of the *Edinburgh Review* had not the opportunity, as we gather from a note at the end of his article, of studying Miss Clerke before writing, or he might have thought twice before making the astonishing statement that "if κίανος in Homer does not stand for bronze, there is nothing that can." We suppose him to mean that, because χαλκός in one or two cases seems to mean copper, therefore it cannot mean bronze. If Miss Clerke's chapter does not convince him of the absurdity of such an assumption, he may be referred to Schrader and to the article *aes* in any Latin dictionary; if still obdurate, he must be left to rest in the extraordinary belief that, though the early Greeks were acquainted with both copper and bronze, they deliberately preferred the former for weapons and armour. Miss Clerke is fortunately too sensible to allow herself such vagaries. But she appears to go too far in the concession of a copper age preceding the bronze age in Greece. At all events, that theory cannot be supported from the facts at Hisarlik, as she holds; for in the oldest settlement there, which is still almost entirely in the stone age, the only metal found was bronze ('Schliemann's Excavations,' English translation, p. 37). At Mycenæ, too, both are found side by side from the first. It is, therefore, by no means clear that χαλκός must once have meant copper.

In conclusion, we have only to remind Miss Clerke that the great demesne of Homer contains many fields into which her familiar studies have not entered, and to assure her that we look forward with hope to the appearance of a second series which may give us as much pleasure as we have derived from these.

*Old Touraine: the Life and History of the Famous Châteaux of France.* By Theodore Andrea Cook, B.A. 2 vols. (Percival & Co.)

THESE little volumes are full of uncritical information, quick observation, and the fresh vivacity of youth. Mr. Cook is an excellent companion to the pleasant valley of the Loire; and those wide rivers, those soft golden uplands, where the haze of September is seldom wholly absent even in the springtime, are a piquant contrast to the crude and lively youth of their last discoverer. The book is so pleasant that we own to a certain resentment in reading it. The mellow landscapes of Touraine have been singularly uninfested by the tourist despite their well-known and historic beauties. If, a few months hence, we find the comfortable inns of Rabelais's country crowded with the Anglo-Saxon, the fault shall be attributed to the indiscretions of our author. In the good old times the monthly dinners of a great Parisian literary organ inevitably terminated by a toast in which the contributors expressed their derision of the editor: "Blame à X—!" We would preface our review by a similar note of blame on Mr. Cook. He ought to have kept the secret of such places as Loches and Langeais, as Amboise and Montrichard.

We know no other recent description of Touraine in English save Mr. James's light and charming sketches, full of true touches, but too barren of fact and detail to instruct the ignorant traveller. Almost every district in Italy possesses one or several of those little volumes—half guide-book, half literary essay—where brilliant description, historical anecdote, practical detail, and personal reminiscence unite to form a peculiarly English miscellany. We shall not forget one afternoon spent some years ago in Santa Maria Novella. A party of English tourists entered, bearing each in his hand the inevitable slim red cover of 'Mornings in Florence.' "Look!" said the monk, "they are your country people. They have the little red books: all the English belong to the Confraternità del Ruskin." To the followers of Mr. Ruskin must be added the no less flourishing confraternities of Mr. Symonds, Mr. Pater, and Vernon Lee, and the less eminent, but numerous guilds of the Misses Horner, Mr. Story, and Mr. Augustus Hare. We have not mentioned half the names of note among the English in Italy.

Mr. Hamerton at Autun, Miss Edwards in the Causses, Mr. Wolff in the Vosges, and Mr. Cook in the valley of the Loire have quite recently carried the system into France. Brittany, Burgundy, Provence, Auvergne, the beautiful departments of Seine-et-Marne and Seine-et-Oise, are still, so to speak, untrodden ground to the essayist, though tolerably familiar to many English travellers. Mr. Cook has done wisely in



beginning with Touraine, not merely on account of its large and restful landscape, its soft climate, the cleanliness and comfort it affords to the traveller; nor even because of the marvellous architectural beauties with which it delights him; but because of all France, save Normandy and Gascony, there is no province so incorporate with English history. While the tombs of the Plantagenets remain under the historic shadow of Fontevault no subject of England can feel himself a stranger in Touraine.

Mr. Cook has shown a personal judgment not only in his selection of a province, but in his choice of treatment. He has attempted to tell the history of Touraine from the days of Fulk Nerra to the days of Madame Pelouze by the description of a sequence of châteaux. He begins with the Counts of Anjou at Chinon, and ends with Gambetta governing the remnant of invaded France from the Palais de Justice at Tours. The idea is ingenious, and, despite its obvious drawbacks of repetition and some occasional confusion, succeeds in giving a fair idea of the evolution of the department of Indre-et-Loire from the disputed borderland of the Angevine Plantagenets.

But the chapters are unequal. The history of Loches is excellently treated, and Langeais has fared almost as well. Those familiar with these huge and sombre guardians of the cheerful valley of the Loire will find that Mr. Cook's descriptions recall the inner vision with force and fidelity; while a careful reading of these pages must give the mere fireside traveller a sufficiently vivid picture in the embers. On p. 167 of vol. i. we detect a characteristic example of the keenness of Mr. Cook's observation, as contrasted with his acquirements, often faulty. "The strangest feature of the place," we read, "is the quaint little passage beneath the roof, the guards' *chemin de ronde*, formed by the machicolations, which extends all round the château, lighted by innumerable little windows." The presence of the *chemin de ronde* at Langeais is not strange; it is inevitable in every mediæval castle not deliberately dismantled. But Langeais is a very late castle for its style, and here the open battlements have grown up into walls pierced by no mere shooting-places, but by the "innumerable little windows" accurately observed by Mr. Cook, while the temporary wooden "hourds" or hurtles, which in earlier buildings sheltered the archers in time of siege, have developed into a solid slated roof. The result is the "quaint little passage" of Langeais—a most interesting transition between the battlements of earlier fortresses and the ornamental cornice of the sixteenth century château.

Unfortunately Mr. Cook is not always so concise, so observant a guide as in these earlier pages. The sixteenth century chapters are frequently inferior. Mr. Cook is evidently young; he may acquire the sense of historical criticism, at present he is certainly without it. The art of weighing evidence, of comparing testimony, of verifying dates and controlling assertions, is at present far beyond him. In a book that pretends to be purely popular we do not quarrel with our author for seeking his information in the chronicles rather than in the charters of the past—in the *on dits* rather than in the records. But it is surely inex-

cusable in a man who has read well and wisely in the tomes of Tommasini, who has Michiel and Lippomano at his fingers' ends, to prefer to their authority the romances of Alexandre Dumas père! "There is far more historically accurate matter in many of the novels of Dumas than he is often credited with," exclaims in self-defence our unenlightened guide. We doubt whether Mr. Cook or any other English student of his years has a clear notion of what is or is not "historically accurate." We have no École des Chartes in London. Every English historian must educate himself, by a series of blunders, through a course of ineffectual methods. We are a nation of self-made men; and Mr. Cook will doubtless make himself. But if he wishes to achieve any great fortune as an historian, his keen young eyes, so quick to observe, must learn to do more. He must avoid those second-hand, vague historical theories which no personal discovery has rendered convincing. He must learn, above all things, never to quote the references of other authors without prefixing the name of their voucher. To transgress this law is the true unpardonable sin. Nevertheless, so bright a sense of beauty, so fresh a conviction of the reality of the past, so picturesque an imagination, animate our author that he disarms us by his diligence and his goodwill. For in fine his qualities are the qualities of his personal temperament, while his defects are those of the average English university education. He has evidently undertaken a course of reading truly considerable in order to produce his maiden tomes. Moreover, though habitually loose and vague in statement, he is seldom absolutely inaccurate. Therefore we may reprove him for calling François I. "le grand garçon qui gâtera tout," and venture to inform him that not Jeanne d'Albret, but Isabeau, her more delightful aunt, was the original of Marot's pretty quatrain.

The illustrations, often excellent, are a praiseworthy feature of this pleasant little work. Such as it is, with its faults and its freshness, we cordially recommend it to the traveller, to the general reader, to the lover of ancient anecdote and gossip. To the severe historic student we recommend it to mercy; for after his fashion, and in his degree, is not Mr. Cook also devoted to the service of the past?

*A Primer of the Gothic Language.* By Joseph Wright, Ph.D., Deputy-Professor of Comparative Philology in the University of Oxford. (Oxford, Clarendon Press.)

It is difficult to review a book of this kind so as to convey a fair impression to our readers. It is obviously unjust to judge of a book by the number of points a reviewer can take exception to, for that depends quite as much on the subject itself as on the treatment. And yet because praise takes three lines, where blame needs three columns, a reviewer might be thought furiously to attack a book which he really found helpful and stimulating.

We premise then that, anything herein-after contained notwithstanding, we consider this little book a meritorious contribution to the study of Gothic, which, in the words of the preface, will give not only "a thorough elementary knowledge of Gothic,

but also of the principles of Germanic philology in general." In fact, no one who has the slightest desire really to study comparative philology should pause a moment in mastering all that the book contains. We single out as of special usefulness chap. vi., "The Germanic Equivalents of the Gothic Vowel Sounds," and chap. vii., "Ablaut." The account of the sound-shifting known as Grimm's law with Verner's modification is also full and adequate, but with beginners a tabular view of the changes tends to clearness. However, the book will not probably be used by many beginners (in comparative philology), so this is substantially of little importance.

The defects which we would gladly see remedied affect not only detail, but the general plan. As regards the latter we confess that the phonology outbalances the treatment of the other sections. Of course, quite apart from Prof. Wright's special Teutonic studies, his having been the translator of the first volume of Brugmann's 'Grundriss' qualifies him to treat it exhaustively from a comparative point of view; but we fear he has sacrificed much valuable space in unnecessarily presenting what might have been obtained in the work mentioned. We do not refer to *facts*, because they are necessarily common to both works, but to the arrangement of those facts. Brugmann's plan of beginning with each of the I.E. sounds, suffixes, cases, &c., in turn, and then tracing each into the separate families, is admirable both for simplicity and convenience; but it presupposes that the writers of separate grammars will carry the process the reverse way, and trace the sound of the special language back to I.E. Formerly, if such a grammar was to be any use to the comparative student, the author had to give both processes; what its admirers hoped of the 'Grundriss' was that it would render one-half of this work unnecessary. We think, therefore, that Prof. Wright's sixth chapter above referred to is really well conceived, but that the matter contained in his chaps. ii.-v. should have been inverted, with references to the corresponding sections of the 'Grundriss.'

On turning to the accidence we find a lamentable falling off on the comparative side, no attempt being made to show how the case-endings correspond to Latin and Greek. It seems to be taken for granted that a knowledge of the phonology is sufficient, but this is not so—for example, what "learner" would think of looking for the *-m* of the dat. pl. in the *-μ* of *ἡμῶν*? and how is he to compare the gen. pl. *-ē* with Gk. *-ων*? In fact, it is impossible to consider this part of the work to improve on Braune's treatment.

The syntax is also meagre, but that is partly the fault of the language. To the section on the dative might have been added an example of the dat. absol. such as "andanahtja þan waurthanamma" (Mark i. 32); and here we may notice that the last paragraph of that section wants re-writing, as to a sentence without a verb are added two irrelevant examples. Prof. Wright, indeed, seems to regard verbs as more ornamental than useful, for note 4 to § 110 (p. 44) leaves the mind in the same unsatisfied condition.

Before turning to minor criticisms we



may note that the phenomena known as "breaking" are sufficiently novel and unfamiliar to the beginner to call for separate treatment, instead of being casually referred to in §§ 65, 69, without previous explanation.

The points of detail which have occurred to us are:—P. 3, note 3. Gk. *v* appears to have been transcribed by a character which did not exist. To say "the letter *p* is borrowed from the O.E. or O. Norse alphabet" is a strange statement. If it means that we borrow it in our writing of Gothic, it is uninteresting; if it implies that Ulfilas used *p*, it is untrue; and if it means that the Gothic sign for *p* was so borrowed, it is improbable, for it is clearly a modification of *φ*, a most significant fact in the history of alphabets.—P. 9. Transliterations like *Silbanu* for Σιλωνάνου make it probable that after *l* and *r*, and before vowels, *b* had the same pronunciation as between vowels.—P. 11, § 19, it is misleading to speak of Gothic *h* as a *spiritus asper*, which implies that it was akin to the Greek sound. That the two were totally distinct is sufficiently shown by the facts that the Gothic sound could make position (this pronunciation made its influence felt in late Latin poetry: see L. Müller, 'De Re Metrica,' and cf. Mayor, 'Latin Heptateuch,' p. 113), while the Greek could not even support a hiatus. In the next section Prof. Wright makes *hw* "either a labialized *h* or else a voiceless *w*," but there can be no manner of doubt that the latter is right. We may notice incidentally on these two sections a misapprehension which leads Prof. Wright to speak of a letter as occurring *initially*, &c. As it is not the occurrence, but the letter, which is initial, the adjective and not the adverb should be used.—P. 18. Kluge's identification of *wundar* with ἀθρόω cannot be supported: the Homeric evidence is conclusive against the *f*.—P. 21. Another doubtful etymology of the same authority appears to be accepted when \**ghutōm* is given as the etymon of *guf*, &c. The formal correspondence for Teutonic is perfect, but if it is intended to bring in Skt. *jūhomi* great difficulties arise. Mr. Bury's attempt (B. B. 7, 79) to bring in *θεός* is, of course, impossible, but it is at least probable that *jūhomi* meant first of all "to pour [libations]," and so belongs to *gheu-*, χέω, and *giutan*. Feist's remark that *gaunōn* is not near *jūhomi* in sense is quite accurate.—P. 31. The ending of *hostēs* (why O. Lat.?) does not come from *-ins*, but from consonantal stems.—P. 33. Add to the possible origins of the dat. sing. *-a* I.E. *-ōi* and *-ēi* (Brugm., 'Grds.,' ii, § 246, p. 599).—P. 41. Has Prof. Wright any fresh authority for the acc. pl. *aihsans*? We only know it as a correction for *aihsunns* in 1 Cor. ix. 9, and for this Kögel's emendation *aihsunns* is undoubtedly preferable. (And so Brugmann; v. 'Grds.,' i. p. 205; ii. p. 679).—P. 42. Prof. Wright adopts *w* and *v* for I.E. const. *u* and *v* respectively; symmetry demands that he should similarly use *y* and *j*.—P. 46. It is unnecessary to suppose that Latin *lubricus* ever had initial *s*. This separable prefix is sufficiently common.—P. 51. The "beginner" should be warned against accepting Verner's fictitious "Indg. *asakapatam*" as a reality.—P. 63. The change from *z* to *χ* (*y*) when final might also be inferred from that of *z* to *s* (§ 141),

as showing an inclination to end with breathed sounds still apparent in modern German.—Pp. 78–80. The classification of minor declensions as 1, stems in *-r*; 2, stems in *-nd*; 3, masculines; 4, feminines; and *c*, (!) neuters, seems amazingly like a cross division; but perhaps this should be laid at the door of the Press, whose reputation this book will not support. In our hasty perusal we noted the following: P. 21, l. 20, "become" for *became*; p. 25, at top of § 70 the heading *u* omitted; p. 33, l. 14, read *ā*; p. 46, l. 23, "heavey"; p. 47, l. 25, "b" for *β*; p. 58, l. 21, p. 59, l. 26, for "was" read *is*; p. 64, l. 19, what does "before-" mean? p. 66, l. 6, for "*-z*" read (*-z*).

*The Writings of Oliver Wendell Holmes.*  
Riverside Edition. 13 vols. (Sampson Low & Co.)

THE collected edition of Dr. Holmes's writings, pleasantly printed at the Riverside Press, and issued here with the imprint of Messrs. Sampson Low, will be welcomed by a large and sympathetic public. Dr. Holmes is a *causeur* who has sat out more than one generation, and we of to-day have by no means tired of his chat. An urbane, good-tempered old gentleman he has always been, with all the pleasant qualities of interesting elderly people who talk. "Writing or printing," he tells us in the 'Autocrat,'

"is like shooting with a rifle; you may hit your reader's mind, or miss it;—but talking is like playing at a mark with the pipe of an engine; if it is within reach, and you have time enough, you can't help hitting it."

Dr. Holmes has talked in print for more than thirty years; he has aimed at a mark which has been quite within reach, and, having had plenty of time, he has certainly hit it.

The new edition divides itself into four sections. First come 'The Autocrat of the Breakfast-Table,' 'The Professor at the Breakfast-Table,' 'The Poet at the Breakfast-Table,' and what we may call the fourth number of the series, 'Over the Teacups.' Then follow the novels, 'Elsie Venner,' 'The Guardian Angel,' and 'A Mortal Antipathy.' After these come three volumes of essays and jottings, 'Pages from an Old Volume of Life,' 'Medical Essays,' and 'Our Hundred Days in Europe.' The remaining three volumes contain Dr. Holmes's poems. Out of the thirteen volumes there are not a few which may, without much loss, be disregarded. Dr. Holmes's verse is sometimes very graceful, and can be enjoyed as the lightest of light comedy, but it is not easy to take him quite seriously in the character of a poet. The 'Professor' contains one really exquisite little poem, 'Under the Violets':—

Her hands are cold; her face is white;  
No more her pulses come and go;  
Her eyes are shut to life and light;—  
Fold the white vesture, snow on snow,  
And lay her where the violets blow.

But, in spite of such popular, clever, and ingenious pieces as 'The Chambered Nautilus' and 'The Last Leaf,' it remains the one serious poem by Dr. Holmes which can be admired without reservation. Poetically inclined Dr. Holmes has always been, and by no means without a certain accomplishment of verse, but with him metrical writing has been a sort of accident. It is significant

that in one of his latest books we find him saying:—

"I find the burden and restrictions of rhyme more and more troublesome as I grow older. There are times when it seems natural enough to employ that form of expression, but it is only occasionally; and the use of it as the vehicle of the commonplace is so prevalent that one is not much tempted to select it as the medium for his thoughts and emotions."

That, with all its truth, could hardly have been written by a poet.

As a diarist ('Our Hundred Days in Europe') and an essayist on medical and semi-scientific topics ('Medical Essays' and 'Pages from an Old Volume of Life') Dr. Holmes is very much himself, and he is often most entertaining, in his customary instructed way. Never was Europe seen through such rose-coloured glasses, never was so amiable a record of foreign travel as these "Hundred Days." It is the most gossiping of all Dr. Holmes's gossiping books; its egotism is of its essence, and it is decidedly pleasant to see how pleased one can be with London. The essays have several points of interest, and might almost be called a new search into "vulgar errors" and the caprices of the learned. Even the medical essays are quite within the scope of the ordinary reader, and some of the papers, such as that on 'Automatism and Crime,' are curiously up to date in both subject and treatment.

Of the three novels (if we may call them so) which Dr. Holmes has published, one, 'Elsie Venner,' has enjoyed a popular success, and has been accepted by the novel-reader as a story. All three are founded on certain strange and doubtful scientific doctrines or assumptions, and all three suffer to a certain extent from the fact that they were written partly as a medium for scientific experiment. Certain terrible mysteries of heredity—the poisoning of the sources of life—have afforded subjects which, merely as subjects for fiction, are of the keenest interest. But a novel with a purpose was never written without some entanglement of purpose and story, and, curious, fascinating, attractively repellent, as these books certainly are, one reads them with a constant sense of the two opposite motives, the artistic and the scientific, which united in shaping them. Even 'Elsie Venner,' the first and the best of the three, is injured as a work of art by a frequent insistence on facts as facts, the curiosity of the physician in diseases, not of the artist in situations. Amateur pathology in fiction is so common nowadays that it is certainly interesting to have, for once, one's pathology from a novelist who is also a doctor. But the doctor, with all his artistic skill, with all his wish to present his problem artistically, can never forget that he has before him an interesting "case." 'Elsie Venner,' as it is, is a fascinating story; but imagine what 'Elsie Venner' might have been had it been written with the personal suppression, the suppression of oneself in one's documents, that marks the really great artist in the supernatural. In a word, contrast 'Elsie Venner' with 'Sidonia the Sorceress.'

But it is not by his poems, his essays, or even his novels that Dr. Holmes is best known and best liked. In 'The Autocrat of the Breakfast-Table' he has written what is probably the most popular



modern book of conversational prose—a commonplace-book after the older and more leisurely manner, recalling indeed many models, but with a personal difference which has been quite in favour of popularity. Each succeeding volume of the series has been received with a somewhat fainter welcome, yet always with a welcome. And, indeed, it would be difficult to resist so genial, so insinuating, so communicative a guide, philosopher, and friend, who seems to nudge one's elbow with a "by the way" as he gives a quaint, unexpected comment on the matter you are thinking about. Dr. Holmes is quite the typical *dilettante* scientist, inexhaustibly curious about everything, always stimulative in his queries, always suggestive in his hints. He knows much, has collected the curiosities of knowledge, and has arranged them in an intentionally and attractively casual way, after long consideration and with the advantage of a point of view which is not that of all the world. And it is of the curiosities of the soul that he is most curious, it is to the shy sensations and emotions that he is most anxious to give form, in these essays in "asides," as they might be called. With certain tricks learned from Sterne and others—from Sterne more than any other—he has developed an ingenious and subtle use of the bracket. "I want my 'asides,' you see," he remarks in the 'Autocrat,'

"to whisper loud to you who read my notes, and sometimes I talk a page or two to you, without pretending that I said a word of it to our boarders. You will find a very long 'aside' to you almost as soon as you begin to read. And so, dear young friend, fall to at once, taking such things as I have provided for you; and if you turn them, by the aid of your powerful imagination, into a fair banquet, why, then, peace be with you, and a summer by the still waters of some quiet river, where, as my friend the Professor says, you can sit with Nature's wrist in your hand and count her ocean pulses."

His is the art of suggestion, and his special kind of humour is a roundabout, allusive variety, a delicate intellectual humour, which has nothing in common with that vivid and explosive vulgarity which is the typical American product. Sometimes trivial and a little thin-spread, it has none of the obtrusive virtues or vices. It is the humour of the clever and amiable old physician, smiling sympathetically over the illusions that he respects.

*The Quadripartitus: an English Law-Book of 1114.* By F. Liebermann. (Halle, Niemeyer; London, Nutt.)

DR. LIEBERMANN'S long expected work on the manuscript origins and date of the Anglo-Norman laws and charters (the Latinized version, that is to say, of the laws of the Anglo-Saxon kings, with the texts of the constitutional ordinances and charters of their Norman successors) is one entitled from its subject-matter alone to receive a hearty welcome and an attentive consideration in this country. It may, perhaps, appear strange that the very manuscripts in which these collections are preserved, though existing, with one inconsiderable exception, in this country, should have been hitherto incompletely published, and still more imperfectly understood, by English scholars. The difficulties attending the work

of their classification and collation have been fully recognized, but this is scarcely sufficient excuse for persistently evading them. Indeed, this and several parallel cases seem almost to justify the suspicion that English scholarship of the present day prefers the smooth path of the mere textual recension of some familiar and oft-edited chronicle, and is content to leave the forlorn hopes of record classification and manuscript collation to zealous officials or to private enthusiasts.

For a long time past and down to the present day English scholars have never wearied of pointing to the terrible defects in such works as Hearne's 'Liber Niger Scaccarii' and the Record edition of the 'Testa de Nevill.' Yet during all those years, as long as a single decent text of a chronicle "ab initio mundi" remained to be profitably dressed in a new and costly garb, these and other sorely needed reprints, which could not possibly repay a tenth part of the labour which would have to be expended on them, were left unattempted by English editors.

Of course the sting of the above painful reflection lies in the fact that Thorpe's edition of the Saxon laws and Anglo-Norman charters—the only one available for convenient reference in this country—has been allowed to continue, and even to be reproduced, as the authorized text of documents which form the foundation of our constitutional history; and that the priceless manuscripts wherein the latter are enshrined, which should long ago have been perpetuated in facsimile with Domesday Book itself, have remained unclassified, misconstrued, and imperfectly collated pending the deliberate and exhaustive researches of a German scholar.

It is a curious fact that, in spite of the facilities which resulted from the labours of the Record Commission in the early part of the present century, our editors have often been imperfectly acquainted with the parallel manuscripts of the texts which they have undertaken to collate, and, so far from searching for new codices, they have not always taken the trouble to make themselves personally acquainted with those already known. A good instance of this defect is revealed by the present volume, for Dr. Liebermann has discovered that Mr. Thorpe referred to the same MS. under two different titles, and that he collated it as such throughout. This is the Cottonian MS. known under the synonym of K 2, and formerly preserved in the Guildhall—a connexion which led earlier writers to invent a Guildhall MS. where none now exists; and this Mr. Thorpe, without verification, collated again as "MS. Lond." The same editor, we may remark, also buried the identity of another of his leading MSS., the famous codex T, under a wrong reference. It is a fact that if any one to-day applied for the Cottonian MS. Tiberius A xxvii., he would be courteously but decisively informed by the officials of the Department of MSS. in the British Museum that no such MS. existed. This MS., by the way, is dated by Dr. Liebermann in the early part of the thirteenth century. We should almost have supposed that it belonged to the last years of the twelfth. Here, however, we may observe that though Dr. Liebermann modestly disclaims any authority in the dating of early MSS., his skill in this direction is quite remarkable. For example, he

assigns the year 1240 to a copy of the charter of Henry I. preserved in the Red Book, a date which is indirectly arrived at by the knowledge that the particular hand in which this charter is written is the same as that in which other documents which can be dated are entered in another part of the book.

We have laid this stress on the need for the closer study of MS. origins because herein lies the great secret of Dr. Liebermann's present successful researches. We can scarcely, however, estimate the cost of time and labour at which these brilliant results have been obtained, for they are not by any means revealed in the chapter "On the MSS. of the Quadripartitus," but may be found in almost every line of the introduction and text, and especially in the foot-notes. After a minute examination of Dr. Liebermann's description of the parallel MSS. of the 'Quadripartitus,' we are unable to discover any omission. It is true that the editor might have supplemented his note upon the neglect in the official editions of the important texts of the 1153 convention between Stephen and Henry Fitz-Empress found in the Macro MS. and in Bromton by a similar curious reference to the text of this instrument which has always been supposed to exist in the MS. Claudius D 2. This, however, is not part of the original register, but is written on an inserted leaf in a so much later hand that some would almost take it for that of Gale himself, who has given a cross-reference in another place to MS. Dom. 8, and who has collated the text in many places in the margin. But the chief point about the Cottonian version of this rare instrument (which the Rolls editor quite forgot to mention) is that, in addition to being a mere transcript, probably from the Exchequer MS., it is only a slight fragment, coming to an end at the bottom of the inserted folio before a fourth part of the text was transcribed.

Dr. Liebermann has not, like his great countryman Schmid, contented himself with merely conjectural emendations (yet that he might have attempted this feat successfully his introduction to the 'Dialogus de Scaccario' long since showed), but has made himself personally and laboriously acquainted with almost all the MSS. in his lengthy table, visiting in turn the great libraries of the metropolis, and even those of provincial towns and historic mansions.

There are many points of interest, formerly often in dispute, in the opening sections of the work which will be closely followed and criticized by many legal antiquaries as soon as the true importance of this work is realized by English readers. Dr. Liebermann has not only dated this famous treatise with confidence and apparent correctness, but he has also evolved from a minute analysis of the preface a remarkable reconstruction of the compiler's origin, position, and method. This nameless scribe Dr. Liebermann is inclined to believe may even have been a royal clerk trained at Winchester by Roger, Bishop of Salisbury, a partisan of Gerard of York in the great struggle between the rival archbishops, and a panegyrist of the anti-feudal and anti-clerical policy of the Court. Perhaps it was for Gerard himself that he undertook his



work—a precedent book of national polity to be entered in some lost register of York with the view of strengthening the northern archbishop's case against his mighty rival. The sections which deal with these famous historical events are wonderfully terse and graphic; but there are points in which Dr. Liebermann's well-reasoned dicta prove of even greater value—such, for instance, as his comments on the Pseudo-Ulpian and the interpolator of William of Malmesbury. But every page, every sentence, contains original views and convincing arguments.

Often, too, the learned editor indulges in a happy epigram, as when he remarks that "Quadripartitus is one of the fluent title-forms of the Middle Ages." The arrangement and style of the introduction are clear, and so simple that the work, when translated, might almost be placed bodily in the hands of fairly intelligent students instead of being filtered as usual through the lecture-room. Of course the text, or rather the outline of the text, of the 'Corpus Juris' which follows is intended as a key to the actual registers; but here also the conventional synonyms of the MS. variants are carefully preserved, there is no obtrusion of individual views, and all the available authorities on the subject are impartially and judiciously presented to the reader, who will also find an excellent bibliography up to date in the last section of the introduction. Students of the 'Monumenta Germaniæ' will perhaps miss the sonorous diction of the editorial Latin, for the vernacular is interjected in the foot-notes with the variants of the text in a way that is often perplexing. This, however, is our misfortune, not Dr. Liebermann's fault. There is an index and an admirable table of contents.

#### NOVELS OF THE WEEK.

- The Island of Fantasy: a Romance.* By Fergus Hume. 3 vols. (Griffith, Farran & Co.)  
*No Place of Repentance.* By Gertrude M. Hayward. 3 vols. (Hurst & Blackett.)  
*The Man who was Good.* By Leonard Merrick. 2 vols. (Chatto & Windus.)  
*My Stewardship.* By E. McQueen Gray. (Methuen & Co.)

Most readers of Mr. Fergus Hume's previous stories will be pleasantly surprised to find 'The Island of Fantasy' not merely an exciting romance, but a sufficiently well-studied work, with some evidence of poetic feeling. Two-thirds of this story are concerned with natural and supernatural marvels occurring in the cup of a dormant volcano on a mythical island in the Cyclades, where a Greek community has been established by an adventurous Englishman. Mr. Hume, who seems to have formed his style on the earlier novels of Benjamin Disraeli, makes an attractive medley of romance and mystery. What a pyrotechnist might describe as his startling and unexampled effects follow each other in rapid succession. The spectator revels throughout in scenes of shipwreck, piracy, treachery, malignity, sanguinary combats, heroic valour, Olympian festivities, and idyllic courtships, with which are combined lofty flights of utopianism, essays in philosophy and poetry which are at

any rate readable, and abundance of classical myth and modern interpretation. That Mr. Hume should associate so much literary ambition with English like this—"neither Helena nor Caliphronas were present"; "it is a mistake in being too honest when dealing with a scoundrel"—is a little disturbing for the fastidious ear. But even the most fastidious novel-reader may allow that there is a large balance to the good in such a rousing adventure-story as 'The Island of Fantasy.'

A pathetic and a somewhat relentless love story, incidentally recalling Whyte Melville, and with a dash of the intensity and vigour of the author of 'Cometh up as a Flower,' is Miss Hayward's 'No Place of Repentance.' Margery Riddell is a true heroine of romance, of the small and shrinking type, born to trouble, yet unmistakably born to love, and, what is more, born to be loved by a big, reckless, wonderfully handsome man, of ancient lineage, but dwindling fortunes, for whom she would very willingly die, though she will not forgive him for loving her better than his rich fiancée. More romantic it is hardly possible for a love story to be than Miss Hayward has made her narrative of the tender relations between Richard à Court and Margery Riddell; and such as know the master hands of Ouida and Miss Rhoda Broughton, and are not yet sated of the love that scathes and kills, may easily pardon the author of this new tale her palpable, if unconscious imitation, for the sake of much that is natural and touching.

'The Man who was Good'—with its awkward and uncharacteristic title—is one of a cluster of simultaneous novels, all turning on the self-abandonment of a woman, more or less complete, for a man who proves to be unworthy of the sacrifice. The main interest in each story, not to say the main justification for such a central incident, consists in the treatment of the woman's attitude after she has discovered that her idol is but iron and clay. Most of the novels now referred to are written by women, as might seem to be natural, since the question is one of the interpretation of sexual predispositions. But the author of 'Violet Moses,' who has already shown himself an exceptionally acute observer, probably comes as near to the truth in his example of the eternal paradox as any woman has done. If his heroine appears to be a very woman throughout, that does not prevent her from being sophisticated when she gives herself away, heroically enduring when her punishment overtakes her, lamentably inconsistent when fate brings her in sight of her broken idol again, and instinctively sublime when a happy fortune enables her to extinguish in a moment all that was earthly in the passion of a lifetime. It is in his indication of these extremes of womanly strength and weakness, meeting and alternating with each other in Mary Brettan's life, that Mr. Merrick has done his best work. Anything but original in the details of his story, he has managed by his treatment to give distinction to the hackneyed.

'My Stewardship' is a sketch in autobiographical form. With a light touch and in very small compass Mr. Gray contrives to give the story of a temperament and its action on the human natures that surround it. It is a rare knack that makes Miss

Daubeny reveal herself, more selfish, caustic, and malevolent as the drama unfolds—a drama confined to three persons. A small and quiet tragedy is 'My Stewardship,' and the humorous touches it contains serve but to accentuate the sadness. In the conduct of Miss Daubeny, the guardian of her dead friend's daughter, there is much that strikes one as not only logical, but inevitable. We are shown, almost without words, how intensely bitter the fountain head of the woman's nature has become—how warped her best affections and impulses. With regard to the final lapses from common honesty and truth that overtake her, and her base and determined betrayal of the poor young lovers, these are not only antagonistic to one's feelings, but of doubtful probability, actuated as they appear to be by insufficient motive. The separation of her nephew Dick and the girl who is her ward is caused by the always irritating and generally clumsy contrivance of intercepted letters. This is not a new situation, but it is treated from a new standpoint, and has fresh elements. It is difficult to define what it is that now and again mars the manner and matter of this clever little story, where distinct phases of human nature are clearly conveyed or suggested.

#### ENGLISH DICTIONARIES.

*The Century Dictionary: an Encyclopædic Lexicon of the English Language.* Prepared under the Superintendence of William Dwight Whitney, Ph.D., LL.D.—Vol. VI. *Strub-Zyx.* (New York, Century Company; London, Fisher Unwin.)—The last of the six volumes of the 'Century Dictionary' was duly published in accordance with the original announcement, and all concerned, especially Prof. W. D. Whitney, are to be congratulated on having brought so great an enterprise to a satisfactory conclusion without any hitch or any signs of flagging. The last word on the 7046th page is "Zyxomma," which carries us beyond the previous record, as no other dictionary has got further into the letter z than "zythum"—an encyclopædic word belonging to the department of antiquities. "Zyxomma" is also encyclopædic, being the name of an Indian genus of dragon-fly, and owes its position to the eccentric spelling of its inventor; for it ought to be either "Zeuxomma" or "Zygomma." We live in hopes that "zyzania" may be found as a cross-reference to "zizania," as the form "zizaniaes" is used by a controversial theologian of the seventeenth century. This last volume is in every respect as good as the first, and has an extra merit in the shape of a copious list of English and American authors with dates. The only other supplementary matter is a list of "amended" spellings, according to the recommendations of the London Philological Society and the American Philological Association. The independence which has distinguished the selection of the vocabulary throughout this admirable work is further evinced in this volume by omissions as well as by additions; for instance, "thiodiglycollamide," "thiodiglycolimide," *par nobile fratrum*, and "trochammina," "troubleness," "trousse" (= "loppings"), "umgong," and "unabolishable" are to be found in Cassell's 'Encyclopædic Dictionary,' but are omitted by the 'Century,' which, however, adds "trobillion" (Middle English), "trotevale" (Middle English), "umbraid" (Middle English), "trivialize," "troche" (vb.), "umpress," "troggin" (Scotch), "troggs" (Scotch), "troika" (Russian), as well as the scientific terms "trizomal," "trochate," "trochilidist," "trogonoid," "trophesy," "trophoblast," "trophoplast," "zigozoospore," "zymo-



phyte," "zymotechnics," and the above-mentioned "Zyxxomma." These lists might be multiplied very many times. We have noted a few errors, of which the most curious is the omission of "verteber," which is twice referred to, and ought to appear immediately above one of the references. The derivation of "troche" (1) is wrong. The spellings of Holland and Bacon show that it is a contraction of "trochische," a variant of "trochisk," and the pronunciation *trōk, trōkē*, is a pedantic error of doctors and chemists. The two quotations from B. Jonson given to illustrate the sixth and seventh meanings of "vapor" illustrate the seventh sense only. There is a cross-reference from "zaptieh" to "zabtie," which is omitted. We notice a few omissions. It should be mentioned that "tenon" ("tenaunt") was formerly used in the sense of "tendon." Under the verb "trepanise" Holland's form "trypanize" should be given, and his form "twillies" should be given under "twill." Gabriel Harvey's "union," meaning "pearl," ought to be given, at any rate as a cross-reference to "onion." The words "unanime," "vant-chemise," and "vige" ("to invigorate") might have been taken; and under "valet" Blount's forms "valect," "vadelet," "vadelect," should be given, as the forms with -d- help to explain the anomalous form "medley." Under "tehee" (sb.) Gayton's "ti-hee" ought to be given, both for the form and because it is earlier than the instance quoted from Farquhar. Carlyle's adjective "white-muslin" we did not expect to find, as the substantive it qualifies, viz., "promenaderess," was not given. Earlier illustrative quotations might appear in many cases with advantage, e.g., Nash's "upsey freze" might be given before or instead of the quotation from John Taylor. "Ventriloquy," though it is to be found in R. Scott's 'Discovery of Witchcraft' (1584), is not illustrated at all. The earliest illustration of "venerable" is from Shakspeare, though it is found quite early in the sixteenth century. The earliest quotation for "ventosity" is 1610, though it is to be found in the first half of the sixteenth century. There are many excellent articles in this volume, of which those on "tongue" and "type" have struck us as being especially full and interesting, but many others might be mentioned with equal justice. The illustrations are as numerous and as well executed as in the preceding volumes, which is saying a great deal. Under "transept" we have an effective cut of Salisbury Cathedral.

*A Concise Dictionary of the English Language.* New and Enlarged Edition. By Charles Annandale, M.A., LL.D. (Blackie & Son.)—Annandale's 'Concise English Dictionary' is a marvel of compression and fulness, and is in every way admirably got up. We notice few blemishes. "Briquette" ought not to be omitted. The definition of "could," "was able, capable, or susceptible," hardly helps us in respect to such a phrase as "he could do it if he tried." As "Nylghau" is referred to from "Nilghau," the *h* ought to have been inserted in the heading of the article, though it is etymologically incorrect. The substantive "trek" should be given as well as the verb. The omission of sundry encyclopædic words which might have been inserted is, in our opinion, amply compensated for by the general merit of the treatment of the more important elements of our vocabulary.

## FRENCH LITERATURE.

MANY, if not most, of the pieces which M. Renan—at the personal instance, he tells us, of his now defunct publisher M. Calmann Lévy—has collected in his new volume of *Feuilles détachées* (Paris, Calmann Lévy) are already well known to attentive readers of French newspapers and periodicals, while some of them, even at the time of their original publication, appealed to a wider circle. Not a few of them

(there are some score and a half in all) are of considerable intrinsic interest. There are appendices to the 'Souvenirs d'Enfance,' notes on the *Journal des Débats*, reminiscences of Hugo, George Sand, Cousin, Madame Cornu, the Queen of Holland, speeches at the Academy, at the unveiling of statues, by the side of graves, to the *félibres*, to the Welsh archaeologists when they visited Brittany. There is a long article on Amiel and a short one on the portraits of St. Paul. In short, the contents of the volume are what our fathers would have called a "salmagundy." To do M. Renan justice, however, he has attended to the wishes of his dead friend and publisher by dressing the "salmagundy" throughout with his own sauce of personal (the unkind say egotistical) talk, and has sent it up to table crowned by some of the same sauce whipped into a sort of cream. This cream will be found in a preface of thirty-four pages, in which M. Renan unbosoms himself about M. Renan without the least shadow of that *mauvaise honte* which long prevented the Chancellor in 'Iolanthe' from urging his own claims upon himself. It seems that M. Sandeau once told M. Renan that "the public would always be content if he talked of himself." And he does so, pausing, perhaps unnecessarily, to implore those of twenty years to amuse themselves; diverging thence to a mild regret that he will not know what has become of the present German Emperor in the course of the next generation; contradicting the antiquated notion that honesty is the best policy, but at the same time begging us all to be honest; repeating his mild protest against the unkindness of the clergy and the persistence of that person at Nantes in sending a monthly postcard with "il y a un enfer" on it, and so forth. In short, the main substance both of the preface and of the volume is what people call "chat" when they mean to be lenient, and "chatter" when they mean to be severe. As usual, however, there is a great deal of valuable stuff that deserves neither word mingled with the chat or chatter; and the whole is couched in that mellifluous language which would suffice to make very much worse substance go down.

*Les grands Écrivains Français: Boileau.* Par Gustave Lanson. (Paris, Hachette & Co.)—The rehabilitation of "Nicolas" was a thing so clear, and so certain to come some day, that we have been expecting it for many years. The hour would seem to have struck, and we by no means deny that the man has shown excellent punctuality in the person of M. Gustave Lanson. He has done his work with a great deal of tact and with nothing that can be called a want of frankness, seeing that he is a professed advocate. His opening sketch of Boileau's life and personal character is adroit, by no means disingenuous, but calculated so as to put his hero in the best light possible. He dispatches the poetry with equal dexterity, taking care not to enforce his views over much. And then for the remaining two-thirds of his book he plunges boldly, and taking the offensive much rather than the defensive, into the crucial question of Boileau's criticism, endeavouring to rescue his hero from the oburgations of the last sixty years, but ingeniously guarding himself against the suspicion of echoing the adorations of the previous hundred and thirty. Given its avowed purpose, the book is extremely well done; indeed, we really do not know that it could have been done much better. It will enrage the extreme opposite party, and that is all right. It will a little deceive those who, knowing nothing about the matter, take its positive expressions fully on trust, and do not make allowance for the restrictions and confessions; but that is unavoidable. It will give critical readers who are not specially interested in the matter a fair, though a favourable, account of its subject. But will it alter in one iota the opinion of those who do know? We think not. It is quite certain—it never has been denied, except by silly people,

or by people not silly, but designedly and consciously exaggerating—that Boileau was a typical example of the specially French spirit in literature, that much of his censure was deserved, that the renewed pursuance of the lines which he disapproved and censured has led to much extravagance, and worse. This, we say, is undeniable, and by critics in the true sense undenied. Has M. Lanson proved any more for him? We cannot see it. That Boileau was also extremely limited, that he constantly objected to things simply because his own understanding and his personal taste did not relish or comprehend them, that his influence when paramount was therefore certain to be mischievous—is, to us at least, equally undeniable. Has M. Lanson refuted these strictures? Has he even denied them? We think not. But it was time that the turkey's victim, himself very much of a "bubblyjock," should have his champion, and M. Lanson is a right doughty one.

THE latest (fifth) volume of M. Jules Lemaitre's *Les Contemporains* (Paris, Lecène & Oudin) consists, as regards its second and larger half, of a collection or selection of the author's "Billets du Matin" for the year 1889, on literature, the drama, and things in general. We do not know that M. Lemaitre is anywhere better represented than in these little pieces, despite their apparently ephemeral character. All his good points—his gaiety, his shrewdness, the real scholarship which not unfrequently underlies his affectations of ignorance, and often to some extent excuses the partial reality of it, his Parisianism—appear excellently; while in pieces of such small compass and such frequently trivial subject the sometimes exaggerated levity and the too common abuse of the personal and gossiping element, which irritate some persons, become almost harmless. As much may be said of some of the earlier, and in comparison longer pieces, especially those on miscellaneous subjects. The course of time, perhaps, rather than M. Lemaitre, ought to be blamed for the fact that 'Donec eris Felix' looks now like a rather unmanly satire on General Boulanger. The various pieces on the exotic diversions of the Exhibition year, while not exempt from that invincible conviction, if not of the goodness of all things French, yet of the Frenchness of all things good, which animates a true Parisian, show, on the whole, good taste and good sense. The regular literary critiques, of which there are four or five, form perhaps the least good division; but even these are not to be neglected, and one of them, on M. de Maupassant, has an additional and melancholy interest "of circumstance" just now.

It is, on the whole, not to be regretted that Madame James Darmesteter (Miss Mary Robinson) should have made up her mind in *Marguerites du Temps passé* (Paris, Armand Colin) to dare the dangers which wait on those who endeavour to tell tales of old time in something intended to be like that old time's language. The thing has hardly ever been done to the satisfaction of critics; and we are not entirely certain that it has ever been done without an effect of discomfort to as large a number of ordinary readers as the number to which it has given pleasure. We shall not endeavour to clear these 'Marguerites du Temps passé' entirely from the inevitable charge of "Wardour Street," but they are certainly as little obnoxious to it as most such things; while in general literary merits they are decidedly better than most. The beautiful and strange story of 'Madame de Laroche,' her lover, and the discourse which Marguerite of Navarre held to that lover on the dead lady's tomb, can never be better told than it is in Brantôme; but it must always be a beautiful story. Of the others, 'Les Ballades de la Dauphine' is, perhaps, the most elaborately antique; 'La Giroflée' the prettiest in the common phrase; 'Alipz' the most pitiful;



'La vraie Ystoire de Blanche-Rose' the most thoroughly in the old style. One misses, of course, the supreme touch of general art which Balzac was able to throw into the 'Contes drolatiques,' but it is no very severe reproach to bring against any lady to say that, however accomplished she may be, she is not Balzac.

In dealing with the subjects of his last published book, *L'Art et la Nature* (Paris, Hachette), M. Victor Cherbuliez has returned to the matter of a work which was one of his earliest, if not quite his earliest, 'Un Cheval de Phidias,' which appeared thirty-two years ago, either under that title or another (for it met with some favour and was reprinted under a different appellation); but as the present volume shows by its own title, he has here treated this matter more at large. He has also wisely discarded that attempt to combine a certain interest of fiction with the discussion of abstract problems which marked his earlier attempt, and which—despite the towering example of Plato and the less signal examples of all the imitators who have taken refuge under Plato's shadow—has seldom brought good luck to the adventurers. The present book is almost a regular and formal treatise on æsthetics divided into parts, and those parts into chapters, with thesis-headings, quite scholastically. The first part deals with the theory of art in general and of æsthetic pleasure, the second and third with the relations of the imagination with nature and art respectively, and the fourth with the *Wesen* of the artist. M. Cherbuliez's central doctrine may be said to be that art is nature *débrouillée et concentrée*, to which may be added a theory that art in general, and every art in particular, works at "the deliverance of our imagination and the glorification of man." It is an obvious, but perhaps scarcely a fair, objection to this that it seems to deal too much in personifications and to proceed rather upside down, art being most assuredly a resultant of, not an operator upon, imagination. But these awkwardnesses arise naturally and unavoidably in the handling of such a subject. On the whole, M. Cherbuliez may be said to be sound. His insistence on the incorrectness, or rather the insufficiency, of the doctrine of "minesis" is not even yet belated or superfluous. His distinction between the variety of consolation administered to the soul by nature and by art is valuable; and his conclusion that every work of art must always have a dose of personality in it is unexceptionable. There is, of course, room for much more difference in regard to the minor deductions and ramifications which fill up this book of more than three hundred pages. It is the great and, we think, the seldom avoided or conquered danger of all ratiocination on such subjects that it attempts to be too systematic, and cannot resist the temptation of trying to solve all minor problems—with the result, inevitably, of sometimes doing nothing more than restate them in a different and frequently contestable way. Especially is there the danger of rhetorical dicta; for instance, "Une nature morte peut être un chef-d'œuvre. Pourquoi? Parcequ'elle est une œuvre d'amour." To which M. Cherbuliez adds that we take the same interest in it as we do in a rather plain woman whom we know to have been passionately loved. Now here there is surely confusion of thought, to say the least. We take an interest in the woman because we think of the passion; does anybody pretend that in looking at a *nature morte* we ever think of the artist's enthusiasm? The parallel is false, whatever the theory is, and we are inclined to think that false too. The artist will not, perhaps, without enthusiasm affect the spectator; but it is not his enthusiasm that produces the effect. Few men, however, if any, have known how to pull themselves up in these tempting by-roads of reasoning, and on the whole M. Cherbuliez seems to us to have himself rather unusually well in hand.

THE appeal of Madame de Gasparin's *Quelques Pensées* (Paris, Calmann Lévy) is, of course, to some extent a special one. 'Les Horizons prochains' and 'Les Horizons célestes' have gone through a considerable number of editions in their own tongue, and (speaking without positive knowledge) we should say that the English version of the two must have had an even greater vogue in England and America; for the author's tone of thought is more germane to English than to French religious feeling. Madame de Gasparin, however, is a writer of very good French on a variety of subjects, and her peculiar style of sentimental sentimentousness (neither of which words is intended in an invidious sense) bears the process of splitting up into *pensées* very fairly. We understand that this volume—which, by the way, contains a cabinet photograph of the author, published with intent to replace a spurious presentment which has had some currency—is made up both of previously printed matter and of MS., and has the full sanction, and even revision, of the author. It is a necessity of the style that its contents should be unequal, for in all but the very greatest hands the *pensée* infallibly slips now and then from the monumental presentment of common truths into commonplace on the one side, and from striking suggestion of the unfamiliar into extravagance or effort on the other. But, especially when the subject-matter—which is, as a rule, religious sentiment—is considered, there are as few of these slips here as could reasonably be expected.

READERS of the *Revue des deux Mondes* have known M. Victor du Bled for the last decade or so very well, and the more careful of them may even remember the articles which compose his present volume on *La Société Française avant et après 1789* (Calmann Lévy). The book consists of three separate studies: one on the *liaison* of Madame de Coigny with Lauzun (the later, not the earlier Lauzun); another on the Chevalier de l'Isle, a led poet, as some would call him, and general hanger-on to society in the late eighteenth century; and a third on 'Society in the Prisons,' in which last, it need hardly be said, there is no scandal (none, at least, in any detail) about abbesses of Jouarre. All are at least illustrative of the title, if they cannot exactly be said to make a book answering strictly and logically to it. M. Victor du Bled is very well acquainted with the nooks and corners of his subject, and indefatigable at extracting from them forgotten trifles which are sometimes not quite trifling. Nor does he write ill. The chief fault to be found with him—a fault to which he pleads guilty good-humouredly enough—is that he is rather too much of what has been called a "marine storekeeper," too little of an architect or chemist in dealing with his materials. And when he does venture on a reflection, a generalization, or an argument, one is sometimes rather sorry that he has not stuck to his marine stores. But he is not in the least pretentious, and he has much novel matter for both students and readers.

EVERYBODY who concerns himself with French literature knows that M. de Vogüé is a good writer and a clever man. Whether he may not owe some of his repute in France to the advantages which a man of condition who is also a *bien-pensant* enjoys in that country more than anywhere else we need not pause to inquire. The present volume, *Regards historiques et littéraires* (Paris, Armand Colin), is a collection of reviews in the main, chiefly geographical and historical in subject, of more or less recent books, with a preface to "ceux qui ont vingt ans" (eloquent, but a little vague), and an appendix of some literary and miscellaneous pieces. Even the most tolerant critics may insinuate that the book is something of a collection of odds and ends, and that for the collecting of some of these odds and ends there is no very obvious reason. But others were well worth preserv-

ing, all are well written, and there is in all a certain preoccupation and ruling idea—that of great politico-ethical changes in the future, for the comprehension of which the writer is examining the past and the present—which half redeems the apparent desultoriness of the volume.

M. FERDINAND BRUNETIÈRE'S *Le Roman naturaliste* (Paris, Calmann Lévy) is not a new book, but it is too good a one to allow a new and slightly changed edition to pass without a few words of notice. M. Brunetière has turned out a paper on Miss Broughton, which, as he observes with perfect truth, "n'y était peut-être pas tout à fait à sa place," and has also exiled another on 'Russian Novels,' which he considers to have been antiquated by M. de Vogüé's well-known work. We are not so sure of that, for M. Brunetière is nothing if not critical, and criticism is not, perhaps, the strongest point of M. de Vogüé's agreeable and well-informed pen. But these retrenchments have made room for some later articles more strictly in keeping with the general aim of the book, and so have decidedly improved it. The survey of M. Zola is thus carried up to 'La Terre,' and though there is a good deal to be said about later developments of naturalism in other directions, the indictment is not likely to be materially strengthened.

A book published by the Librairie de la Nouvelle Revue, on *L'Égypte et ses Provinces perdues*, by Col. Chaillé-Long Bey, is an indictment of England, the nature of which may be judged, by those who see the outside of the work, from an unflattering presentment, with which the cover is adorned, of the British lion dragging his claws across the world. The writer thinks that the Stanley expedition was only intended to form a British African empire, and some of his language suggests that the insurrection of the Mahdi, the Hicks disaster, and the Arabi revolt were themselves got up by England in the course of her Machiavellian designs on Africa. General Gordon, of whom Col. Chaillé-Long writes as "Chief of the Staff," is to him "an ambitious soldier," whose diaries are to be accounted for by a partiality for whiskey; and Sir Richard Burton is quoted as the authority for the ascription to Gordon of drinking habits. Gordon was chosen by the British Government as the best agent for bringing about the complete disorganization of the Soudan, in order to render its acquisition by Great Britain the more easy! To find a common standpoint for British and French readers in regard to African affairs does not in these days seem easy.

#### BOOKS FOR TOURISTS.

*The Best Tour in Norway.* By E. J. Goodman. (Sampson Low & Co.)—Mr. Goodman spent four weeks in the summer of 1890 and three weeks in the summer of 1891 in South-Western Norway. The land and the people were quite new to him; he started with the laudable resolve to make the best of everything and every one, enjoyed himself thoroughly in consequence, and has now set down his experiences in detail for the benefit of other intending tourists. The book will be useful to those who have only a limited time and limited means at their disposal for the Northern trip, and are anxious to turn both to the best account; but otherwise it is neither better nor worse than the common run of tourist note-books. The title is unhappy, to begin with. No "tour in Norway" which stops short of Thronthjem and knows nothing of the Lofotens can claim to be anything but second "best," as we hope Mr. Goodman will one day be able to discover for himself, should his good fortune ever take him as far as Hammerfest. Sad havoc is made throughout the volume of the Norwegian place-names, though this was only to be expected from one ignorant of the language, and consequently dependent for his information thereon upon



the very inaccurate English guide-books. Mr. Goodman seems to have seen everything, or nearly everything, which fell in his way, though not even the most magnificent waterfall in Southern Norway could tempt him out of his way. He also seems to take a deeper interest in new hotels than in old churches (one or two of which he unaccountably missed), and generally speaking we hear more about what the author ate than what he saw. The book is enlivened by many good portraits, but the map of the route is indifferent enough.

*Norway and the Norwegians.* By C. F. Keary, M.A. (Percival & Co.)—Mr. Keary's little volume is of a very different calibre. It is the work of a scholar who thoroughly understands his subject, being not so much a guide-book as a compendium of absolutely everything relating to the Northern kingdom. The section on Iceland and the Icelanders is especially valuable; but then, as every one knows or ought to know, the Norseman is Mr. Keary's speciality. There is also a very able, but regrettably brief chapter on modern Norwegian literature. We commend the author's fair and common-sense view of the Ibsen social drama to the attention of our English Ibsenites. Mr. Keary does not, like Ibsen's eminent French translator, insinuate that the condition of things imagined or revealed by the author of 'Ghosts' argues "something rotten in the state of Denmark," but he thinks that, "when time has stripped them of the rather adventitious aid of their connexion with burning questions of the day," these "bourgeois" plays will hardly hold a very high place among creative works. The sections on Swedish and Danish history are not quite so satisfactory, though here limited space might well be pleaded as an excuse for a somewhat perfunctory treatment. Altogether the only fault we have to find with Mr. Keary's book is that it is not as long again.

THE admirable guide to *South Devon and South Cornwall*, which Messrs. Dulau publish and Mr. Ward and Mr. Baddeley compiled, has reached a fourth edition. The maps are particularly numerous and useful.—Mr. Stanford has added an excellent *Tourist's Guide to the Wye* to his well-known series of handbooks. It will be welcome to any one who makes a tour on the Wye, and people who know their own interests will not neglect to make such a tour. This volume, begun by the late Mr. Bevan, has been seen through the press by Mr. Worth. Mr. Stanford has likewise issued new editions of his guides to *Suffolk, Berkshire*, and the *Channel Islands*.

MESSRS. WARD & LOCK have sent us a number of their shilling guides, intended for popular use and embracing most of the favourite haunts of the British tourist: the English Lakes, the Isle of Man, the Highlands of Scotland, North Wales, Scarborough, the Isle of Wight, the Channel Islands, Connemara, &c., and also the Rhine.

MR. SWAN has published with Mr. Nutt a useful handbook, *Travellers' Colloquial Italian*, which forms part of his phonetic series. Mr. Swan supplies a good stock of phrases, but we cannot say we like his figured pronunciation. His remarks on pronunciation are, however, useful, and his notes on travelling, hotels, &c., are sensible.

#### OUR LIBRARY TABLE.

*The Social Horizon* (Sonnenschein & Co.) is rather a curious book, written by the author of 'Life in our Villages.' It is, in fact, a powerful essay in favour of the principles of Fabian Socialism; but the author tells us in the preface that he has not read much Socialist literature, and has worked his conclusions out for himself. We believe that this is so, because to discuss as he does questions which have been most fully treated already in great numbers of books—as, for example, lately in 'Fabian Essays'—without

naming the work of his predecessors, and without showing any consciousness that the whole matter has been argued over and over again, would, if the author knew much of the literature of the subject, be a course of deception of which he would be obviously entirely incapable. We may, therefore, commend this little volume as an original treatise, well written and readable, which may possibly advance the author's views with those who have not any or much previous acquaintance with the matter. The general line of argument is to point to the facility with which public control might now be assumed over great branches of industry, as compared with the former difficulties, and to dwell on certain beneficial results of restriction of hours.

MANY books of varying merit on fish and fishing have, if we may believe their authors, been disinterestedly written for the benefit of that excellent young man, the tyro. Should he avail himself freely of them, and possess an average memory, he may, at any rate, discourse learnedly on the subject; but our experience is that proficiency in the art of killing fish is often in inverse ratio to theoretical knowledge. *The British Angler's Lexicon*, by Richard Niven (Sampson Low & Co.), is, as its author says in his preface, not to be classed as a book at all. Indeed, it rather resembles an amplified trade catalogue, and has no pretension to literary merit. It is a somewhat imperfect endeavour to treat all matters connected with angling in a manner between that of a dictionary and the greater detail of an encyclopedia. To do this well is difficult; much labour is involved and much skill is required. Nevertheless, the attempt now made is not to be condemned; indeed, when improved by judicious addition and omission it will become a valuable book of reference. As it is there is much sound advice to be found in its pages. The remarks about dress are sensible, though the author is too partial to waterproof materials. It is by no means certain that they are an unmixed blessing, and save when the angler is comparatively at rest the less they are worn the better. The advice about fly-fishing in a lake is puzzling: the tyro is told not to draw his flies against wind, but to let the wind carry them before it. How he is to manage this feat is not explained. He sits in a boat which drifts with the wind, he casts with the wind, and unless he desires to see the boat drift over his line he must draw his flies against, or at any rate across, wind. Under the head "Books on Angling," a properly defined list, arranged either alphabetically or according to date of publication, would be interesting.

MR. WILLS' collection of forty-one short stories, *In and About Bohemia* (Griffith, Farran & Co.), is one to be hailed with delight by the railway traveller or the hard-worked man who can only take his fiction in snatches. There is nothing much in any one of them, but what there is is always made the most of; and the bright, incisive, slightly vulgar method of telling them forms the chief charm of the book. Not a word is wasted, but the scene and the characters are rapidly dashed off in a few lines, so as to make the story intelligible. The names, too, of the characters are generally very felicitous, and often almost stand in place of a description: Ghoul & Scorcher, the publishers, Drs. Drugwell and Dandlechild, the general practitioners, Rubens Gobbles, R.A., the artist and epicure, are examples taken at random. Perhaps the best stories are 'The Eye of Faith,' 'A Dear Little Woman and a Dog,' and 'Dreadful Pottinger's Holiday'; but it would be invidious to dogmatize, especially as it would be difficult to find a dull story among them. In his preface Mr. Wills promises to give us a further instalment of these stories if the present book is a success. We hope it may be.

MESSRS. MACMILLAN have done good service to the admirers of the genius of Charles Dickens

by issuing a series of such of his works as are no longer subject to the laws of copyright, beginning with *The Pickwick Papers*, *Oliver Twist*, and *Nicholas Nickleby*. Handy in form, well printed, illustrated with reduced reproductions of the original plates, introduced with bibliographical notes by the novelist's son, and above all issued at a most moderate price, this edition will appeal successfully to a large number of readers. Having said so much there is not a great deal to add. Those who are not learned in Dickens bibliography will find his son's essays in that science sufficient, while those who neither possess nor know the original plates will not complain of the process of reproduction. The opening volume, 'The Pickwick Papers,' is practically a reprint of the Jubilee edition, reviewed in our columns on its appearance, and calls for no further comment now. The introduction to 'Oliver Twist' deals largely with George Cruikshank's absurd claim to the design and scheme of the work as well as to the delineation of the scenes and characters. The illustrations have always seemed to us to contain some of the great artist's best work and a good deal of his worst. Anybody who doubts the latter part of this statement should study "Oliver waited on by the Bow Street Runners," and the last plate, "Rose Maylie and Oliver," as to which it is hard to say whether the cancelled plate (a copy of which appears in this edition) or that substituted for it is the more execrable. The introduction to the third volume is mainly concerned with the "Squeers" controversy, but gives reprints of the author's own several introductions, &c. Why does the editor, after mentioning that the portrait of Dickens engraved as a frontispiece for this volume on its first appearance was the best ever done of him, omit to reproduce it? We could have spared in its favour the poor plates from a play by Stirling, which have no business in the volume.

MESSRS. LONGMAN have sent us three more volumes (vols. iv., v., and vi.) of the neat reprint, in cabinet size, which they are publishing of Mr. Lecky's valuable *History of England in the Eighteenth Century*. The accomplished author has revised his book so carefully that in vols. iv. and v. we have detected no errors, but in vol. vi. we have found two or three trifling oversights, which are barely worth mentioning for correction in a future edition. "Misère" is twice on one page translated "misery" instead of *destitution*. In the footnote on p. 292 "Limousin" is a slip for Limoges; while on p. 562 "Mollendorf" should be Möllendorf.

WE have on our table *Francis Bacon and his Secret Society*, by Mrs. H. Pott (Low),—*Prehistoric America*, Vol. II.: *Emblematic Mounds and Animal Effigies*, by S. D. Peet (Chicago, 'American Antiquarian' Office),—*By Boat and Rail*, by J. R. Everhart, M.D. (Putnam),—*Graphic Chronology*, by R. W. Western (F. Unwin),—*Graduated Passages from Greek and Latin Authors for First Sight Translation*, selected by H. Bendall and C. E. Laurence, Part II. (Cambridge, University Press),—*Max Müller and the Science of Language: a Criticism*, by W. D. Whitney (New York, Appleton),—*Blackie's Science Readers*, No. III. (Blackie),—*Elements of Economics of Industry*, by A. Marshall (Macmillan),—*Technical Education in the Counties*, by G. J. Michell and E. H. Smith (Philip),—*Report of the Statistics of New Zealand, 1890* (New Zealand, Didsbury),—*The Distribution of the Produce*, by J. C. Smith (Kegan Paul),—*Gypsy Children*, by G. Smith (Woodford, Fawcett & Co.),—*Colour-Blindness and Colour-Perception*, by F. W. Edridge-Green, M.D. (Kegan Paul),—*The Illustrated Catholic Family Annual for 1892* (Burns & Oates),—*The Land of Flowers, &c.*, by Clement Scott (Simpkin),—*The City of the Just*, by T. Terrell (Trischler),—*Won in Spite of Him*, by the Rev. C. Houghton



(Digby & Long).—*Condemned; or, in the Dark*, by E. Pidwell (King, Sell & Raiton).—*A Strange Case of a Missing Man*, by C. Cregan (Gale & Polden).—*The Old Stone House, and other Stories*, by A. K. Green (Putnam).—*The Avenging of Hiram*, by B. Coll (Bristol, Arrow-smith).—*Ella*, by J. E. A. Brown (Kegan Paul).—*A Prelude to the Idylls of the Queen*, by W. A. Gibbs (Low).—*Milton's Paradise Lost*, Books V.-VIII., with Notes by C. M. Lumby (Cambridge, Deighton, Bell & Co.).—*A Garden, and other Poems*, by R. F. Towndrow (Fisher Unwin).—*Poems of Gustavo Adolfo Becquer*, rendered into English Verse by M. Carnes (Kegan Paul).—*The Perfume-Holder, a Persian Love Poem*, by C. L. Betts (Gay & Bird).—*The Poetic Works of Frank Cowan*, Vol. I. (Greenesburgh, Pa., the Oliver Publishing House).—*Flasks and Flagons, Poems*, by F. S. Saltus (Buffalo, Moulton).—*The Divine Guest*, by the Rev. W. J. Bettison (S.P.C.K.).—*The Development of Revelation*, by E. R. Palmer, M.A. (Palmer).—*The Doctrine of the Episcopal Church*, arranged by H. R. Percival (Putnam).—*Mothers' Unions*, by the Hon. Mrs. Bulkeley-Owen (S.P.C.K.).—*The Epistles of the Apostle Paul*, by Geo. G. Findlay (Kelly).—*and Messages from the Cross to the World*, by the Rev. E. H. Taylor (Griffith & Farran).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Decline (The) of the Pulpit and its Causes, by a Scottish Churchman, cr. 8vo. 3/6 cl.  
Farrar's (F. W.) Ephphatha, or the Amelioration of the World, cr. 8vo. 3/6 cl.  
Sanday's (W.) Two Present-Day Questions, Sermons, 2/6 cl.

## Law.

Lawful Wedlock, or How shall I make sure of a Legal Marriage? by Two Barristers, 16mo. 2/ cl.

## Fine Art.

Academy Architecture and Annual Architectural Review, 1892, edited by A. Koch, roy. 8vo. 3/6 net, swd.

## Poetry.

Caine's (R. H.) Love Songs of English Poets, 1500 to 1800, 12mo 3/6 cl.  
Ferguson's (G.) Our Earth, Night to Twilight, Vol. 1, 3/ cl.  
Scott-Elliott's (W.) The Marriage of the Soul, and other Poems, cr. 8vo. 5/ cl.

## Music.

Broadhouse's (J.) The Violin, its Construction Practically Treated, 12mo. 3/6 cl.

## History and Biography.

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## FOREIGN.

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## Bibliography.

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## Philology.

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## BELISARIUS AND MARLBOROUGH.

THE parallel between Belisarius and Marlborough (*Athen.* No. 3373) was suggested long ago by Bishop Burnet in circumstances related by Horace Walpole:—

"Bishop Burnet's absence of mind is well known. Dining with the Duchess of Marlborough after her husband's disgrace, he compared this great general to Belisarius. 'But,' said the duchess, eagerly, 'how came it that such a man was so miserable, and universally deserted?' 'Oh, madam (exclaimed the *distract* prelate), he had such a brimstone of a wife!'"—Walpoliana, i. 130.

W. ALDIS WRIGHT.

## THE UNIVERSITY OF MELBOURNE.

Göttingen, June 12, 1892.

I WAS not at all unprepared for a protest such as that which appeared in your issue of the 11th inst., and though I regret that my action has not Prof. Tucker's approval, I am very glad that the Melbourne Council should have the benefit of his eloquent and discriminating championship.

It will appear, however, that, in spite of Prof. Tucker's vindication, there is really very little difference between us on the concrete facts. He may maintain that the Council "as a body consists of just and courteous gentlemen"; but I do not think he would go so far as to say that in its corporate capacity it acts with courtesy and justice. If he does, our ideas of those qualities must greatly differ. And, as I observe, he makes no real attempt to deny the truth of my articles of impeachment—in fact, I do not think that the Council would wish him to dispute it.

This is the gist of the matter. I have never denied the many advantages attending a professorship at Melbourne; and if a man deliberately accepts such a position with full knowledge of the facts, well and good. My point is that it is neither just to applicants, nor, in the long run, can it prove beneficial to the University, that men should apply for such a post under a misapprehension. And as I know that I should have felt deeply indebted to any one who had warned me in good time, so I held it to be my duty to warn others.

As I hinted in my former letter, I am prepared to accept the consequences which a disapproval of my action may entail. But as Prof. Tucker has referred to the effect likely to be produced by it in Victoria, I am entitled to say that, at the time of my resignation, my published protest against the policy of the Council received the distinct endorsement of the two leading daily papers of Melbourne, and that my latest advices from Australia inform me that the republication in Melbourne of my letter to the *Athenæum* has alienated the sympathies neither of my late colleagues nor the press. I may also add that Prof. Tucker himself once told me (unless I entirely misunderstood him) that a few years ago several of the professors contemplated the publication in England of a statement similar in purpose to mine. This fact, I think, shows that the difference between us is mainly one of discretion, not of fact.

Upon one point I must put Prof. Tucker right. In speaking of the Council as "a body which will certainly not condescend to defend itself," he has accused it too hastily of dignity. As a matter of fact, the Council has replied, but in a peculiar and characteristic fashion which quite excuses Prof. Tucker's mistake. It has sent a private statement, which has not been communicated either to the public or to myself, to be shown to intending candidates. The latter will, doubtless, receive this *ex parte* explanation with due caution.

I do not think that any benefit would result from a discussion of the qualifications which Prof. Tucker thinks should be applied to my charges. To my mind they are by no means so important as they appear to him. If I did not, in my former letter, express with sufficient clearness my sense of the advantages of a Melbourne professorship, I regret the fact sincerely. But the exact truth of my indictment, and the necessity for its publication, I firmly maintain.

EDWARD JENKS.

## UNPUBLISHED LETTER OF THOMAS JEFFERSON.

THE subjoined letter was written to an eminent Unitarian minister at Cambridge, Massachusetts, who had applied for another minister who wished employment in the new University of Virginia. Mr. Jefferson was in his eighty-second year when this letter was written. The Mr. Adams mentioned is John Adams, who had been the president, while Mr. Jefferson was vice-president, in the closing years of the eighteenth century. He was eight years older than Jefferson. They represented the two poles in politics, but in later years were brought together by similar religious sentiments. The death of these two ex-presidents, who mainly carried the Declaration of Independence,



on the fiftieth anniversary of that Declaration—one of the most remarkable historic coincidences—lends exceptional interest to the following letter. The letter is copied literally from the original, which is in possession of Dr. John S. H. Fogg, of Boston, Mass.:—

Monticello, Jan'y 8, '25.

DEAR SIR,—Your favor of Dec. 20 is received. The Professors of our University, 8 in number, are all engaged. Those of antient and modern languages are already on the spot. Three more are hourly expected to arrive, and on their arrival the whole will assemble and Enter on their duties. there remains therefore no place in which we can avail ourselves of the services of the revd. Mr Bertram as a teacher. I wish we could do it as a Preacher. I am anxious to see the doctrine of one god commenced in our State. But the population of my neighborhood is too slender, and is too much divided into other sects to maintain anyone Preacher well. I must therefore be contented to be an Unitarian by myself, altho I know there are many around me who would become so if once they could hear the question fairly stated.

Your account of Mr Adams afflicts me deeply; and I join with him in the question is existence, such as either his or mine, worth anxiety for its continuance. The value of life is equivocal with all its channels of enjoyment in full exercise. But when these have been withdrawn from us by age, the balance of pain preponderates unequivocally. It is true that if my friend was doomed to a paralysis either of body or mind, he has been fortunate in retaining the vigor of his mind and memory. The most undesirable of all things is long life; and there is nothing I have ever so much dreaded. Altho' subject to occasional indispositions, my health is too good generally not to give me fear on that subject. I am weak indeed in body, scarcely able to walk into my garden without too much fatigue. But a ride of 6, 8, or 10 miles a day gives me none. Still however a start or stumble of my horse, or some one of the many accidents which constantly beset us, may cut short the toughest thread of life, and relieve me from the evils of dotage. Come when it will it will find me neither unready nor unwilling. To yourself I wish as long a life as you choose and health and prosperity to its end.

TH: JEFFERSON.

[Superscription:] Doct<sup>r</sup> Benjamin Waterhouse, Cambridge, Mass.

Free  
Th: Jefferson.

#### BERNARDUS MONACHUS.

IN Chaucer's 'Legend of Good Women,' l. 16, we read:—"Bernard the monk ne saugh nat al, perdee."

In my note on the line I explained that the reference is to St. Bernard of Clairvaux. My reviewer in the *Athenæum* expressed a doubt on this point, adding, "The allusion is more probably to some less famous person of the same name" (see *Athen.*, September 28th, 1889).

This criticism always seemed to me unlikely, because the whole point of the saying turns upon the assumption that Bernard was a famous and notable man.

In consulting Tyrwhitt's 'Glossary' I find that he long ago said the same thing as I do, adding, "see Hofmann, in v."

This is not very lucid, but the reference is quite correct. In J. J. Hofmanni 'Lexicon Universale' (Basileæ, 1677) there is a short notice, under the heading "Bernardus," of St. Bernard of Clairvaux. The article proceeds to say of him:—"Quæ opera omnia, sex tomis comprehensa, cum ejus vita, edidit Merlonus Horstius, parochus Coloniensis. Nullos habuit præceptores præter quercus et fagos. Hinc proverb. Neque enim Bernardus vidit omnia."

This is direct evidence, and perhaps more can be found; for I do not know the edition by Horstius whence Hofmann probably took the statement. I suspect that Tyrwhitt is right, as usual.

WALTER W. SKEAT.

#### THE AUCTION CATALOGUE OF DR. JOHNSON'S LIBRARY.

Too much importance has been given to the so-called "unearthing" of the auction catalogue of Johnson's library, sold by Mr. Christie on February 16th, 1785. The pamphlet is interest-

ing, but not extremely rare—not nearly so rare, for instance, as the auction catalogue of Goldsmith's library—and is well known to most Johnson collectors. A copy was sold at Puttick's on the 16th of November, 1881; another copy is now in the possession of Mr. H. G. Reid; and a third copy was for sale a few months ago at Mr. Harding's, of Hyde Street. It would be easy to name several volumes relating to Johnson much less known than the sale catalogue of his books.

In the quarto edition of Croker's 'Johnsoniana,' 1836, there is an engraving of General Oglethorpe attending the sale of Johnson's library at Christie's, and holding in his hand the catalogue which has just been reprinted by the Johnson Club. The old general died a few months later, in June of the same year.

F. G.

#### AN AUTOGRAPH SOCIETY.

Thornton Lodge, Thornton Heath, June 20, 1892.

It has been proposed by several gentlemen interested in the pursuit that a small society should be formed, having for its object the cult and furtherance of autograph and MS. collecting. That such a society would be useful to its members admits of no doubt. That the pursuit is one to be encouraged in view of its importance to the historian and biographer is generally acknowledged. The value to posterity of a collection of important MSS. cannot be estimated, and I venture to think that anything that may tend towards their better preservation, and, in short, may educate people to regard diaries and MSS. as something better than waste-paper, deserves the support at least of all who are interested in literary work. The recent extraordinary discovery of a MS. diary of Victor Hugo and its sale for six francs, together with a mass of correspondence of the great poet, furnish a significant commentary on the want of good sense too often, alas! shown by educated people in dealing with priceless treasures.

I have already received promises of support from some of the most eminent collectors of the day, and I shall be glad to hear from any one, lady or gentleman, who is willing to join, or who wishes to hear more fully what should constitute the chief objects of the society.

H. SAXE WYNDHAM.

#### SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the library of the late Mr. Robert F. Cooke, the well-known partner of the late Mr. John Murray. The following fetched good prices: Byron, Manfred, the author's copy, 1817, 35*l.*; The Curse of Minerva, in the original boards, 1812, 100*l.*; The Waltz, in the original paper wrapper, 1813, 86*l.*; a volume containing some of the proof-sheets of Childe Harold, with corrections in Byron's autograph, 108*l.*; Dickens's works, *édition de luxe*, 16*l.* 15*s.*; Gentleman's Magazine, 1731-1868, 25*l.* 10*s.*; Quarterly Review, 1809-1891, 13*l.*; Ruskin, Stones of Venice, 1851, 15*l.* 5*s.*; Sir W. Scott, the original autograph MS. of his Review of Kirkton's History of the Church of Scotland, 31*l.* The following relics of Lord Byron were also sold: a brace of pocket pistols marked "B," 52*l.*; a small square travelling inkstand, similarly marked, 27*l.*; a circular hand glass, 22*l.*; a picnic case, 30*l.* 10*s.*; a leather tobacco box formerly belonging to Robert Burns, and also to Byron, 28*l.*; Byron's sword, 55*l.*; double-barrelled pistol, engraved with initials "J. B. to G. G. B.," 26*l.*; miniature of Lord Byron's mother, 27*l.* The sale realized 1,850*l.*

Messrs. Puttick & Simpson have sold at auction the library of the late Mr. C. J. Read, of Salisbury. Thackeray's Vanity Fair, in the original parts complete, fetched 13*l.* Wiltshire Archaeological Magazine, 24 vols., 5*l.* An Autograph Letter of W. Cowper to his Sister, 4*l.* 4*s.* Dickens's Christmas Books, presentation copies,

4 vols., 11*l.* 5*s.* Horæ Beatæ Mariæ Virginis, MS. on vellum, 39 miniatures, old red morocco, sæc. xv., 35*l.* Horæ Beatæ Mariæ Virginis, MS. on vellum, 11 miniatures, 20*l.* C. Lamb, Collected Works, first edition, presentation copy, with signatures of Mary Lamb, 4*l.* 12*s.* 6*d.* Milton's Paradise Lost, first edition, 10*l.* 5*s.*

#### Literary Gossip.

THREE volumes of essays by the late Prof. Freeman, on archæological and historical subjects, collected by the professor before his death, are to be published shortly. The volumes will be edited by Mrs. A. J. Evans. Prof. Freeman left some notes for a life of Hannibal in the "Heroes of the Nations" series, but these are not in a sufficiently advanced state to warrant the production of the book.

'THE WRECKER,' Messrs. Louis Stevenson and Lloyd Osbourne's long-looked-for novel, will make its appearance in volume form on Monday. It is dedicated to Mr. Charles Baxter, W.S., who was likewise the happy "dedicatee" of 'Kidnapped,' and has received similar honours at the hand of several well-known writers, though not himself a man of letters by profession. Mr. Baxter appears, as it were, "no fisher, but a well-wisher to the game."

MR. ANDREW LANG contributes to the July number of *Blackwood* an article on the 'Jacobite Lord Ailesbury,' whose memoirs, written by himself, form the most recent publication of the Roxburghe Club. Among other contributors to the same number are Lord Brabourne, who continues his articles on 'Old Elections'; Mr. H. O. Forbes, the naturalist, with a paper on 'New Guinea as a Colony'; E. Gerard (Madame de Laszowska), who reviews the Crown Princess Stephanie of Austria's 'Lacroma'; and Mr. R. E. Francillon, who contributes a short story.

MR. J. M. COWPER'S first series of Canterbury marriage licences, from 1568 to 1618, is in the hands of the binder, and will shortly be ready for delivery to subscribers. The issue of a second series is contemplated, bringing the work down to 1646—indeed, the transcript from 1619 to 1637 is completed; but as this second series will contain about ten thousand lengthy allegations, nothing will be done towards printing until Mr. Cowper is assured of sufficient subscribers to pay his printer's account.

THE Council of the Camden Society have just taken a step which will enable non-members to procure the publications of the Society at certain fixed prices. Persons having special objects in view may thus obtain volumes which concern their own particular subjects without being under the necessity either of paying for or taking in the whole of the publications issued during the years in which those volumes appeared. A prospectus and priced list of the new series (commenced in 1871) of the Society's publications may be obtained on application to Messrs. Nichols, of 25, Parliament Street, Westminster, from whom also the publications themselves may be obtained, either directly or through any bookseller.

WE are sorry to hear of the death of Mr. W. Cory, better known, perhaps, as Mr. W. Johnson, for many years an Eton master.



His little volume 'Ionica,' printed anonymously in 1858, made a great impression on his contemporaries by its delicate and thoughtful tone. It became extremely scarce, and was reprinted with some additions about eighteen months ago. He subsequently published a reply to Jacob Omnium's attack on the school. Subsequently he was compelled by the will of a relative to change his name on coming into some property, and, retiring from Eton, he lived the life of a country gentleman in the west of England. He subsequently published an able, but not altogether satisfactory work, a 'Guide to Modern English History,' in two parts.

AN article by Mr. Frederic Villiers, entitled 'Negus Negusti and the Abyssinians,' will appear in the July *Century*, with illustrations by the author. Mr. Edgar Fawcett will have a poem called 'Traffic' in the same number.

MESSRS. DENT & Co. are going to add to their pretty issue of Peacock's works another volume, containing an unfinished and hitherto unpublished story, 'Sir Calidore,' and reprints of articles which Peacock wrote for *Fraser*, *Bentley's Miscellany*, &c., together with an index to the first lines of the lyrics contained in the preceding volumes.

To the Chiswick Press editions will be added in October Thomas Nash's 'Life of Jack Wilton,' accompanied by an essay on the life and writings of Nash by Mr. Gosse.

THE annual meeting of the British Record Society was held last week at the Herald's College. Mr. Cecil Foljambe, M.P., took the chair. The Marquess of Bute was re-elected president, and the vice-presidents were re-elected, with the addition of Sir Francis Jeune. No change occurred in the constitution of the Council beyond the retirement of Mr. R. Harrison. Mr. Phillimore was reappointed honorary secretary, and Mr. E. A. Fry was chosen honorary assistant secretary, while Mr. Athill and Mr. E. Holt-house were appointed joint treasurers. The annual report was read. The completion of the overdue part of the Index Library was announced. It was explained that the delay arose from the Society's late printers having failed. Messrs. Austin & Sons, of Hertford, have now undertaken the Society's printing. Sussex wills at Lewes and Gloucester wills are now at press, and the issue of the Pre-rogative wills at Somerset House will be resumed forthwith.

*Atalanta*, the well-known magazine for girls, has just been transferred to fresh proprietors. The present editor, L. T. Meade, will continue her services. The July number contains the first part of a new serial by Mr. Frank Stockton, author of 'Rudder Grange.'

MR. GIFFEN has returned from his visit to Tasmania, and Messrs. Bell will publish immediately his new book, entitled 'The Case against Bimetallism.'

THE munificent gifts recently made by Mr. J. Passmore Edwards to Free Libraries amount to 30,000 volumes in all. They are not confined to London, but libraries in Cornwall, Salisbury, Southampton, and Yorkshire have profited by Mr. Edwards's liberality.

In the *Newbery House Magazine* for July

(which number opens the fourth year of publication) a new serial will be commenced, entitled 'The Slowly Grinding Mills,' by Mrs. G. Linnaeus Banks. Mr. Fergus Hume contributes some fairy stories for children. Miss Gordon Cumming writes on the earthquake in Japan of 1891. An illustrated description of a 'Book of Hours' is contributed by Mr. Alfred Pollard.

A NEW novel by Mrs. Parr, author of 'Dorothy Fox,' &c., will be published early in July, in three volumes, by Messrs. Cassell & Co., under the title of 'The Squire.'

LAST Saturday week we announced the expected publication of a new contribution to the ever-increasing Goethe literature, and now we learn that a considerable collection of letters, addressed by F. W. Riemer, the learned tutor of Goethe's son, to the Frommann family at Jena, will shortly be issued under the title of 'Aus dem Goethe-Hause.' The letters, which will be edited by the well-known *littérateur* Dr. Heitmüller, give an account of the daily occurrences in the poet's family and in the circle of his friends.

BURNS in Bohemian has a curious sound, but no less an enterprise has been undertaken by Prof. J. V. Sládek, the editor of the Prague newspaper *Lumír*, than a translation of some one hundred and fifty of the songs and ballads of Burns into Czech. This version is shortly to be published by the Royal Academy of Science and Letters in Prague. In every instance the Bohemian translator has preserved the metrical form of the original, an extraordinary feat of skill and patience.

A CURIOUS discussion took place at the Netherlands Language Congress held this year at Antwerp. Some years ago the *Athenæum* mentioned the movement set on foot by the Willemsfond for the union of the dialects of Holland and Flanders. It was hoped by the adoption of a common spelling to raise the body of readers for each dialect from seven to seventeen millions, giving the leading novelists and writers a larger circle of admirers than those possessed by the writers of Sweden, Portugal, Greece, or Denmark. The common spelling has as yet mainly influenced scientific works, but has not overcome the effects of dialect in literature. In the case of Netherlands novelists and dramatists the complaint is made that if the southern dialect of Flanders is used the words are antiquated to northern readers, and the northern dialect is unpleasant to southrons. At the same conference it was proposed to deliver "university extension" lectures as an additional means of promoting literary studies.

LORD BRAYE informs us that we were in error, when reviewing the 'Memoirs of the Verney Family during the Civil War,' in speaking of the Verneys of the present day as sprung from the old race in the female line. It appears from Lord Braye's letter that the present owner of Claydon is no relation to any of the Verneys.

In our number for July 2nd we intend to publish a series of articles on the continental literature of the last twelve months. They will include, we hope, Belgium, by Prof. P. Fredericq; Bohemia, by M. V. Tille; France, by M. Joseph Reinach; Germany, by Hofrath Zimmermann; Holland, by M. Taco de Beer; Hungary, by M. L. Katscher;

Italy, by Commendatore Bonghi and Prof. Zannoni; Norway, by M. Jæger; Poland, by Dr. Belcikowski; Russia, by M. Milyoukov; Spain, by Don J. F. Riaño; and Sweden, by M. H. Tigerschiöld.

THE only Parliamentary Papers likely to be of interest to our readers this week are Belgium, Report and Constitution of a Higher Council of Labour (1d.); and Scotch Education, Return showing Expenditure from the Grant for Public Education, &c., 1891 (3d.).

## SCIENCE

*Game Birds and Shooting-Sketches, illustrating the Habits, Modes of Capture, Stages of Plumage, and the Hybrids and Varieties which occur amongst Them.* By John Guille Millais. Illustrated. (Sotheran & Co.)

THIS handsome folio is a monograph of the four species of Tetraonidæ found in the British Islands: capercaillie, black-game, red grouse, and ptarmigan. In his preface the author expresses a hope that generous criticism will be accorded to his remarks, inasmuch as they are rough notes, mostly jotted down at the time of observation, without pretensions to literary merit or finished composition; but he may rest assured that the most captious of critics would forgive a slight want of polish in any sportsman and naturalist who could place his experiences before the reader in the lively style of Mr. Millais. Moreover, the numerous illustrations are for the most part of great beauty, especially some of those which seem to be from drawings in sepia—such as 'Dawn' (capercaillie cocks fighting), 'The Home of the Capercaillie,' 'Grouse-Driving,' 'In the Forest,' and 'A Highland Pastoral' (with mountain sheep, a soaring hoodie-crow, and two cock ptarmigan fighting for a mate). Some of the coloured plates of birds are, however, hard in outline and garish in tone, particularly those printed in Berlin; and, while admitting the remarkable powers of Mr. Millais as a draughtsman, we cannot shut our eyes to certain mannerisms. The fidelity with which he depicts the comical attitudes into which black-cocks throw themselves when "at play," awaiting the arrival of the grey-hens, can hardly be overpraised, while no artist in black and white has surpassed him in expressing vivid attention on the part of pointers and other dogs; but with the latter there is a facile touch in the drawing of the hind-quarters which sometimes borders upon exaggeration. On the other hand, as an example of what Mr. Millais can do, we would refer to the somewhat rough cut on p. 63, in which the repose of the tired dogs, the expectancy of the pointers, and the calm intelligence of the two collies are all admirably expressed—the collie to the right may almost be seen to pant. We have made these observations because we take far too genuine an interest in the author's work to bestow indiscriminate praise upon it; he will get enough of that elsewhere.

The history of the capercaillie in Scotland since its reintroduction in 1837 was written some years back by Mr. Harvie-Brown; but here it is brought down to date, and every conceivable detail added as to the



bird's habits, which, owing to altered conditions of existence, differ in several respects from those observable on the Continent. There the cock is liable to be shot in spring whilst "calling," and consequently becomes so wary that he can only be approached during the moment of excitement; but in this country there is no difficulty in stalking to within fifty yards. Until now we never clearly understood how it was that this fine bird became extinct in Scotland, for the partial destruction of the great forests seemed inadequate to account for its disappearance; but Mr. Millais throws a new light upon the subject when he tells us that the chicks are for some days very delicate, easily succumbing to spring showers and the wetness of deep heather, so that more than three or four out of a brood of ten or a dozen are seldom seen with the hen after the first week. On the Continent, where the climate is drier and the surface vegetation is less rank, a far larger proportion would be reared. The varieties and hybridisms of this species are well described, as are also the different stages of plumage; and an amusing story is told of a taxidermist who mounted thirty or forty fine old cocks every year, these being sent south as having been shot by sportsmen who had really killed only young birds in the uncouth dress of autumn!

The author confirms the testimony of others as to the diminution in the numbers of black-game, owing, as he believes, to the indiscriminate shooting of hens. This is undoubtedly correct, coupled with the secondary reason that when the hens become few in proportion (and each black-cock requires an unusually large harem) they are worried till they cease to breed; and this it is that has reduced black-game in Wolmer Forest to the verge of extinction. Twenty years ago the authorities were urged to allow the wardens to shoot down some of the many old cocks with a rifle in springtime, so as to give the few hens a chance; but no, it was against the law, so "by the law came death" to the unfortunate females. That these, when sterile, often assume the plumage of the male is well known; but Mr. Millais figures a bird which is, we believe, unique—an adult black-cock in the garb of the greyhen. Another rarity, of which a coloured plate is given, is the hybrid between black-cock and red grouse, the handsome, but far more frequent, cross with the pheasant being the subject of another illustration. While upon the subject of hybridism, it may be said that Mr. Millais records two undoubted instances of a cross (in captivity) between a red grouse and a bantam fowl, a woodcut of the offspring being given. He has never seen a proved case of hybridism between grouse and partridge; while he is evidently sceptical respecting the parentage of a bird (figured) shot in Sutherlandshire in September, 1878, from a covey of grouse, and supposed to be a hybrid between that species and the ptarmigan.

Although much has been written about our red grouse, yet some most interesting notes will be found in these pages, especially as regards the variations of plumage in different localities, and the constant state of change throughout the year. In the ptarmigan there are three stages, which are more distinctly marked, owing to the white

winter garb, but the gradations between summer and autumn dress are worth studying. On the subject of the latter species, some remarks are made respecting its affinities with the form found in Iceland, where Mr. Millais has observed it under the tortures of the mosquitoes of My-vatn (the "fly-lake"). In Perthshire he was fortunate in witnessing on several occasions the tactics of a pair of golden eagles in pursuit of ptarmigan, of which some spirited tinted plates are given; and he considers that "were it not for the fact that they form the favourite prey of the fox and the eagle, the ptarmigan would in all probability be as numerous as their neighbours the grouse." This will not hold good as regards the island of Jura, on which there are no foxes and where no eagles have bred for years, nor have the ptarmigan been harassed by sportsmen, yet they have long been diminishing in numbers and are now extremely scarce. Man may have been the cause of their destruction on Hoy, in the Orkneys; but other reasons than those assigned must have led to the decrease of this species in Skye and elsewhere, as well as to its extirpation in the Lake district and the south-west of Scotland. And how is it that the ptarmigan has never been found in Ireland, though some of the mountains of Donegal seem made for it? We trust that Mr. Millais will go further into the question of the distribution of this species and of the whole genus *Lagopus*, for few, if any, are better qualified to do so. He is young (which is a great thing), a good naturalist, and an excellent draughtsman; he knows the grouse and ptarmigan in the British Islands, Iceland, and Scandinavia, and with a summer trip to Spitsbergen and one to Novaya Zemlya he should be as nearly master of the subject as any one can hope to be. And what a book he could give us on his return, with his sketches of Arctic scenery, huge cliffs thronged with sea-birds, lakes surrounded by moulting waterfowl, valleys dotted with reindeer, and all sorts of attractions! We hope he may turn the idea over in his mind, and that this successful essay in literature may be merely the forerunner of greater triumphs both with pen and pencil.

*Mathematical Recreations and Problems of Past and Present Times.* By W. W. Rouse Ball. (Macmillan & Co.)—This is a book which the general reader should find as interesting as the mathematician. At all events, an intelligent enjoyment of its contents presupposes no more knowledge of mathematics than is nowadays possessed by almost everybody. The first and larger portion of Mr. Ball's 'Recreations' ranges over a considerable variety of subjects—card tricks, puzzles, paradoxes, ferry-boat problems, magic squares, mazes, &c. The second and (to mathematicians) the more interesting portion discusses historically and critically such problems as the duplication of the cube, the quadrature of the circle, astrology, measurement of time, geometry of four dimensions, the constitution of matter, and the cause of gravity—all of which the author treats in a popular and interesting manner. His arguments in support of hyper-space (*i.e.*, space of four or more dimensions) do not appear to be convincing; nevertheless, the fact that many mathematicians of undoubted ability share his opinions suggests some curious reflections. Does this phenomenon point to the tentative working of some incipient cerebral organ which, in

certain favoured specimens of our race, is destined to develop ultimately, on the evolutionary theory, into a sixth sense? If any of our readers imagine that we are joking, let them read the following two paragraphs (pp. 193, 194), which Mr. Ball has penned in all seriousness. The italics are ours:—

"An inhabitant of flatland could get out of a room, such as a rectangle, only through some opening, but, if for a moment he could step into three dimensions, he could reappear on the other side of any boundaries placed to retain him. Similarly, if we came across persons who could move out of a closed prison-cell without going through any of the openings in it, there might be some reason for thinking that they did it by passing first in the direction of the fourth dimension and then back again into our space. *This, however, is unknown.*

"Again, if a finite solid was passed slowly through flatland, the inhabitants would be conscious only of that part of it which was in their plane. Thus they would see the shape of the object gradually change and ultimately vanish. In the same way, if a body of four dimensions was passed through our space, we should be conscious of it only as a solid body (namely, the section of the body by our space) whose form and appearance gradually changed and perhaps ultimately vanished. It has been suggested that *the birth, growth, life, and death of animals may be explained thus as the passage of finite four-dimensional bodies through our three-dimensional space.* I believe that this idea is due to Mr. Hinton."

This suggestion is delicious, and we cannot sufficiently admire Mr. Ball's modesty in disclaiming the honour of having originated it. A fourth-dimensional body suddenly enters our world in the likeness of a baby. As the days and years roll on, it gradually changes its "form and appearance"; develops into a soldier, sailor, statesman, or bishop; and finally vanishes into that hyper-space from which it came, and to which it permanently belongs! And thus we may have at last a rigorous mathematical demonstration of the soul's immortality.

#### ANTHROPOLOGICAL NOTES.

THE Bureau of Ethnology of the Smithsonian Institution has recently published a collection of 77 letters, taken down in the native language from the dictation of members of the Omaha and Ponka tribes of North American Indians, with notes and translations by Mr. James Owen Dorsey, in continuation of the series of 161 similar letters contained in vol. vi. of 'Contributions to North American Ethnology.' The linguistic value of the work may be inferred from the fact that it affords as many as 12 *ἀπαξ λεγόμενα*; it supplies also some interesting sociological references. The attachment of the Indians to their native soil is strongly marked: "I am dwelling in the midst of the bones of my kindred, of the venerable men who dwelt here formerly and who have died in the land up to this very time; therefore the land is very precious to me." "When God made us in this country, he did not say, You shall regard yourselves in the way of others. God did not say this to any race of people, whether they were Indians or white people." Their domestic affections seem to be deep. The writer of one letter says: "The eldest child of your younger brother is dead. Your younger brother wishes you to know that he is in the depth of sorrow, so he sends this letter to you. I have nothing to cheer me here." A custom of giving away property after a death is mentioned in this and other letters: "I have parted with everything, and my wife and I barely sit erect, being destitute." "I had just one colt, but when Mandan's son lay dead, I gave the colt to the father, as he was sorrowful; and he gave it away on account of his dead son." "When I heard that your younger brother was dead, I gave away one of my best horses."

The same Bureau has also published an extremely valuable catalogue of prehistoric works east of the Rocky Mountains, by Mr. Cyrus Thomas, intended as preliminary to a complete and thorough catalogue of the ancient



works of the United States and Canada, and including not only those still existing, but also as far as practicable those which have been obliterated. The catalogue, arranged by states and counties, contains about 4,000 entries, occupying 246 pages, and is illustrated by a map showing the general distribution of ancient works in that portion of the United States to which the publication relates, by twelve archaeological maps of individual states or contiguous states, and by four archaeological maps on a larger scale of particular counties. The numerous mounds in Poinsett county, Arkansas; in the north-eastern portion of Florida; in Butler county, Ohio; and Crawford county, Wisconsin, receive this special treatment. Appended to each entry in the catalogue are references to all the authorities by which the particular mound or other object has been described, the completeness of which may be inferred from the fact that for the Great Serpent Mound in Adams county, Ohio, there are eighteen references, and for Fort Ancient, in Warren county, in the same state, which has recently been described in an excellent monograph by Mr. Warren K. Moorehead, there are twelve.

Arrangements for the meeting at Moscow of the International Congress of Anthropology and Zoology, to commence on August 13th of the present year, are being actively proceeded with. It will probably be attended by several distinguished English anthropologists. The subscription to the Congress for the Anthropological Section is 20 francs; for the Zoological Section, 20 francs; for both together, 30 francs, including the right to a copy of the record of its proceedings.

Mrs. Zelia Nuttall contributes to the *Internationales Archiv für Ethnographie* (vol. v. part i.) an article (in English) on ancient Mexican shields, illustrated by three plates, representing the various forms of military and ceremonial shields. The military shields were graded in material and colour according to the rank of the wearer and his services in the field. The majority of the shields transmitted to Spain by the conquerors, and recorded in the Spanish inventories, were gala shields, many of them decorated with gold, feather-work, and precious stones. It has hitherto been supposed that three feather shields only were in existence at the present day—two at the Museum of Stuttgart, and the one given by the unfortunate Emperor Maximilian to the National Museum of Mexico, and described as Montezuma's shield. Visiting, however, some months ago, the old castle of Ambras, near Innsbruck, Mrs. Nuttall found, to her surprise, a fourth example, answering to the description in the inventory of 1596 of "a shield of red feathers, on its field a blue dragon of coarse mosaic work, garnished with gold leaf," and still in a truly marvellous state of preservation. It is composed of the most precious and valued feathers employed in ancient Mexican feather-work, such as were reserved exclusively for the decoration of images of the gods and the use of supreme rulers. The blue dragon, she suggests, may represent the fabulous Ahuizotl or the coyote.

Prof. Giglioli communicates a letter as to the ornamental stone adze from New Ireland, referred to in *Athen.* No. 3310, from Mr. R. Parkinson, inspector of native labourers, whose first impression (he never having seen one like it) was that it must be the fabrication of some sailor during his spare time. Upon further inquiry among the natives, however, Mr. Parkinson ascertained that such things exist, but for some reason are kept secret by their owners and not readily offered for sale. He attributes the design of lizards, birds, and human figures to the wild fancy of the natives, and not to any mythological ideas.

Mr. Frederick Starr gives an account of the ethnographical objects contained in the Moravian missionary museum at Herrnhut, and at the mission-house museum at Basle. In the former

are some American specimens of special interest, among them a fine old wooden mask, with teeth made of pegs, and with scalp locks for hair, which Mr. Starr considers to have been used by the Eastern tribes.

Prof. Dr. W. Joest, of Berlin, contributes (in German) an account of Malayan songs and dances at Ambon and the Uliase in the Moluccas. He gives the music and words, with translation, of twelve songs, and a number of specimens of dance music. Some of the songs are of considerable length, one extending to sixteen stanzas. Most of them are love songs.

The last volume of the United States Geographical and Geological Survey of the Rocky Mountains Region, just sent to men of learning in Europe, is a work of great value and interest. It is the sixth volume of contributions to North American ethnology. It is entitled the *Cegiha Language*, by James Owen Dorsey, and consists of 794 quarto pages, with a copious index. It is to be followed by the vocabulary and grammar of the language and dialects. The language will be better known as the Omaha, a division of the Sioux, and is described by Dr. Latham (p. 461) in the 'Comparative Philology.' It lies near the Dakota and Hidate, in which analogies to the Old World languages have been traced, and there is every appearance that the Masaya of Nicaragua (p. 436) is an outlying member of the group. Mr. Dorsey has since 1873 devoted himself to Siouan researches. The volume now before us includes a remarkable collection of folk-lore and native correspondence, partly in the original and partly in translation. The rabbit figures largely in the folk-tales. This will be a great record and repertory on these subjects for the man of science, even to the time when the language shall have passed away. It is a monument, too, of the munificence of the United States Government. With this work on Omaha has come another laborious compilation on the *Algonquian Languages*, by James Constantine Pilling, also belonging to the Bureau of Ethnology. The object has been to make the book a complete record of everything printed or in MS. relating to this great group of languages, and certainly Mr. Pilling seems to have achieved it. The entries (mostly in very small type) are 2,245 in number. As they embrace the languages with which our people first came in contact in New England, and are illustrated by eighty-two facsimiles of rare books, they give a history for two centuries and a half of North American philology. A chronological index is a peculiar and useful feature.

From *Further Papers relating to the Protected Malay States* (Blue-book C. 6576 of 1892), recently issued, we are very glad to learn that the Perak Museum is in a satisfactory condition, and is valued by the native population. In the year 1890 the ethnological specimens were largely increased, and there are now 481 weapons and 225 stone implements exhibited. The Malay silver work was added to, and a most interesting collection of ethnological objects has been obtained from the island of Nias, which will be exhibited when the extension of the present buildings is completed. Materials for the flora and fauna of the Malay Peninsula are also being assiduously collected in the museum. A few interesting ethnological notes are given in some of the reports. Mr. Swettenham, the British Resident, accompanied the Sultan on a visit to the graves of all his predecessors of the present dynasty. Sultan Ayer Mati was buried on the Perak river, and the curious headstones of his grave are almost as perfect now as when they were erected over four hundred years ago. The Sultan's whole family accompanied him to a sand-spit at the mouth of the Perak river, where the rites necessary to the final ceremony of his installation were duly performed. Prof. Vaughan Stevens made a few short trips to the edges of the Sakai districts in Jelai and Telom and among the aborigines of the coast tribes.

His observations go to show that the Sakai are far more numerous than was formerly supposed. They live for the most part in groups of from two to three families, and are divided into two distinct tribes, called by themselves Senoi and Tembe respectively. The Senoi dialect is practically identical with that in use among the Sakai tribes of Kinta and the Lengkuas tribes near Blanja, in Perak, while the Tembe tribe speak a dialect equally similar to that in use among the Sakai tribes of Legap and Korbu, in the Plus district of Perak. Words to express any numerals higher than three are not found in either of these dialects.

#### GEOGRAPHICAL NOTES.

It is Mr. Fisher Unwin's intention to continue the series of "Climbers' Guides," published by him in 1890-1, till the whole Alpine range has been dealt with. Mr. Conway, the author of 'The Eastern Pennine Alps,' who is at present travelling in the Himalayas, and the Rev. W. A. B. Coolidge, the well-known authority on Switzerland, will preside over the undertaking. The two editors will contribute the forthcoming volume, which will describe 'The Lepontine Alps' (Simplon and Gothard). This volume will be followed by 'The Central Alps of Dauphiné,' by Messrs. Coolidge, Duhamel, and Perrin.

The June number of the *Proceedings* of the Royal Geographical Society is replete with papers of varied interest. Foremost may be mentioned Sir M. E. Grant Duff's 'Address on the Progress of Geography,' which, while more comprehensive, is also far more chatty and readable than usual. Mr. A. Ross's narrative of his recent journey to the head waters of the Ucayali, in Central Peru, combined with the instructive discussion that followed its reading, tells much of a region endowed with rich resources; while Mr. C. R. Markham discourses thoughtfully and pleasantly of the late Prof. Freeman and his geographical instincts, which induced him to study so many historical events *in situ*, and thus lent an additional charm of interest to his writings. The geographical notes are numerous, and quite as interesting as usual. Lastly, we must not omit to notice a very full and sympathetic memoir of the late Sir Lewis Pelly, by Sir Frederic Goldsmid, to whom the Society is already indebted for so much valuable literary and scientific work. Death has been unusually rife of late among distinguished geographers, and many of the obituary notices that have appeared in the pages of the *Proceedings* are really creditable contributions to biographical literature, and worthy of being published in a collective form.

#### SOCIETIES.

ROYAL.—June 16.—Lord Kelvin, President, in the chair.—The following gentlemen were admitted into the Society: Lieut.-Col. R. Y. Armstrong, Prof. J. A. Fleming, Mr. R. Giffen, Prof. W. A. Herdman, Mr. J. Joly, Dr. J. Larmor, Prof. L. C. Miall, and Dr. A. D. Waller.—The following papers were read: 'On a Multiple Induction Coil Machine and its Results,' by Lord Armstrong; 'On the Beams of Light seen with Partially Closed Eyelids,' by the late Prof. J. Thomson; 'Voltaic Cells with Fused Electrolytes,' by Mr. J. Brown; 'The Physiological Action of the Nitrites of the Paraffin Series considered in connexion with their Chemical Constitution,' Part II., by Profs. Cash and Dunstan; 'On the Estimation of Uric Acid in Urine,' by Mr. F. G. Hopkins; 'On the Potential Difference required to produce a Spark between Two Parallel Plates in Air at Different Pressures,' by Mr. J. B. Peace; 'Magnetic Properties of Pure Iron,' by Messrs. F. Lydall and A. W. S. Pocklington; 'Electro-chemical Effects on magnetizing Iron,' Part IV., by Mr. T. Andrews; 'On the Early Development of Cirripedia,' by Mr. T. T. Groom; 'Note on the Spectra of the Flames of some Metallic Compounds,' by Profs. Living and Dewar; 'The Air-bladder and Weberian Ossicles in the Siluroid Fishes,' by Profs. T. W. Bridge and Haddon; 'Contribution to the History of the Interchange of Pulmonary Gases in the Respiration of Man,' by Dr. Marcet; 'Preliminary Note on the Pressure developed by some



New Explosives,' by Capt. Noble,—"The Reserve-proteid of the Asparagus Root," by Profs. Vines and J. R. Green,—"Note on the Structure of Rhabdopleura," by Dr. Fowler,—"On the Alimentary Canal of *Pontia brassicae*," and "On a New Method for the Bacteriological Examination of Water, and on a New Bacillus discovered in Rain-water," by Dr. Griffiths,—"On the Flask-shaped Ectoderm and Spongioblasts in one of the Keratosa," by Mr. G. Bidder,—"The Cerebrum of *Ornithorhynchus paradoxus*," by Dr. A. Hill,—"On Thermal Radiation in Absolute Measure," by Dr. Bottomley.—The Society adjourned over the long vacation to November 17th.

**GEOGRAPHICAL.**—June 20.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Lieut.-Col. Trotter, Lieut. G. Cave, Rev. H. E. Ketchley, Rev. E. O. Kneeb, Rev. J. L. Roger, Messrs. W. J. Archer, H. Chamberlain, W. A. Chanler, F. A. Edwards, R. C. Kessler, A. S. Rose, and V. O. Woods.—The paper read was "Columbus, his Life and Discoveries in the Light of Recent Research," by Mr. Clements R. Markham.

**NUMISMATIC.**—June 16.—Annual General Meeting.—Sir J. Evans, President, in the chair.—Mr. H. F. Amedroz was elected a Member.—The annual medal of the Society was awarded to Prof. R. Stuart Poole, Keeper of Coins in the British Museum, in recognition of his long connexion with the Numismatic Society and of his services to numismatic science extending over a period of nearly forty years.—The President in presenting the medal to Prof. Poole said that a debt of gratitude was owing to him from all lovers of numismatic science for the excellent series of Catalogues of Greek, Roman, English, and Oriental coins, compiled in the Medal Room of the British Museum, and in part by himself, during his long tenure of office; and he was glad to think that the hearty good wishes of a large body of friends and admirers would accompany him on his approaching retirement from the British Museum, and that in his professorship at University College he had found a congenial sphere of action in which his acquirements in archaeology and numismatics would, he hoped, for many years to come, play an important part.—Prof. Poole, in returning thanks to the Society for its recognition of his work in numismatics, expressed a hope that his retirement from his official duties might lead to a renewal of his old ties with the Society, and to his having more leisure time to devote to the advancement of the science in the pages of the *Numismatic Chronicle*.—A ballot was taken for the Council for the ensuing year, and the following were elected: President, Sir J. Evans; Vice-Presidents, Mr. H. Montagu and Dr. H. Weber; Treasurer, Mr. A. E. Copp; Secretaries, Mr. H. A. Grueber and Dr. B. V. Head; Foreign Secretary, Mr. W. Wroth; Librarian, Dr. O. Codrington; Members of the Council, Rev. G. F. Crowther, A. J. Evans, Lord Grantley, R. A. Hoblyn, L. A. Lawrence, A. E. Packe, General G. G. Pearse, Prof. R. Stuart Poole, E. J. Rapson, and Col. F. Warren.

**ZOOLOGICAL.**—June 14.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during May, calling special attention to a pair of the rare passerine bird the grey colly-shrike (*Hypocotilus ampe-linus*) from Fao, Persian Gulf. He also made some remarks on the most interesting objects observed during a recent visit to the Zoological Gardens of Rotterdam, the Hague, Amsterdam, and Antwerp.—Dr. J. Anderson exhibited and made remarks on some specimens of the mole-rat (*Spalax typhlus*) from Egypt.—Prof. Howes exhibited and made remarks on some photographs received from Prof. Parker, of Otago, New Zealand, illustrative of sealions, penguins, and albatrosses in their native haunts.—Mr. W. S. Kent exhibited and made remarks on some photographs of a species of the genus *Podargus*, showing the strange attitudes of these birds in a living state.—Communications were read: from Mr. T. D. A. Cockerell, containing particulars of the occurrence of a species of jacana (*Jacana spinosa*) in Jamaica, by Prof. Romanes, on some results recently obtained from the cross-breeding of rats and of rabbits, showing that it did not follow that a blending of the characters of the parents was the result of crossing two different varieties, by Dr. Dawson, on the fur-seal of Alaska, by Mr. Slater, on the habits of a South African snake (*Dasypeltis scabra*) as exhibited by an example now in the Society's gardens; Mr. Slater also read some extracts from a letter addressed to him by Mr. H. H. Johnston, announcing the despatch of a consignment of natural history specimens illustrative of the fauna and flora of the Shiré Highlands.—Papers were read: by Mr. F. E. Beddard, on the brain and muscular anatomy of *Aulacodus*, by Mr. G. W. Butler, on the subdivision of the body-cavity in

snakes, being a continuation of the subject treated of in a memoir on the subdivision of the body-cavity in lizards, crocodiles, and birds, previously read before the Society, by Mr. J. W. Gregory, on his researches on the British paleogene Bryozoa, of which he recognized 30 species, represented in the national collection by about 750 specimens, by Mr. Slater, on a small collection of birds from Anguilla, West Indies, made by Mr. W. R. Elliott, one of the collectors employed by the committee for the exploration of the Lesser Antilles, by Prof. G. J. Romanes, on a seemingly new diagnostic character of the Primates, which was that the terminal joints of both hands and feet in all species of this order are destitute of hairs: this rule did not apply to the lemurs, by Mr. O. Thomas, on the genus *Echinops*, of the order Insectivora, and notes on the dentition of the allied genera *Ericulus* and *Centetes*, by Mr. G. A. Boulenger, on the reptiles and batrachians collected by Mr. C. Hose on Mount Dulit, North Borneo, amongst which was a fine new lizard of the genus *Varanus*, proposed to be called *V. heteropholis*; two new batrachians were also described as *Rhacophorus dulitensis* and *Nectophryne hosii*, by Lieut.-Col. H. H. Godwin-Austen, on new species and varieties of the land-molluscan genus *Diplommatina*, collected by himself, and more recently by Mr. W. Doherty, in the Naga and Manipur hill ranges; the author described twenty-seven supposed new species, the most remarkable being *D. unirennata*, with a peculiarly formed peristome, and from Mr. B. B. Woodward, on the mode of growth and the structure of the shell in *Velates conoideus*, Lamk., and in other Neritidae. The mode of growth and the structure of this shell were described as follows: up to a certain point the growth is normal; a change in the direction of growth afterwards takes place, and the test is enlarged by the addition of fresh shelly matter on the exterior of the under side and by the removal of previously formed layers on the inner surface. The internal septum that serves the purpose of a myophore was shown to have originated in the paries, which, in the course of growth, had been replaced by the septum. In this respect *Velates conoideus* epitomized in its life-history conditions which are found in distinct recent species of the closely allied genus *Neritina*. The relations of the paries and septum in this last genus were also described in this paper.—The Society then adjourned till November.

**HISTORICAL.**—June 16.—Mr. H. E. Malden in the chair.—A paper was read for Dr. von Bulow and Mr. Wilfrid Powell, containing the German text, with English translation, of the diary of Philip Julius, Duke of Pomerania, during a visit to England in the months of September and October, 1602.—This paper will be printed in the Society's *Transactions*.—An interesting examination of the credibility of the narrative was made by the Chairman.

**FOLK-LORE.**—June 15.—Mr. G. L. Gomme, President, in the chair.—Mr. Stuart Glennie read a paper entitled "Some Queries as to Animism." It consisted of the following seven queries, with remarks under each:—1. Is there not an extraordinary fallacy in Mr. Spencer's fundamental affirmation that animals distinguish between animate and inanimate, and that men did so also till misled by the ghost theory? 2. Is not the subsumption of fetishism under animism, as by Dr. Tylor, a self-contradictory confusing of two essentially different conceptions? 3. Is there any adequate evidence, or indeed any evidence at all, of the elaborate inductions attributed by Mr. Spencer and Dr. Tylor to savages in the working-out of the theory of animism, their so-called "savage-philosophy"? 4. Is there, if we duly criticize the arguments brought forward in support of it, any evidence that the "ghosts" of Mr. Spencer and Dr. Tylor are so general a folk-conception as is affirmed, if, indeed, a folk-conception at all? 5. Must not at least two perfectly distinct, though correlated folk-conceptions of nature be recognized—the Zoönist and the Supernalist conception of nature? 6. May not far more verifiable origins than those affirmed in the theory of animism be found both for the conception of nature as itself living, or the Zoönist conception, and for the conception of nature as inclusive of beings of a superhuman character, or the Supernalist conception? 7. While ignoring, as we have seen, the difference between the Zoönist and the Supernalist conceptions of nature, does not this theory of animism also ignore the difference between the two equally opposed classes of rites connected with nature—those, namely, of witchcraft, in which the powers of nature are commanded, and those of religion, in which they are implored?—An animated discussion arose after each query had been stated and supported; and it was resolved to print the paper and have all the points raised more fully discussed at a future meeting.

**ARISTOTELIAN.**—June 13.—Mr. S. H. Hodgson, President, in the chair.—The Report of the Executive Committee and financial statement for the thirteenth session was read and adopted.—The officers of the Society were re-elected for the ensuing session.—Mr. W. Boulting read a paper "On Mr. F. H. Bradley on 'Thought and Reality.'"—The paper was followed by a discussion.

**HELLENIC.**—June 20.—Annual Meeting.—Prof. Jebb, President, in the chair.—The honorary secretary (Mr. G. Macmillan) read the Report of the Council. Special reference was made to the development of the scheme for the loan to members of lantern slides useful for lectures on Greek art and archaeology, and to the further extension of previous arrangements for the distribution to members at cost price of photographs of Greek subjects. Grants had been made of 100% to the School at Athens, and of 25% to Mr. F. C. Penrose towards his investigations into the orientation of Greek temples. A grant of 25% had been promised to Mr. W. R. Paton for excavations in the island of Cos. Some important foreign archaeological books and pamphlets had been added to the library, and arrangements had been made for procuring, either by purchase or exchange, some of the leading philological journals. Turning to the finances, the Report stated that the total receipts of the year from all sources amounted to 976%, the expenditure to 992%, but this included 100% added to the invested stock. There had been an increase of upwards of 100% in the sales of back volumes to new members and to libraries. The effective balance in the hands of the bankers at May 31st was 239%. No fewer than sixty-four new members had been elected during the year, which, after allowing for the loss of thirty-three by death or resignation, still left an increase of thirty-one, and raised the total of members to 724, while the subscribing libraries now numbered 107. On the whole, the Council felt that the Society had every reason to congratulate itself upon a successful season. The Report was unanimously adopted.—The Chairman referred briefly to the loss which the Society had sustained by the death of two of its vice-presidents, Sir W. Gregory and Prof. Freeman, but did not consider that there had been any salient points in the progress of Hellenic studies during the year such as to afford material for the usual address from the chair. He therefore called upon Mr. Penrose to give some account of his researches into the orientation of Greek temples, and Mr. Bent to say something of his recent discoveries in South Africa.—At the usual ballot Prof. Jebb was re-elected President, the former Vice-Presidents were re-elected, and Dr. E. Freshfield and Prof. Stuart Poole were elected in place of Sir W. Gregory and Mr. Freeman. Mr. I. Bywater, Prof. L. Campbell, Mr. H. G. Dakyns, Mr. F. G. Kenyon, Mr. R. A. Neil, and Miss Eugenie Sellers were elected to vacancies on the Council.

#### MEETINGS FOR THE ENSUING WEEK.

MON.	Institute of British Architects, 8.—Presidential Address on presenting the Royal Gold Medal to M. C. Daly.
TUES.	Photographic, 8.—Discussion on 'Latitude of Exposure.'
WED.	United Service Institution, 3.
	Society of Arts.—4, Annual General Meeting; 9, Conversazione, South Kensington Museum.
FRI.	United Service Institution, 3.
	Geologists' Association, 8.

#### Science Gossip.

**SURGEON WILLIAM COLLES**, Secretary to the Royal College of Surgeons of Ireland, is dead. He was the eldest son of the late Dr. Abraham Colles, a well-known man in his day. Dr. William Colles was himself an author of medical handbooks. He was Regius Professor of Surgery in Trinity College, Dublin.

FROM Christiania comes the news of the death of the well-known botanist Prof. Schuebeler.

#### FINE ARTS

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The ONE HUNDRED AND SEVENTEENTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance 1s.; Catalogue, 1s.

ALFRED D. FRIPP, R.W.S., Secretary.

#### THE ARCHAEOLOGICAL SOCIETIES.

**The Yorkshire Archaeological and Topographical Yorks.** Part XLV. (being the first part of Vol. XII.). (Bradbury, Agnew & Co.)—Mr. T. C. Mitchell has investigated the history of St. Alkelda, a person who figures in certain calendars, but of whose biography nothing is known. During the liturgical reforms carried out by the Roman Church in the sixteenth



century several reputed saints were removed from the place they had held in the Middle Ages, and in after days more than one learned Jansenist excited the anger of the authorities by endeavouring to demonstrate that certain reputed saints had never had any existence except in the imaginations of devout worshippers. Mr. Mitchell follows the same track, and, we think, has proved his case. St. Alkelda is reputed to have been a Saxon princess who was murdered by the Danes, and afterwards buried in the church of Middleham; a well near the church is named after her. Mr. Mitchell contends that the well is not named after the saint, but has given rise to the story concerning her. He says: "There can be little doubt that the name Alkelda is a Latinized form of the Saxon Halikeld, the holy spring, Halikeld being derived from two Anglo-Saxon words, *hælig*, holy, and *keld*, a fountain." A memoir signed J. T. F. gives a sketch of the late Mr. James Fowler, the well-known antiquary, whose death has been so great a loss to all those who love the history of our northern shires. Mr. Fowler came of a race of students. His grandfather William Fowler spent the greater part of a long life in publishing engravings of stained glass and Roman pavements. Mr. James Fowler wrote much, but nearly everything he produced is hidden in the pages of the *Archæologia* and the transactions of local societies. Mr. F. R. Fairbank has communicated a careful paper on Fishlake Rectory. Its only fault is that it is far too short. The Rev. J. T. Fowler has reproduced some fragmentary wall paintings relating to St. Cuthbert which have been found in Pitlington Church. They add nothing to our former knowledge of the legendary life of the saint of Holy Island, but are interesting memorials of the devotion of our ancestors. Mr. Perez has given sketches of certain pre-Norman crosses found at Gargrave. They are unhappily in a most fragmentary condition.

*Archæologia Eliana*. Parts 39 and 40. (Newcastle-upon-Tyne, Society of Antiquaries.)—These two numbers are a strong evidence of the growing usefulness of the Newcastle Society of Antiquaries. The first part contains several papers of remarkable interest. In one of them Mr. Dixon, of Rothbury, gives an account of salmon-poaching in the Coquet. His picture is a lifelike one, and no future history of Northumberland will be complete if such descriptions are excluded from it. An account of the descent of the land is, of course, indispensable; but the book will be as dry as a skin of parchment unless accompanied by personal history and biographical detail, incident and anecdote. In another paper Dr. Hodgkin's skilful pen describes a number of Roman vessels of bronze recently found at Prestwich Carr, near Newcastle. Similar sets have been discovered in Scotland, Yorkshire, and Northants. They belonged, no doubt, to the kitchen department; but were too thin to be placed upon a fire. We are pleased also to have an account, with several excellent illustrations, of what is called the Conyers falchion, a fine twelfth century sword which the owner of the estate of Sockburn on the river Tees was obliged to show to each new bishop of Durham when he first entered his diocese, and which was really the title deed of the land. The other part of the *Journal* is very properly surrendered to Mr. Bates for another instalment of his work on the 'Border Holds of Northumberland.' It is impossible to speak too highly of the labour and skill evinced by Mr. Bates in his treatment of this subject, and his descriptions of the adventures of Edward III. at Wark, of Hotspur, and of Margaret of Anjou after the battle of Hexham are valuable contributions to the history of England.

## MINOR EXHIBITIONS.

At the Fine-Art Society's gallery may be seen the large picture of the *Battle of Trafalgar* Mr. W. L. Wyllie has painted for the Junior United Service Club. A sort of panorama, it comprises in one view the long lines of the contending fleets as they are supposed to have appeared on the memorable October 21st, 1805, which was a beautiful sunny day, with little or no wind, but with a heavy ground swell setting from the westward. Owing to the swell, some of the hulls grind against each other, and there is much rending of the bulwarks and crashing down of yards, the noise of which, so vivid is the representation of the scene, we almost expect to hear in the intervals of the firing. The picture is noteworthy for the brilliant purity of its illumination and the power of that chiaroscuro of light hues which Mr. Wyllie has more than once treated with great good fortune. The drawing and modelling of the surface of the sea are thoroughly sound and true; nor are the general and local colours of this surface less to be admired. The picture depicts the crisis of the action. The much battered Victory is locked in the rigging of the Redoubtable, which is on fire, half her masts fallen on deck, her rudder destroyed, and with the *Téméraire*, herself an almost complete wreck and with her foresail on fire, lying athwart the Frenchman's bows; while, even then, she (the *Téméraire*) is pouring a tremendous broadside into her special antagonist the *Fougueux*. Mr. Wyllie has made effective use of the sunlit white sails, the whiter cannon smoke, and the black clouds which hang about the burning ships, their sails and rigging, but he has not overdone these fuliginous elements nor omitted to give distinctness to every feature of the composition, crowded as it is. The painter is etching this work for publication, and the picture itself will, after the exhibition is closed, fill a space reserved for it in the hall of the club. When it is hung it ought to be covered with glass; nothing less will preserve its pure tones and brilliant colours from the effects of our foul atmosphere.

In the same gallery are hung more than a hundred water-colour drawings of Devonshire scenes and skies, painted with tact, dexterity, and sympathy by Mr. H. B. Wimbush, which, although a little mannered, and in many respects mechanical and scholastic, as we see in Copley Fielding's works (which these drawings resemble), are very frank, pleasing, and clever. The best, because the least mannered, are No. 23, *A Sultry Evening, Seaton, Beer Head* (33), *Off Babbicombe* (73), *Dartmoor* (89), and *Dittesham-on-the-Dart* (99).

## THE RUINS OF RHEY.

Hoburne, Christchurch, Hants, June, 1892.

MR. CURZON'S excellent and exhaustive work will certainly be the book upon Persia for many years to come, and I—as a former dabbler, though in a very small way, in the same field—would rather not be misrepresented by so justly eminent a writer.

Now in describing the ruins of Rhey Mr. Curzon observes in a note:—

"Nevertheless Stuart, who wrote in 1835. Lady Sheil, Binning, and Ussher all mention and describe the Sassanian bas-relief, which it is therefore clear that not one of them had ever so much as seen."

He therefore gives us all the lie direct. I can only answer for myself, and I certainly have described the ruins of Rhey very much in the words used by Mr. Curzon, though not so amply or so well; and I may herewith remark that my observations were always written down on the very day that I noticed any objects of interest.

With regard to the particular piece of sculpture in question I say that

"I was not able to get near enough to obtain a close inspection of a figure on horseback, rudely cut on the face of a scarped rock, which represents one of the Sassanian monarchs killing some wild animal.

This carving is high up the valley which divides the mountain from the citadel."

I am gratified that my unpretending little book, written so long ago that I imagined it to be quite forgotten, should be cited by so distinguished a writer as the Hon. G. Curzon; but an old soldier and an old traveller does not like to have his truth impugned, and I therefore request that you will do me the favour to insert this letter in the next issue of a paper to which I have been for many years a subscriber.

Mr. Curzon names me (throughout his book, as W. K. Stuart, but I have never borne any other name than that with which I have the honour to subscribe myself as

CHARLES STUART, General.

## CHARLES KEENE'S FIRST ILLUSTRATIONS.

MR. LAYARD in his interesting volume on Charles Keene reproduces some studies and a proof of a woodcut illustrating 'Robinson Crusoe.' Mr. Layard says:—

"Whether these illustrations were ever published I have been unable to discover, although there can, I think, be little doubt about it, but no trace of the edition has been found in the British Museum."—P. 12.

The illustrations were published in an edition which may be seen in the British Museum Library (press mark 1156. f. 6):—

[Select Library Edition.]

The Life | and | Surprising Adventures | of | Robinson Crusoe | of York, Mariner, | Written by himself. | A New Edition, | with Illustrations. | London, James Burns, | MDCCCXLVII, | sm. 8vo. pp. xiv, 363. Preface signed J. F. R. [i. e., Rev. J. Fuller Russell].

The book is very prettily got-up. The illustrations (five in number) are well drawn and full of detail, but are without any sense of humour. Each woodcut is marked "C. Keene del. J. Cooper sc." The stock of some of Burns's publications was afterwards purchased by E. Lumley, who describes this edition in his catalogue as "Robinson Crusoe, Life and Surprising Adventures of. Beautiful Illustrated Edition, carefully edited by Rev. J. F. Russell, fine type and paper, cloth gilt, choice artistic plates by Keene, 3s., pub. 4s. 6d."

A copy of the edition sold by Lumley was the first book ever given to me, so that Keene's charming illustrations are associated in my mind with the earliest joys of book-ownership.

HENRY R. TEDDER.

## NOTES FROM SICILY.

DURING the last two years excavations have been made with the object of bringing to light the fortifications which lie around the Acropolis of ancient Selinus, now called Selinunte. In exploring the western side of these walls of defence two towers were discovered last year, one semicircular, the other rectangular. Near the latter a metope was found, somewhat broken in the lower half, representing two magnificent figures of divinities of fine archaic style, which have been identified by Prof. Patricolo as Hermes and Hera. This important and unexpected discovery (for it was made outside the Acropolis and in a place where no temple existed) has been followed by others. In the new campaign, begun this year on the 30th of January, and directed to an examination of the fortifications added at the northern entrance of the Acropolis, there came to light on the 10th of February three new metopes, the discovery of which, announced at the time in the *Athenæum*, has aroused the greatest interest in the archaeological world. They were found amongst the heaps of stone belonging to a wall badly constructed out of ancient materials, a few metres distant from the semicircular tower discovered last year. The stone which has been used for these sculptures is a white *tuff* of Menfi (a locality to the east of ancient Selinus), which stone, as has been proved by all the excavations hitherto made, was commonly used by the Selinuntines in their sculptures, and



especially in archaic metopes. The thickness of the blocks of these three newly discovered metopes is 30 centimètres, and their dimensions show that they belonged to a single edifice; for they are all of equal height, and vary only slightly in width—a circumstance explained by the well-known fact that in the frieze of a temple the metopes nearest the angles were of a slightly different breadth from those in the middle. But according to Prof. Salinas, of Palermo, they did not belong to any of the temples hitherto discovered at Selinus. The temple from which they come, and which will probably be found if excavations are made on a large scale in the interior of the Acropolis, must have been destroyed in very ancient times, because these stones served as building materials for the fortifications, which were very likely erected by the Syracusan Hermocrates, not long after the original walls of the city had been destroyed by the Carthaginians in the disastrous struggle of 409 B.C.

The best preserved of these metopes is almost entire, being only slightly injured in the lower angle of the right side, and still more slightly on the surface of one point of the cornice. It represents a strongly built bull, with long tail, in the act of running, or rather, as would appear from the position of the fore legs, swimming in the sea, an act which is conventionally indicated by means of the emblem of two dolphins represented under the legs of the animal. The head of the bull is sculptured in front view (not, like the body, in profile), with short but thick and strong horns, and abundant hair between the horns arranged in many small curls or clumps. Upon its back is seated a woman clothed in a long *chiton* and with a short *himation*, or small mantle, which reaches down to the waist, and has an indented border fringe all round. The figure is holding on with the left hand by a horn of the bull, while she supports herself with the right hand on its back. The type of the face in profile, the arrangement of the hair, which falls upon the shoulders in two thick masses, and the angularity of the curves, especially of the thighs and of the knees, are characteristics of the archaic style to which it belongs; but the whole appearance of the figure possesses a certain grace and life, which display very accurate workmanship, and a more perfect art than that which has produced the rude and grotesque figures of the Selinuntine metopes now in the museum of Palermo.

Whilst this block gives us the representation of a myth, viz., the rape of Europa by the bull, the second metope—also entire, but a little more damaged in the lower part—presents a single figure of emblematic character, consisting of a winged sphinx, the head sculptured in profile, with thick hair falling on the shoulders. It has a long tail, which, passing between the hind legs and coming up under the belly, curls in the air high over the hinder portion of the body, almost to the height of the wings, thus appropriately filling up the artist's field. The sphinx is in the act of walking slowly towards the right, thus making us suppose that there was another metope serving as pendant to it, with the figure of a sphinx going towards the left. The type is strongly suggestive of an Oriental character.

The third metope was found completely ruined. In order to make it fit in the construction of a wall the figure had been broken away in ancient times with some iron implement, so that only traces of the relief now remain. But these are sufficient to show that it represented a bull with a man who had it in command, viz., a scene from the myth of Heracles. Heracles with the bull is also a type frequently occurring on the coins of Selinus, and Prof. Salinas has proved that such representation formed that of the official seal of the city itself.

All these metopes preserve notable traces of polychromy, which, however, cannot be thoroughly studied till the cleaning is finished. In the metope of Europa with the bull the

ground was painted red, as was also the inner part of the bull's ears. The pupils of the animal show traces of a dark colour, and remains of a blue colour can be seen amongst the hairs of the tail. The graffite palmettes and a deeper-cut egg border on the upper cornice were also painted.

Prof. Salinas, who has handed in his report to the committee of the *Monumenti dei Lincei* in order to be published with plates in photograph, is of opinion that these metopes, in which a resemblance can be discerned to the more archaic terra-cottas inspired by Oriental art, are of a little later date than the end of the seventh or the beginning of the sixth century B.C.

Whilst from this furthestmost Greek colony of Western Sicily these sculptured monuments have been recovered, which enable us to study in a new and wider light the history of the beginning of Hellenic art, Dr. Orsi has been continuing on the eastern coast of the island, near Syracuse, his fruitful researches on the culture of the Siculi by exploring the pre-Hellenic necropolis of Cozzo del Pantano. It occupies a rocky height beyond the great *pan-tano* of Syracuse, and is composed of the usual small chambers excavated in the rock, some of the larger having the form of a real *tholos*. The greater part have been rifled in former times, but in almost all there were found remains of primitive Siculan grave-goods in greater or lesser number. In some was recognized above the deepest and most ancient stratum a Greek deposit of the sixth and fifth centuries B.C.; and in one was found a later Roman deposit of the third or fourth century after Christ. This custom of making use of more ancient tombs for burying the dead at a much later period, either by removing the remains of the corpses at first buried there or by leaving those remains and making a fresh interment, is not uncommon in the cemeteries, and was lately observed even in that of Megara Hyblæa.

From the discoveries of Dr. Orsi on this new site it would seem to be proved that the necropolis belongs to the period which is called by him the second Sicilian period, and which is determined by the tombs of Milocca and by those of Plemmyrion. Objects of flint are here rare, because they give place to bronze. Still, there are not wanting axes of basalt, of which six were found in a single tomb. Amongst the numerous objects of bronze are some *fibulae* of undoubtedly primitive types, which will help to throw light on the much vexed question of the *fibulae* from Mycenæ and from the *terremare*. From large and rich tombs were taken two Mycenaean swords in fragments, and from others some dagger blades. But a very remarkable fact is the presence in a tomb of a vase of Mycenæ, the third which has now been discovered in Sicily. It is a *kylix* in form, and the decoration is perfectly identical with that of one from Haliké. One tomb, not very large, but intact, proved to contain an enormous number of corpses, not fewer than sixty skeletons being counted. Another contained, by the side of numerous skeletons, some fifty fragmentary vases, a great number of which can be completely put together. The prevailing forms are those of a cup and foot in the shape of a double cone touching at their summits, and of a cup with stem in form of a tube, in both of which forms Dr. Orsi is inclined to recognize copies in terra-cotta of vases in metal, maybe Mycenaean. Some are furnished with enormous handles in the form of two horns, and they are about half a metre high.

The Roman *Monumenti dei Lincei* will publish all the reports of Dr. Orsi and Commandatore Cavallari. That of the first campaign of excavations—which has furnished important topographical and archaeological results, having brought to light a very large archaic collection, especially of vases and *figurini* in terra-cotta, from more than two hun-

dred tombs—is now being issued. The results of the second campaign are being arranged and illustrated for a succeeding number of the *Monumenti*, while a third campaign of excavations has just begun, and already about a hundred and fifty new tombs, hitherto untouched, have been explored, some of which give promising results.

Since the above letter was written, Prof. Salinas has announced two more discoveries at Selinunte. The first, which is of great interest for the topography of the ancient city, is that of the walls which formed an enclosure before the northern gate of the Acropolis, before the fortifications disintegrated during these late years were constructed. The second discovery, which has an important bearing on the history of art, is that of some pipes of painted terra-cotta with their waterspouts, and some large slabs, also of terra-cotta, with painted decorations fired upon them, designed to receive the crowning of a temple, according to the same system found at Olympia in the building of the Sikeliotai, and at Selinunte itself in the largest temple of the Acropolis. It was after the excavations at Olympia that Dr. Dörpfeld and others began to study this species of ornamental terra-cottas. Their origin is very ancient in the history of temple architecture, and they served to cover those upper parts of the temple which were made of wood, as the extremities of the beams of the roof, &c., and to protect them from the weather. They were fixed in their place by means of nails, and formed the *yeira* or cornices both on the sides and in the front; but in Greece their use was soon abandoned when marble began to be employed in the construction of temples. In Sicily and in Southern Italy, where stone continued longer in use, it would appear that such terra-cottas remained longer in vogue. Remarkable examples of them have been found of late years at Paestum and at Metaponto. The pieces now found surpass both in measurement and in preservation any that were hitherto known, and may lead to the discovery at the entrance of the Acropolis not only of the building from which the recent metopes have come, but also of a building of larger dimensions than even the greater temple, to which the painted terra-cottas now discovered served as decorations.

FREDERICK HALBHERR.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following. Engravings, after Constable, by D. Lucas: 'English Landscape,' a superb set of engraver's proofs, on the larger paper, 45*l.*; Salisbury Cathedral, engraver's proof, before the reaper or the birds, 28*l.*; ditto, 36*l.*; ditto, 42*l.*; first published state, 33*l.*; Vale of Dedham, 139*l.* Pictures and sketches: J. Constable, Hadleigh, an illustration to Gray's 'Elegy,' 110*l.*; Brighton, looking east, 309*l.*; Hampstead Heath, looking towards London, 472*l.* P. Wouvermans, A Landscape, with a peasant, horse, and dog, 141*l.*

The same auctioneers sold on the 18th inst. the following. Drawings: R. P. Bonington, Rouen, 73*l.* S. Palmer, from 'Il Penseroso,' Morn, 63*l.*; The Bellman, 63*l.*; The Curfew, 126*l.*; The Waters Murmuring, 110*l.*; The Lonely Tower, 141*l.*; from 'L'Allegro,' Towered Cities, 195*l.* C. Fielding, A Frigate and Fishing Boat, off the Eddystone, 52*l.*; The Glyddr Mountains, storm approaching, 69*l.* C. Stanfield, Portsmouth, 183*l.* F. Tayler, In the Highlands, 136*l.* R. Bonheur, The Horse Fair, 630*l.* W. Hunt, Too Hot, 357*l.* D. Cox, Bolton Park, 178*l.*; Tivoli, 117*l.* P. De Wint, Matlock, Derbyshire, 304*l.*; On the Tees, 115*l.* J. M. W. Turner, Tynemouth, 120*l.*; Wensleydale, 71*l.*; Fonthill Abbey, 299*l.*; Cassiobury, 346*l.* Pictures: A. Bonheur, Cattle going to Water, sunset, 105*l.* J. Crome, The Edge of a Wood, with sheep, 105*l.* H. Dawson, St. George's Docks, 157*l.* N. Diaz, Le Laboureur,



105*l.* W. Linnell, A Cornfield, 105*l.* J. Linnell, Sheep changing Pastures, 217*l.* E. Michel, A Landscape, with peasants and animals, 120*l.* P. Nasmyth, Haslemere, 1,365*l.*; A Landscape, with a cottage, and a man and a dog on a road, 199*l.* L. Alma Tadema, The Visit, 168*l.* R. Wilson, An Italian River Scene, with ruins, and figures dancing, 157*l.* B. W. Leader, Summer Day on a Welsh River, 178*l.* Vicat Cole, Scuir-na-Gillian, Isle of Skye, 126*l.* H. W. B. Davis, "Done Work," 252*l.*; Lost Sheep, 199*l.*; A Coast Scene, with sheep, 168*l.* E. Long, Egyptian Fruit-seller, 630*l.* D. Cox, Collecting the Flocks, 1,522*l.* J. F. Herring, sen., Interior of a Stable, 241*l.*; Quietude, 131*l.* W. P. Frith, English Merry-making in the Olden Time, 451*l.*; Pamela, 115*l.* T. Faed, Homeless, 241*l.* T. Webster, Roast Pig, 493*l.* T. S. Cooper, Amongst the Fells, East Cumberland, 252*l.* F. Goodall, Rebekah, 399*l.* Sir E. Landseer, Taking a Buck, 651*l.* W. Müller, The Bay of Naples, 462*l.* Sir D. Wilkie, The Only Daughter, 241*l.* Tito Conti, A Little Music, 246*l.* Sculpture: T. Brock, Hereward the Wake, 126*l.*

### Five-Art Gossip.

THE Congress of Archæological Societies in union with the Society of Antiquaries is this year to be held on the 20th and 21st of July. On the former day the members of the Congress will dine together, and Mr. Franks will hold a reception at Burlington House on the same evening. On the 21st the archæologists are to make an excursion to Silchester.

UNDAUNTED by the prospect of a General Election, the Society of British Artists are going to open a "special summer exhibition" at the beginning of July. The press view is fixed for Wednesday next.

MESSRS. ROBINSON & FISHER, finding their well-known auction-rooms in Bond Street less convenient than could be desired, and rather remote from the central quarters of the business they have long been engaged in, have taken the famous Willis's Rooms, in King Street, St. James's, and so far remodelled the renowned ball-room as to adapt it for auctions of pictures and other works of art, of which they held the first on Thursday last. Two excellently lighted and convenient rooms, capable of being used as one, and suitably decorated, are now available and accessible by an easy graded staircase. The situation, which is immediately opposite Christie's, speaks for itself. The exterior of the building, formerly as dull as dirty walls and dingy windows could make it, has been much altered for the better, and the whole is an improvement to a street that used to be depressing.

LOVERS of Blake will be attracted to Messrs. Sotheby's on the 14th prox., when a number of engravings, modern etchings, and drawings, besides ancient works of note, are to be sold. The Blakes include pencil sketches and framed drawings, and, among the latter, 'God measuring the Universe,' 'A Space of Sea with a Rainbow,' 'The Blind Tiriell,' 'Nunc dimittis,' and 'Mary Magdalen washing the Feet of Jesus.' Even more important are the paintings, in Blake's own material, of 'The Spirit of a Flea' (with John Varley's autograph note), 'Job and his Three Daughters,' 'The Nativity' (on copper), 'St. Matthew' (in tempera). Another rarity is a picture in oil by W. Howell Deverell, being a 'Scene from "Twelfth Night,"' a very interesting instance of a young man of genius, whom the catalogue mistakenly calls "a member of the Pre-Raphaelite Brotherhood." He belonged to that group, but was never elected.

WHILE Her Majesty's Theatre is being pulled down in order that its site may serve another purpose, it is to be hoped that care will be taken to preserve the long and well-designed panel on its eastern façade, enclosing a bas-relief

which was executed by Mr. Bubb to illustrate the progress of music, with Apollo and the Muses in the centre. It has considerable merit, and ought to find a place as a frieze or panel of some sort.

THE next number of the *Antiquary* will contain an article by Mr. W. H. St. John Hope on the recently discovered Christian basilica at Silchester (see *Athen.* Nos. 3371 and 3372). Mr. Haverfield will also contribute his usual quarterly article on Romano-British discoveries. The provincial museum to be described is that of Shrewsbury.

ARCHDEACON CHEETHAM writes:—

"Permit me a short rejoinder. You say that 'Dr. Cheetham's account of the intentions of the Rochester "restoration" committee exactly confirms what we said of them.' Allow me to say that my account directly contradicted what was said. We did not 'resolve to restore the later turrets of the west front into imitation Norman,' as was alleged, but to remove a portion of the masonry which had become dangerous. Whoever may have been the authorities who pronounced that it might be retained, they were wrong. It is now quite certain that the structure was rotten. It is, no doubt, true that the antiquaries of the future, if they are as incompetent as you suppose that they will be, may take nineteenth century Norman for twelfth century Norman; if we had decided to build in the Early English style, they might have taken our work for thirteenth century work. In fact, where rebuilding is necessary, I do not see how this risk is to be avoided, though personally I think that there is little risk that our successors in the Society of Antiquaries will be deceived. You are quite mistaken in thinking that I undervalue the historical character of a building, or that I would consent to remove ancient work without the most pressing necessity."

We have carefully re-read Dr. Cheetham's first letter, and are not able to find that "direct contradiction" of which he now writes. He said, "It is proposed to build in the place of that which is removed a pinnacle corresponding in style to that at the south-west angle." And in that statement we cannot find any other meaning than that the pinnacle is to be restored into imitation Norman, as we said it was. This refers to the north-west turret of the nave; but we are also told that the "tower or turret" at the corner of the north aisle is to be "restored" in like manner. We quite agree with the archdeacon that there is little risk that the antiquaries of the future will mistake the modern Norman work for what it makes believe to be. Our objection is that the large admixture of evidently spurious work will destroy the credit, and so take away the value, of such genuine Norman work as is permitted to remain.

AMONG the more promising efforts now being made to introduce a taste for and knowledge of art into some of the colonies, none is more commendable than that of Mr. Frank Cundall, reported in the *Journal* of the Institute of Jamaica for May last. Mr. Cundall, who is editor of the *Journal*, has published in it a sympathetic and highly intelligent address, which combines practical and quite practicable advice with abundance of spirit and thought. It is quite time the larger colonies extended their operations from picture collecting and gallery founding to art teaching, and, first of all, to the extension of education so as to include drawing, which, if not art, is at least the key of art.

### MUSIC

#### THE WEEK.

COVENT GARDEN.—'Don Giovanni'; 'Carmen'; 'Das Rheingold.'  
DRURY LANE.—'Tristan und Isolde.'  
ST. JAMES'S HALL.—Señor Sarasate's Concert. Richter Concerts.

THE opera season is proving successful, both artistically and financially, beyond the most sanguine hopes. The first performance of which we have to take note is that of 'Don Giovanni' on Thursday last week. M.

Maurel's Don, Madame Nordica's Elvira, and Miss Zélie de Lussan's Zerlina are familiar and admirable impersonations, but there was a new Donna Anna in the person of Mlle. Minnie Tracey. She will certainly not prove the long anticipated dramatic soprano, but she was fairly efficient vocally and dramatically, and may be termed a useful artist. M. Édouard de Reszke evinced a tendency to overact the character of Leporello, but he sang the music magnificently, Signor Dimitresco, on the other hand, leaving much to desire as Don Ottavio.

On Friday M. Jean de Reszke made his welcome *rentrée* in 'Carmen,' and gave conclusive proof that he had benefited greatly by rest and change of air, his voice being in excellent condition. In dramatic force of a legitimate kind and in general intelligence he remains the best Don Jose that has yet appeared. Madame Eames was sympathetic and pleasant as Michaela, and the rest of the characters had familiar exponents. Mention should be made of the remarkably bright rendering of the accompaniments under M. Jehin.

The promised cycle of Wagner's 'Der Ring des Nibelungen' was commenced on Wednesday with 'Das Rheingold,' admittedly the weakest, as it is the briefest, of the four sections of the tetralogy. The opponents of Wagner, who, from careless study of the drama or sheer wilfulness, speak of immorality in 'Tristan und Isolde,' a work that breathes the spirit of purity and inculcates the lesson of self-renunciation throughout, are on safer ground when they complain of the crowd of extravagant and contemptible creatures whom the poet-composer places before us in 'Das Rheingold.' Of course it was necessary to his scheme to make the old Scandinavian deities appear in a despicable light, but the atmosphere of crime and deception into which we are plunged is not pleasant to inhale. The inner significance of the opening scene between the Rhine daughters and Alberich, the bargaining between Wotan and the giants, and, finally, the curse attached to the gold, is plain to those who care to perceive it; but in this case there will never be agreement as to whether the end justifies the means. Musically, the work is not so conspicuous for the unfailing expression of genius which makes 'Tristan und Isolde' absolutely unique in art. Portions of the second and third scenes seem dull and insignificant, but the beauty and playfulness of the opening scene and the grandeur and dignity of the climax more than atone for any defects in the score. In brief, though 'Das Rheingold' is far from being unworthy of Wagner, it cannot be numbered among his greatest achievements. Wednesday's performance was, on the whole, of great excellence. The three Rhine maidens had agreeable representatives in Fräulein Traubman, Ralph, and Heink; Herr Lissmann was capable as Alberich, and Herr Lieban amusing as Mime. Herr Grengg and Frau Ende-Andriessen were sufficiently imposing as Wotan and Fricka respectively, and Fräulein Bettaque was, of course, unexceptionable in the small part of Freia. The giants Fasolt and Fafner were impersonated with appropriate roughness of speech and manner by Herr Wiegand and Herr Litter. Vocally,



by far the most grateful part is that of Loge, and it had an excellent representative in Herr Alvary, who sang well and acted with sufficient subtlety. Fräulein Froehlich as Erda, Herr Dome as Donner, and Herr Simon as Froh, completed the cast. The scenic arrangements were tolerable, but not striking. Herr Mahler's orchestra maintained its usual level of excellence throughout the evening.

Sir Augustus Harris is an impresario of infinite resource, or the unfortunate recall of Frau Sucher to Berlin might have jeopardized his performances of German opera. However, at the repetition of 'Tristan und Isolde' on Saturday at Drury Lane an Isolde new to London appeared in the person of Frau Ende-Andriessen, and the result was a gratifying success. The artist has sung at Bayreuth in small parts, and her qualifications for Wagnerian music-drama are by no means inconsiderable. She possesses a fine presence, and, though neither in charm of voice nor in subtlety of dramatic or facial expression is she the equal of Frau Sucher, she has fully mastered the character of the Irish princess as Wagner portrays her, and was quite equal to all reasonable requirements.

The orchestral concert of Señor Sarasate on Saturday afternoon was noteworthy for the performance of a new Symphony in c by Mr. W. G. Cusins. It would be rash to offer definite opinions concerning a work of a very ambitious nature after a first hearing, especially as no assistance was afforded to the hearer in the way of descriptive or thematic analysis; but it may frankly be said that the impression created by the work was in the main favourable, though the composer has erred on the side of diffuseness, each of the four movements being too long. The subjects are not fresh, but they are pleasing, and the treatment shows the hand of a musician. More than this at present cannot be said. Señor Sarasate's principal solos were Émile Bernard's Concerto, Lalo's 'Symphonie Espagnole,' and a Fantasia from his own pen, which can only obtain recognition as a showy virtuoso piece.

The Richter programme on Monday opened with Smetana's 'Lustspiel' Overture, a novelty at these concerts, though it has been heard more than once at the Crystal Palace. Extremely spirited in itself, it was played with so much vivacity on Monday that it created an extraordinary effect. Some vocal selections from 'Der Ring des Nibelungen' were announced originally; but as Herr Richter was dissatisfied at rehearsal, he very properly withdrew them, substituting the 'Siegfried Idyll,' which, of course, was played to perfection, the *scena* from the first act of 'Der Fliegende Holländer,' and Pagner's address from the first act of 'Die Meistersinger,' the last two items being rendered with fair effect by Mr. Andrew Black. The symphony was Beethoven's in b flat, No. 4, of which a very fine performance was given, though the *tempo* adopted in the slow movement was surely too fast. Grieg's 'Peer Gynt' Suite completed the scheme.

#### 'TANNHÄUSER' AT BAYREUTH.

In a recent number of the *Bayreuther Blätter* Herr Alexander Ritter gives a reply to attacks which a certain part of the German press has

lately made upon the Bayreuth festival plays. The following extract has special reference to the remarkable presentation of 'Tannhäuser':

"Before giving my opinion, let me, in order to avoid misunderstanding, state plainly in which sense I am going to use the term 'according to the master's intentions'; by this expression I do not mean to completely fulfil these intentions. Wagner never in his lifetime witnessed a performance of one of his works that completely satisfied him. Yet by his own endeavours and personal direction he succeeded in obtaining performances according to his intentions. But this only in rare cases. With 'Tannhäuser,' however, according to his own statement, even this never happened. After these remarks I may firmly state that the management of the Bayreuth festival has fully succeeded in solving this task, according to the intentions of the master himself, handed down by direct tradition, and not deviating from them in the minutest detail. The interest of the audience at the 'Tannhäuser' performances was, above all, riveted on the dramatic action, and this in such a manner that for no single moment was the attention drawn away from it; on the contrary, all musical embellishment only appeared to be a means to bring this action into prominence. This, however, is exactly the idea which guided the master in the creation of his work ('Gesammelte Schriften,' bd. vii. s. 179). Not to have been able to realize this idea in any of the performances that he directed himself Wagner repeatedly deplored. Now, when it is admitted on all sides—even on the part of opponents—that this idea was realized by the Bayreuth performances, because there the drama was brought into such lucid relief as had never before been done, such an admission constitutes the most effusive praise for the festival management that could be desired."

#### Musical Gossip.

WE have received the prospectus of the Gloucester Festival, to be held on September 6th, 7th, 8th, and 9th. The arrangements—which, however, are subject to revision—are at present as follows: Tuesday morning, 'Elijah'; evening, 'The Redemption.' Wednesday morning, a selection from Handel's 'Joshua,' one of his organ concertos, a new setting of the Lord's Prayer by Prof. Bridge, and Bach's cantata "My spirit was in heaviness"; evening (in the Shire Hall), a cantata 'The Birth of Song,' by Miss Rosalind Ellicott, Schumann's Symphony in d minor, Grieg's 'Peer Gynt' Suite, and a miscellaneous selection. Thursday morning, a new cantata 'Job,' by Dr. Hubert Parry, Beethoven's c minor Symphony, and Spohr's oratorio 'The Fall of Babylon'; evening, a cantata 'Gethsemane,' by Mr. C. Lee Williams, and Mendelssohn's 'Lobgesang.' Friday morning, 'The Messiah'; and evening a special service with the full orchestra and chorus, including Schubert's unfinished Symphony in b minor, Mendelssohn's 'Hear my Prayer,' and Handel's Occasional Overture. The principal vocalists engaged are Mesdames Nordica, Anna Williams, and Hilda Wilson, and Messrs. Lloyd, Houghton, Watkin Mills, Plunkett Greene, and Santley. The scheme is certainly one of the strongest ever issued in connexion with a Festival of the Three Choirs.

THE concert season has now attained its height, and the number of performances during the past week is probably unprecedented. We must return to Thursday of last week, when Signor Buonamici gave a pianoforte recital at the Princes' Hall. This artist comes from Florence, and he gave readings of Beethoven's curious Fantasia, Op. 77, the same composer's Sonata in f minor, Op. 57, and pieces by Chopin in a manner that distinctly indicated his nationality. The effect was frequently odd, and to our thinking occasionally vulgar; but of course it was interesting to note how pianoforte masterpieces appear to an Italian musician. Signor Buonamici was most acceptable in an Étude of Rubinstein, and in Liszt's extravagant Fantasia on 'Lucrezia Borgia.'

A SUCCESSFUL concert was given on Thursday evening at the Royal College of Music, the most important items in the programme being Beethoven's Quintet in c, Op. 29, and Schu-

mann's Sonata in d minor for pianoforte and violin, Op. 121.

ON Friday afternoon the annual orchestral concert in connexion with the London Academy of Music was given at St. James's Hall. Under the direction of Mr. A. Pollitzer exceedingly creditable performances were given of Schubert's unfinished Symphony in b minor and Beethoven's 'Fidelio' Overture; and most of the vocal and instrumental soloists acquitted themselves in a manner that may fairly be described as promising.

MR. EDGAR HULLAND and Mr. Alison Phillips gave a pianoforte and vocal recital at the Princes' Hall on Friday evening. Mr. Hulland is a highly capable executant, and gave on the whole acceptable performances of Bach's Chromatic Fantasia and Fugue, Schumann's 'Faschingsschwank aus Wien,' and miscellaneous pieces; and Mr. Phillips displayed a fine and well-trained voice in a number of high-class songs.

AT the concert of the Royal Academy of Music in St. James's Hall on Monday afternoon, Bach's cantata "Liebster Gott, wann werd ich sterben?" was performed under conditions approximate to those which prevailed during the composer's time in Leipzig. The choir numbered five to each part, the orchestra twenty-one in all, and a very unobtrusive organ part was supplied by Mr. Ebenezer Prout. The work was written for the sixteenth Sunday after Trinity, and the subject is a meditation on death and eternity. Spitta tells us that in the instrumentation of the first chorus we are to recognize the tolling of bells, the fragrance of blossoms, the sentiment of a churchyard in springtime. Further realistic touches are to be noted later on, but the character of the whole work is gentle and peaceful rather than funereal. Dr. Mackenzie is doing good work by reviving these cantatas, and happily the choice is practically unlimited. The remainder of the programme does not call for remark.

THE performances of Tuesday were nearly twenty in number, and it is obvious that the majority of them must pass unnoticed. In the afternoon Mlle. Szumowska gave a pianoforte recital in St. James's Hall, and interpreted a well-selected programme with much intelligence and technical facility. Mr. Wilhelm Ganz's annual concert took place at the residence of Mr. R. D. Sassoon, No. 1, Belgrave Square, a high-class miscellaneous programme being rendered by such artists as Miss Macintyre, Mlle. Minnie Tracey, Miss Georgina Ganz, Miss Alice Estey, Madame Patey, Miss Meisslinger, Madame Belle Cole, Mr. Ben Davies, Mr. Santley, Mr. Oudin, M. Johannes Wolff, M. Hollman, and the concert-giver.

IN the evening the most noteworthy performance was the fourth and last concert this season of the Musical Guild at the Kensington Town Hall. The programme included Mr. Algernon Ashton's Pianoforte Quintet in e minor, an interesting work, which should be heard again at a time of less pressure; Dr. Hubert Parry's Duet for two pianofortes in the same key; and Beethoven's Quartet in c, Op. 59, No. 1. Mrs. Hutchinson was the vocalist by special invitation. The Guild announces another series of concerts to take place in November and December next.

AMONG Wednesday's concerts one of the most prominent was that of Mr. W. G. Cusins in the afternoon, at St. James's Hall. The concert-giver's Septet in f, for pianoforte, wind, and double-bass, with which the programme opened, is an effective if not very original work, and it was excellently played by the composer and Messrs. Vivian, Lebon, Clinton, Wotton, Paersch, and Winterbottom. The rest of the programme was miscellaneous, among the artists who appeared being Madame Valda, Madame Patey, Madame Amy Sandon (who introduced



two original and characteristic songs by Mascagni), Mr. W. Shakespeare, and Señor Arbos.

We have received two little volumes, containing analyses of the leading motives of 'Tristan und Isolde' and 'Die Meistersinger' respectively, by Albert Heintz, translated by Constance Bache (Novello, Ewer & Co.). To those now making the acquaintance of these works for the first time these books will be found very useful. Herr Heintz's explanations are extremely minute, but his style is readable.

#### CONCERTS, &c., NEXT WEEK.

- ON. Society for the Prevention of Cruelty to Children's Concert, 3, St. James's Hall.  
 — Mr. Arthur Wellesley's Matinée, 3, St. James's (Banqueting) Hall.  
 — Miss Esther Palliser's Vocal Recital, 3, Princes' Hall.  
 — Miss Helen Meason's Concert, 3, Steinway Hall.  
 — Madame de Fonblanque's Concert, 3, No. 102, Harley Street.  
 — 'Das Rheingold,' 8, Drury Lane.  
 — Mr. Nicholas Mori's Concert, 8, Steinway Hall.  
 — Mr. Alfred Gilbert's Concert, 8, Princes' Hall.  
 — Covent Garden Opera, 8, 'Lohengrin.'  
 — Miss L'Estrange's Soirée Musicale, 8, St. James's (Banqueting) Hall.  
 — Richter Concert, 8.30, St. James's Hall.  
 TUES. M. Reisenauer's Pianoforte Recital, 3, St. James's Hall.  
 — Madame Constance Howard's Wagner Concert, 3, Steinway Hall.  
 — Mlle. Mathilda Enquist's Concert, 3, Messrs. Collard & Collard's Rooms.  
 — Mrs. Amelie Hubert's Soirée Musicale, 8, Steinway Hall.  
 — Covent Garden Opera, 8, 'Le Nozze di Figaro.'  
 — Performance of 'Orfeo' in aid of the Gordon Boys' Home, 9.30, Grosvenor Club.  
 WED. Miss Kuhe and Miss Beverley Robinson's Concert, 3, Meistersinger's Club.  
 — Sir Augustus Harris's Wagner Concert, 3, St. James's Hall.  
 — Herr Max Schwarz's Pianoforte Recital, 3, Steinway Hall.  
 — Messrs. Francis Walker and Waddington Cooke's Concert, 3, Portman Rooms.  
 — Mr. Graham Price's Recital, 8.30, St. James's (Banqueting) Hall.  
 — London Organ School Chamber Concert, 8.30, Messrs. Erard's.  
 — Mrs. Alice Shaw's Concert, 9, Lyric Club.  
 — London Sunday School Choir Festival, Crystal Palace.  
 — Covent Garden Opera, 'Die Walküre.'  
 THURS. Royal College of Music Concert, 8, Alexandra House.  
 — Miss Helena Marks's Pianoforte Recital, 8, Steinway Hall.  
 — Miss Atkinson's Violin Recital, 8.30, Princes' Hall.  
 — Mrs. Julie L. Wyman's Concert, 8.30, Princes' Hall.  
 — Repetition Performance of 'Orfeo,' 9.30, Grosvenor Club.  
 — Covent Garden Opera.  
 FRI. Mlle. Marie de Lido's Concert, 2.30, Portman Rooms.  
 — Sir Charles Halle's Schubert Recital, 3, St. James's Hall.  
 — Mr. Eduard Zeldensrust's Pianoforte Recital, 3, Princes' Hall.  
 — M. Sauret's Orchestral Concert, 8.30, St. James's Hall.  
 — Covent Garden Opera.  
 SAT. Mr. George Grossmith's Recital, 3, St. James's Hall.  
 — Covent Garden Opera.

TICKETS for ALL CONCERTS in above list at TREE'S OFFICE, St. James's Hall. TICKETS for VENICE at OLYMPIA and BUFFALO BILL. No Charge for Booking.

#### DRAMA

##### THE WEEK.

ENGLISH OPERA-HOUSE.—'Pauline Blanchard,' Drame en six Actes. Par Albert Darmont et Humblot.

WITH a confidence easily conceivable and all but justified by success, Madame Bernhardt has elected to appear in a play by two untried and not very competent authors. First produced in America towards the close of last year, 'Pauline Blanchard' escaped the formidable test of a Parisian first night, and has not, indeed, been seen in Paris. In America even its reception was less than lukewarm. Firm in the knowledge of her own powers, the actress has insisted upon giving it wherever she has been. London, in due course, has seen it, and has not liked it, but has been almost reconciled to it by the actress, whose obstinacy is proportionate to her genius. For two nights, accordingly, audiences have been coaxed to a theatre into which on other occasions they were anxious to press.

'La Fille à Blanchard' of M. Jules Case has supplied the basis of the new play. With the novel we are unfamiliar. The play extracted from it is sombre, squalid, inconsistent, dull, and depressing. It is, moreover, far too long, and has the added disadvantage of keeping the actress—the only sympathetic character in it—off the stage for a whole superfluous act. Its story is, as has been pointed out, that of Lucy Ashton as it might have been told by M. Zola. Loving one man, Pauline is compelled by parental authority and menace to

marry another. Under the fear of death she speaks the words that make her a wife. Unable to carry out her bargain, and sensible of her loneliness, she goes mad and slays her husband. With commendable reticence Scott leaves untold the manner in which Bucklaw receives his wounds. MM. Darmont and Humblot give the scene in its crudity and animalism. They show the distracted woman recoiling from her husband, subjected by him to violence, and finally half cutting off his head with a reaping-hook which she has seized for the purpose. Studies of this nature are in favour. Such sordid details are, however, unfitted for stage presentation, but that the genius of the actress can endow a detestable piece with life will surprise few. Stimulated by the arduous task she has undertaken, Madame Bernhardt acts in matchless fashion. Words are, in fact, a weak vehicle in which to describe the effects she produces. In the fifth act we see a face which, girlish, almost babyish, it may be, is charged with unsurpassable fatefulness. In her other representations Madame Bernhardt remains equally great. For the first time, perhaps, she has triumphed over all opposition, and won an absolutely unanimous tribute. Acting greater than she at present exhibits has not, indeed, been seen.

#### COLERIDGE'S 'OSORIO' AND 'REMOSE.'

117, Marina, St. Leonards-on-Sea.

IN the *Athenæum* for April 5th, 1890, you were good enough to print some notes of mine on these much-neglected dramatic efforts of Coleridge, in the course of which I begged for the loan of a copy of the original edition of 'Remorse' containing (at or about p. 71) the following stage direction:—

NAOMI advances with the sword, and ALHADRA snatches it from him and suddenly stabs ORDONIO. ALVAR rushes through the Moors and catches him in his arms.

That such copies exist there can be little if any doubt, but my appeal has met with no satisfactory response, and I am constrained to ask you to be so kind as to permit me to repeat it.

In recasting 'Osorio' into 'Remorse' Coleridge discarded a good deal of matter which deserved no better fate; but here and there he allowed a gem to go with the rubbish—these lines, for instance, put into the mouth of one of the Moors, of all people in this strange dramatic world:—

For grief  
 Doth love to dally with fantastic shapes,  
 And smiling like a sickly moralist,  
 Gives some resemblance of her own concerns  
 To the straws of chance, and things inanimate.

Up to this time (1797) the poet had had no experience of the grief of bereavement since the death of his sister Anne, nine years before. It was probably in this suffering that he learned what he taught through the Moresco; and when he came to be tried again by the death of his little son Berkeley, two years later, the lines were recalled, and their truth to nature found to bear the test of the new experience. He was in Germany when he received the sad tidings, and in writing to a friend, in a letter which it is to be hoped will one day be printed in full, his feelings quite naturally overflowed in much metaphysical speculation on life and death, and identity, and consciousness. "But the German Ocean lies between us," he adds; "it is all too far to send you such fancies as these!" and then he quotes the lines—from memory, no doubt, and there are little verbal adaptations—"Grief, indeed,"

Doth live and dally with fantastic thought,  
 And smiling like a sickly moralist,  
 Finds some resemblance to her own concerns  
 In the straws of chance and things inanimate.

'Remorse' had a very considerable success, as success was counted eighty years ago, for it

ran for twenty nights at Drury Lane, and was acted in the provinces. I know that it was performed at Bristol while Coleridge was residing there in June, 1814; again, at Calne when he was there in the following year. De Quincey's sister Jane writes from Boston (Lincolnshire) on May 6th, 1813, "I have seen 'Remorse' on the Boston Theatre boards"; and I learn from an unpublished letter of Sir Walter Scott that Terry selected 'Remorse' for his benefit performance at Edinburgh in 1814. I should be glad to hear of other provincial performances in England, Scotland, or Ireland. Is there any record of 'Remorse' having been played in the United States?—

The second edition of 'Remorse' followed very closely on the first, but it contained many alterations. Both editions appeared while the piece was running on the stage at Drury Lane, so that it is hard to say which (if either) was the one acted; but there is one speech added to the second edition which we may suppose was not heard on the boards. It opens the third scene of the fourth act:—

The mountains by moonlight. ALHADRA alone in a Moorish dress.

ALHADRA. Yon hanging woods, that touch'd by autumn seem

As they were blossoming hues of fire and gold;  
 The flower-like woods, most lovely in decay.  
 The many clouds, the sea, the rock, the sands,  
 Lie in the silent moonshine; [&c.]

It had been transferred from the fifth act of 'Osorio,' and there the "hanging" woods appeared a second time in the third line, in place of "flower-like."

My reason for assuming that the speech was dropped out of the acting version and restored to the printed copy in its second edition is the following passage, printed in the 'Remains' (ii. 48-9), on "The Drama generally, and Public Taste." Or, is it possible that the passage I am about to quote was inspired, not by fears for the possible reception of the speech, but by its actual reception on the first night? We hear, however, of no untoward incident on that or any other night, and I am strongly inclined to believe that the speech was not risked. Coleridge is bemoaning the withering influence on the presentation of tragedy exercised by the vulgar public's diseased sense and love of the ludicrous—

"an inflammation produced by cold and weakness, which in the boldest bursts of passion will lie in wait for a jeer at any phrase that may have an accidental coincidence in the mere words with something base and trivial. For instance, to express woods, not on a plain, but clothing a hill which overlooks a valley, or dell, or river, or the sea—the trees rising one above another, as the spectators in an ancient theatre—I know no other word in our language (bookish and pedantic terms out of the question) but *hanging woods*, the *sylva superimpendentes* of Catullus ['Epith. Pel. et Th.,' 286]; yet let some wit call out in a slang tone,—"the gallows!" and a peal of laughter would damn the play. Hence it is that so many dull pieces have had a decent run, only because nothing unusual above, or absurd below, mediocrity furnished an occasion,—a spark for the explosive material collected behind the orchestra."

"Behind the orchestra" meant, of course, the pit in those days. It was the critical part of the house, but one would have rather expected a criticism such as Coleridge anticipated to have come from the gallery. The playbill of Drury Lane for Tuesday, January 26th, 1813, announces 'Remorse' for the "Third Time," and bears the following foot-note:—

"The new Tragedy called 'Remorse,' performed for the second time last night before an elegant audience with complete and brilliant success, will be repeated every Evening till further notice."

Alhadra's soliloquy about the "hanging woods" is just such a speech as would be cut out by a practical manager as delaying the action. It closes with a series of aspirations which would have been more appropriate in the mouth of Coleridge himself than in that of any Moresco on the war-path:—

"Oh! would to Alla,  
 The raven or the sea-mew were appointed  
 To bring me food! or rather that my soul



Could drink in life from the universal air!  
It were a lot divine in some small Skiff,  
Along some Ocean's boundless solitude,  
To float for ever with a careless course,  
And think myself the only Being alive!

This passage receives an interesting gloss in a letter written at the time of its composition to Thelwall—Coleridge is bewailing somemporary paralysis of the imagination—"I can contemplate nothing but parts [of the universe], and parts are all little. My mind feels as if it ached to behold and know something great, something one and indivisible." And adding that it is only in the faith of this that rocks and mountains give him any sense of sublimity or majesty, but that so seen all things counterfeit infinity, he quotes the passage from the 'Lime Tree Bower' which Lamb pretended to find an "unintelligible abstraction-fit"—"Struck with the deepest calm of joy, I stand"

Silent with swimming sense; and gazing round  
On the wide landscape, gaze till all doth seem  
Less gross than bodily, a living thing  
Which acts upon the mind, and with such hues  
As cloath th' Almighty Spirit, when he makes  
Spirits perceive his presence.

"It is but seldom," Coleridge goes on to say, "that I raise and spiritualize my intellect to this height; and at other times I adopt the Brahman creed.....I should much wish like the Indian Vishnu to float about along an infinite Ocean cradled in the flower of the Lotos, and wake once in a million years for a few minutes just to know that I was going to sleep a million years more. I have put this feeling in the mouth of Alhadra, my Moorish woman";

and then he quotes her soliloquy. Thus to play the irresponsible god must have had a fascination for all poets. In 'Sordello,' with the rubric, "Thus then having completed a circle, the poet may pause and breathe, being really in the flesh at Venice," we read:—

—he decrepit, stark,

Dozes;.....  
Yet not so, surely never so!  
Only, as good my soul were suffered go  
O'er the lagune: forth fare thee, put aside—  
Entrance thy synod, as a god may glide  
Out of the world he fills, and leave it mute  
For myriad ages as we men compute,  
Returning into it without a break  
O' the consciousness! They sleep, and I awake  
O'er the lagune, being at Venice.

There is another passage which had its vicissitudes before it found a resting-place in the second edition of 'Remorse':—

'Tis a poor Ideot Boy,  
Who sits in the Sun, and twirls a Bough about,  
His weak eyes seeth'd in most unmeaning tears.  
And so he sits, swaying his cone-like head,  
And staring at his Bough from Morn to Sun-set  
See-saws his Voice in inarticulate noises.

It is not in the only extant manuscript of 'Osorio,' nor in the first edition of 'Remorse,' but it must have been composed in 1797—possibly for 'Osorio,' possibly for the joint volume of 'Poems' of 1797. It had been seen by Lamb before his visit to Stowey in June of that year. "Your picture of idiocy," Lamb writes, June 13th, "with the sugar-loaf head is exquisite; but are you not too severe upon our more favoured brethren in fatuity?" And it was probably familiar to Thomas Poole. Coleridge sometimes realized that that true friend possessed the defects of his qualities. His advice was generally invaluable, but sometimes there was too much of it. In October, 1801, one of these periodical overflows occurred, and it was resented first in set terms, and then, rather savagely, by way of apologue:—

"This, in this awful tone, I have been powerfully impelled to say; though in general, I detest anything like giving advice. I was with an acquaintance lately, and we passed a poor ideot boy, who exactly answered my description; he

Stood in the sun, rocking his sugar-loaf head,  
And staring at a bough from morn to sun-set,  
See-sawed his voice in inarticulate noises.

'I wonder,' says my companion, 'what that ideot means to say?' 'To give advice,' I replied. 'I know not what else an ideot can do, and any ideot can do that.'

Coleridge evidently felt that he was administering one of the precious balms which break the head, and that another of a healing quality was demanded; for he adds:—

"It is more accordant with my general habits of thinking to resign every man to himself, and to the quiet influences of the Great Being—and in that spirit and with a deep, a very deep affection [the poet's underlining]. I now say—God bless you, Poole!"—Thomas Poole and his Friends,' ii. 68.

Another instance of the freedom with which Coleridge treated the text of his poems occurs in the 'Biographia Literaria' in the course of his criticism of Wordsworth's 'Sailor's Mother' (see chap. xviii.). For purposes of illustration he writes these lines:—

The simplest, and the most familiar things  
Gain a strange power of spreading awe around them,

and states in a foot-note that they are "altered from the description of Night-Mair in the 'Remorse,'" which description he proceeds to quote as follows:—

Oh Heaven! 'twas frightful! Now run-down and stared at,  
By hideous shapes that cannot be remembered;  
Now seeing nothing and imagining nothing;  
But only being afraid—stifled with fear!  
While every goodly or familiar form  
Had a strange power of spreading terror round me.

This text is not to be found in any edition of 'Remorse,' nor in the 'Osorio' manuscript. The passage was interpolated in the second edition of 'Remorse,' and reprinted without alteration in all the subsequent editions, as follows:—

O sleep of horrors! Now run down and star'd at  
By Forms so hideous that they mock remembrance—  
Now seeing nothing and imagining nothing,  
But only being afraid—stifled with Fear!  
While every goodly or familiar form  
Had a strange power of breathing terror round me!

That this picture of the night-mair was drawn from the poet's own multitudinous experience there is too ample evidence both in his poems and his letters. It is painted in more "lurid light" in 'The Pains of Sleep,' written in 1803, and again, no less vividly, in 'The Visionary Hope.' But in the latter poem, written probably in 1810, when he had learned that Wordsworth had no hope for him, and his own hope for himself had flickered out, the language is less lurid, but more pathetic. In 1803 he ended his recital of his sufferings with these words:—

To be beloved is all I need,  
And whom I love, I love indeed;

but then he had hope. In 1810 he bewailed his "Sad lot, to have no hope," when sleep

Each night was scattered by its own loud screams,  
Yet never could his heart command, though faint,  
One deep, full wish to be no more in pain.

He has reduced his demands on Life—from love to hope. "For this one hope,"—

That Hope, which was his inward bliss and boast,  
Which waned and died, yet ever near him stood,

.....he makes his hourly moan,  
He wishes and can wish for this alone!

Disease might vanish, or it might not. If it lingered, then "let it stay,"—

—yet this one Hope should give  
Such strength that he would bless his pains and live.

And one is fain to discern between the lines a gleam of more than "Visionary Hope"—a prophetic gleam, though the clouds broke but slowly and painfully. J. DYKES CAMPBELL.

#### THE 'AGAMEMNON' AT BRADFIELD COLLEGE.

ON Tuesday last the Warden of Bradfield College provided another delightful spectacle for those who take an interest in the Greek drama. He had not the advantage of so fine an afternoon as that in the June of 1890 on which he produced the 'Antigone'; but the audience was larger, and we understand that many applications for tickets had to be refused from lack of space—a sufficient proof that the performance of Greek plays in the open air, under conditions approximating to those of antiquity, appeals to the educated public. The large proportion of young ladies who were present seems to show that Girtton and Newnham and their Oxford rivals are not teaching Greek in vain. The play was to be repeated on Thursday and this (Saturday) afternoon.

Dr. Gray wisely chooses his actors from among his pupils, and besides furnishing the greater part of the chorus, the boys supply

a number of well-drilled "supers," who as attendants, guards, &c., were all that could be wished. The rôles of Cassandra and Clytemnestra would, of course, tax the resources of the greatest of actors; but the performances of Mr. Willis and Mr. Blagden were highly creditable to them. Mr. Blagden looked his part extremely well, and spoke with dignity, but a little more variety of expression would occasionally have been an advantage. For instance, the accents of bitterness and scorn were wanting in the verses which contain the essence of Clytemnestra's self-justification:—

ἔθυσεν αὐτοῦ παῖδα, φιλάτην ἐμοὶ  
ὄδιν', ἐπὸδὸν Ἑλλήκων ἀημάτων:

and also in the queen's next speech a greater display of feeling would have been advantageous. The low wail with which Cassandra began was exceedingly impressive, and Mr. Willis threw much passion into his rendering. He is to be praised, too, for retaining his presence of mind when an awkward hitch might well have thrown out so young an actor. Agamemnon, also a trying part, was fairly represented. Egisthus and the watchman were enacted by a substitute (one of the masters), owing to Mr. Burnell's absence from illness. The part of Talthybius was played in rather too much of a low comedy vein. There is nothing in the text to justify a hurried entrance on his part—rather the contrary. Greek heralds, like modern, were pompous personages, and that was probably the reason why Euripides hated them so much. It will be seen that as in 1890 Dr. Gray did not attempt to confine himself to three actors, and his resolve was undoubtedly sound.

As Chorus, Dr. Gray displayed both ability and vigour, and it was prudent of him to reduce the exceeding length of the choruses by omissions, and he also acted wisely in curtailing the speeches somewhat, although his boys, like all youthful actors, delivered their lines rather too rapidly, and the effect of the play, great as it was, would have been greater still had it occupied a quarter of an hour longer. The addition of a harp decidedly aided the music. The closing march was pretty, but scarcely like what we suppose to have been classical music. The chorus deserves decided praise, and the way in which the various attendants and supernumeraries performed their parts showed that care and pains had not been spared in the rehearsals. The dresses were in excellent taste, but we do not think the carpets (?) spread before Agamemnon would have excited the wrath of Nemesis.

To conclude, we can heartily compliment Dr. Gray on the success of his effort to put the most impressive of Greek tragedies before a nineteenth century audience. No one could witness it without being moved, or marvelling at the greatness of a play which can so thoroughly stir the pulse of an audience, although more than two thousand three hundred years have passed away since it was written. One thing only we protest against, and that was the acceptance of the call—we cannot say before the curtain—to the theatre. It rudely awoke the spectator from his illusion, and transferred him from the Athens of Pericles to the England of Sir Augustus Harris.

#### Dramatic Gossip.

'THEY WERE MARRIED,' a four-act play by Messrs. J. R. Crauford and Frederick Hawley, founded upon a story by Mr. Walter Besant, was given on the afternoon of Friday in last week at the Strand Theatre. It is poor in language and invertebrate, and is not likely to be heard of again. Mr. Crauford, Mr. Stephen Caffrey, Miss Ada Ferrar, and other actors took part in the representation.

MR. IRVING and Miss Terry have, we are told, arranged with Mr. Abbey for a tour through the principal cities of America, to begin at San Francisco in the September of 1893.



THE one-act piece by Mr. Oscar Wilde which is being rehearsed by Madame Bernhardt is now said to be on the subject of Salome, the daughter of Herodias, and not on that of 'Salammbô,' as was previously announced, to the perplexity of those who wondered how Flaubert's romance could be compressed within such limits.

At an entertainment on Monday afternoon in the theatre of the Lyric Club an exhibition of *tableaux vivants* was given, illustrative of twelve poems by M. Armand Silvestre. The lines were recited in admirable style by Madame Bernhardt. The tableaux, however, failed greatly to commend themselves.

THE abrupt closure of the Princess's Theatre has done a flagrant wrong to the actors engaged, who, after long rehearsals without payment, find themselves cast adrift.

THE closure of the ill-starred Shaftesbury has been followed by a dissolution of partnership between Mrs. Brown-Potter and Mr. Kyrle Bellew.

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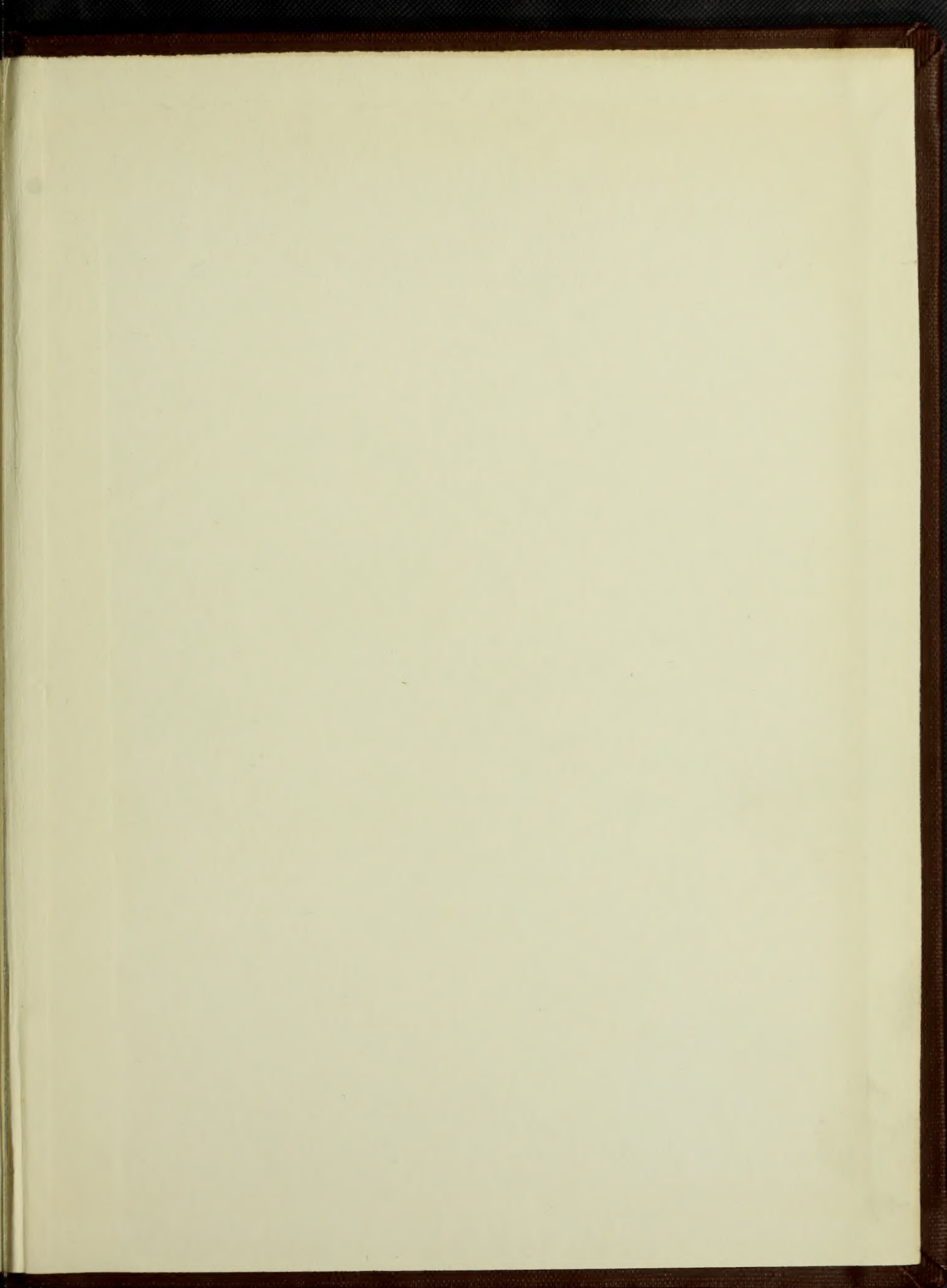






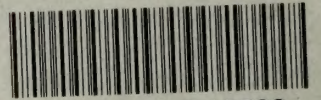








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